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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 13, 1993



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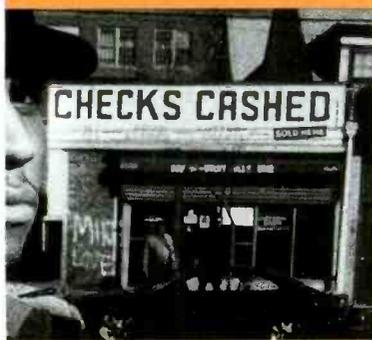
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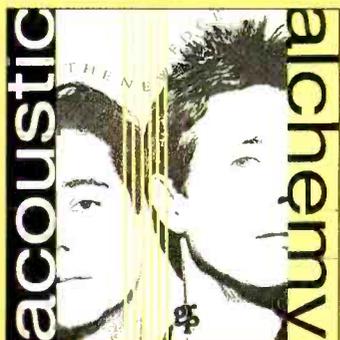
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A COOL 14 FOR THE HOT 100.

LOOK INSIDE...



COLUMBIA



Guitarists Nick Webb and Greg Carmichael, better known as Acoustic Alchemy, have created a body of work that is both highly identifiable and original. Acoustic Alchemy kick-off their extensive US tour with the release of their new recording—"THE NEW EDGE" on GRP Records—Compact Discs and Cassettes.

'Sisters' Raise Their Voices With Hit Impact

BY JANINE McADAMS

NEW YORK—R&B newcomers Sisters With Voices are emerging



SISTERS WITH VOICES

from the pack of En Vogue-inspired female groups to gain pop attention with their second single, "I'm So Into You."

This week, SWV's single reaches
(Continued on page 132)

Imprints Boom With Smaller Staffs Major-Label Links Guide Mktg., Sales

BY CRAIG ROSEN and MELINDA NEWMAN

LOS ANGELES—Although few of the 14 major-affiliated labels launched in 1989-91 have been successful, more than 25 major-affiliated imprints have started up in the last year.

However, the new crop seems to have learned from the failures of some of its predecessors. In most cases, the labels function only as imprints, with limited staffing. Most promotion and marketing functions are handled by their parent labels.

In the last two weeks, GRP and MCA announced the creation of MCA/GRP, a New York-based adult-oriented pop label, while Derek Shulman announced he will head a new Giant-distributed label (Billboard, March 6).

Sony's Tri-Star imprint, headed by Bob Buziak, also was launched in February, only nine months after Sony launched Chaos. While Chaos

has a limited promotion staff, Tri-Star has yet to announce its staffing plans.

The new labels from 1989-91 have even spun off imprints. Giant, which bowed in 1991, has spawned the Shul-



man venture; its film music label, Big Screen; and the alternative Medicine label.

Def American has started rap imprint Ill, the techno-oriented Wht Lbbs, and has plans to launch One, a joint venture between Def American president Rick Rubin and performer Henry Rollins. Although One was initially slated to become a CD-reissue

imprint, it now may also serve as home to new acts Rubin and Rollins find.

Even I.R.S. Records, which last year was downsized, has created a new label. On March 1, chairman Miles Copeland announced the creation of Shock Therapy, a joint venture between I.R.S. and Nick Turner, a former member of the Lords Of The New Church.

Turner, who will head Shock Therapy, says, "We aren't going to come out like Hollywood Records and spend millions recording albums. We are going to record inexpensively and sign bands that have a great story that will get the public interested in them, so we won't have to hire promotion men and spend a million bucks."

Shock Therapy's first signing is the Genitorturers, a Florida act that has been known to include body-piercing in its stage show. The band's debut album is due in May.

(Continued on page 121)

NEW RELEASE PLANS TAKE ROAD LESS TRAVELED

BY CARRIE BORZILLO

LOS ANGELES—Four new releases are seeking to enhance traditional sales strategies by means of alternative marketing plans that involve the Target chain of discount department stores, the Home Shopping Network, and classified ads in major consumer magazines.

Impact/MCA recording artist Joey Lawrence and Reunion/RCA's Michael W. Smith are both involved with Target promotions. Additionally, toll-free numbers are being used to sell albums by Crybaby Records' LitL Willie and DGC's Half Way Home. In addition, LitL Willie will be featured in a three-hour video segment to air on the Home Shopping Network this summer.



JOEY LAWRENCE



MICHAEL W. SMITH



LITL WILLIE



HALF WAY HOME

MCA Records began the first phase of its extensive marketing plan to introduce Lawrence's self-titled debut release on Impact/MCA in January. Lawrence, who plays Joey Russo on the popular NBC sitcom "Blossom," went on an eight-market radio promotion tour weeks prior to doing in-stores at the Target chain, which has about 500 stores. The album debuted at No. 5 on the Heatseekers chart and at No. 146 on The Billboard 200 (Billboard, March 6). This week, it is at No. 2

with a bullet on the Heatseekers chart and has reached No. 122 with a bullet on The Billboard 200.

"Joey has an existing relationship with Target through 'Blossom,'" says MCA senior VP of marketing Randy Miller. "In the past, he's brought in several thousand people to the store. We just took it to the next level to help launch the album and introduce Joey as a recording artist."

The plan calls for Lawrence to do five weekends of in-store appear-

ances in 16 markets, which began Feb. 26. In those markets, Target will be equipped with posters, hats, and T-shirts, with signs promoting the sale-priced CDs and cassettes.

Target will also give away 80,000 calendar posters and will promote each in-store with heavy print, radio, and television spots. After the
(Continued on page 132)

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Super
Section
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IN VIDEO NEWS

Handleman Overcomes Disney's Direct Sell

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PRO
TAPE

FOLLOWS PAGE 110

"CLEARLY ONE BAND THAT CAN HIT TO ALL FIELDS WITH POWER. THEIR GREATEST WORK YET."

DAVID WILD
Senior Writer, ROLLING STONE



ANIMALS WITH HUMAN INTELLIGENCE

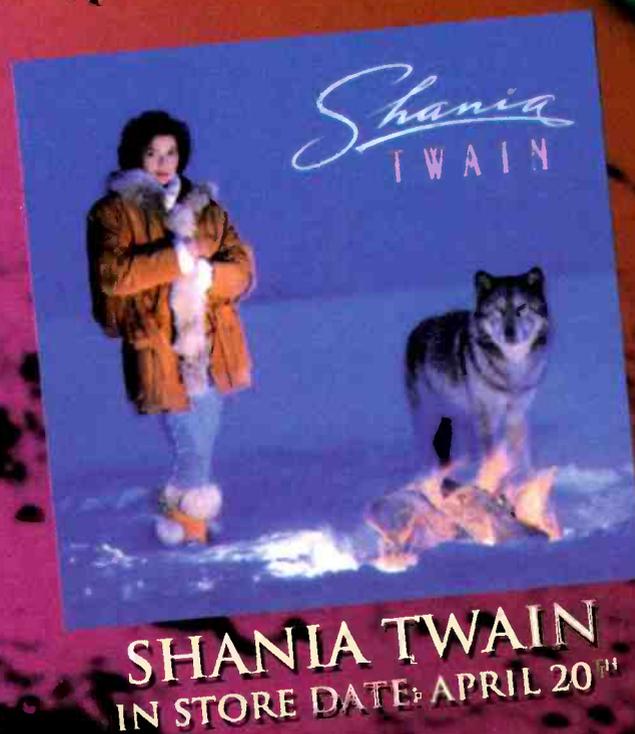
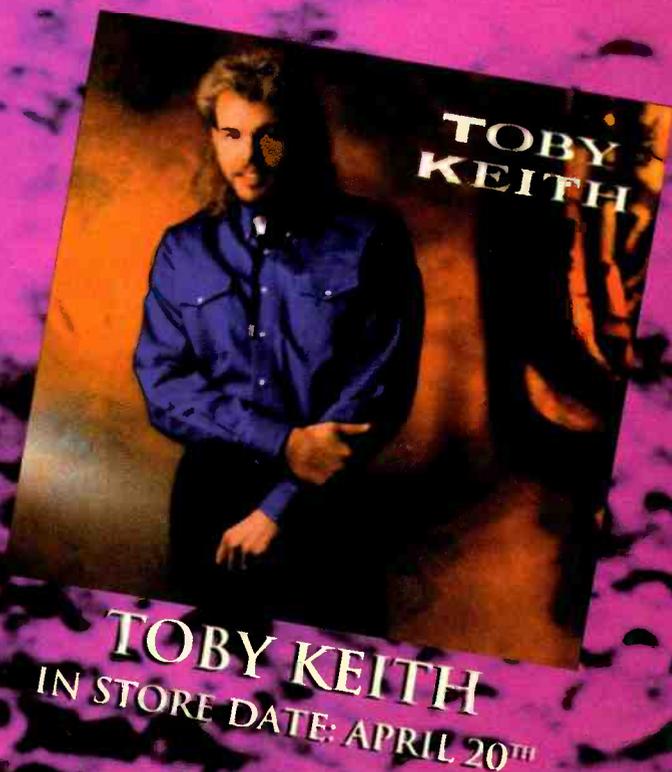
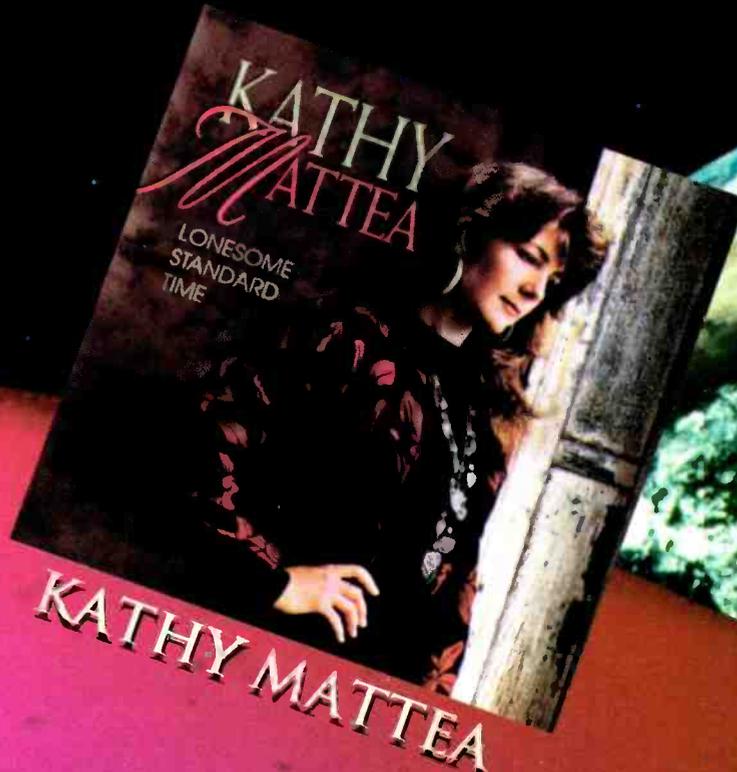
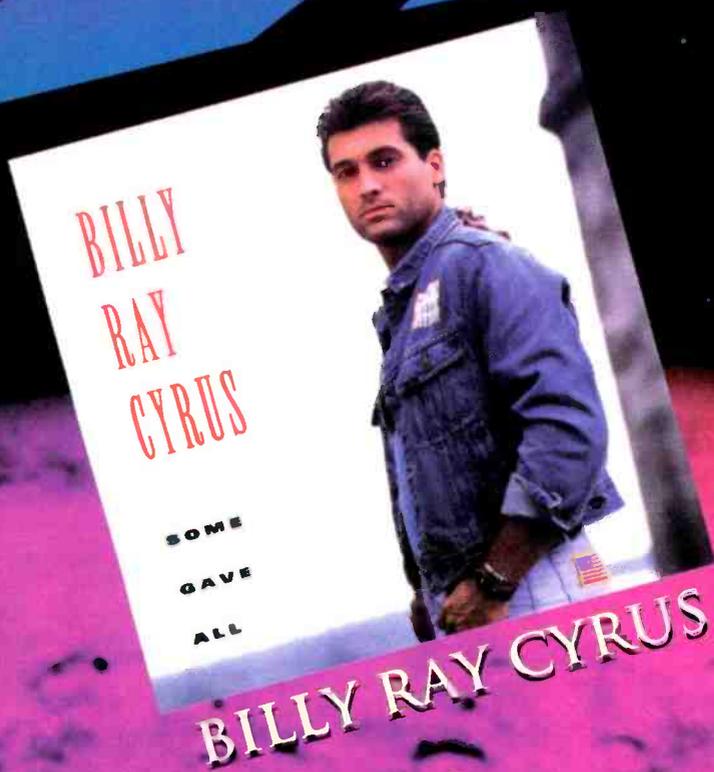
Their Arista debut album featuring the powerful lead track "RIGHT BY YOUR SIDE."

SHEER ANIMAL MAGNETISM

ARISTA

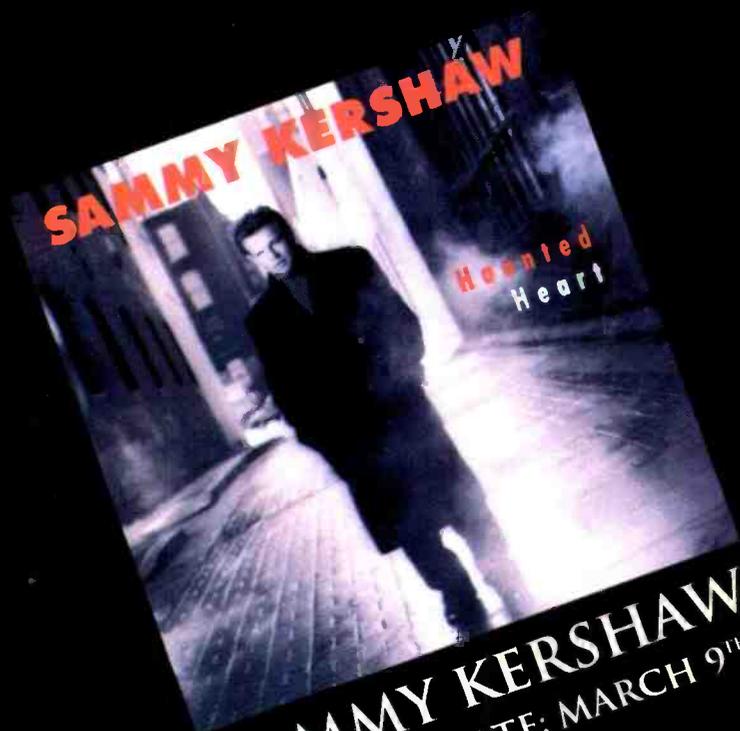
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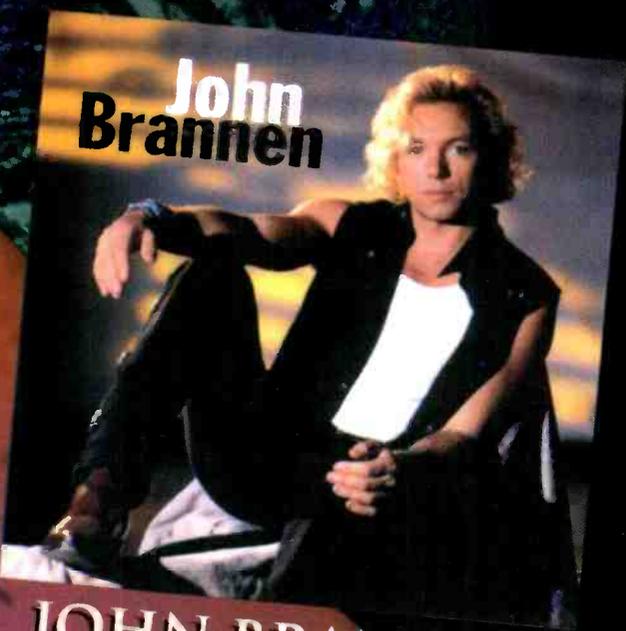


NEW FRONTIER

NASHVILLE



SAMMY KERSHAW
IN STORE DATE: MARCH 9TH



JOHN BRANNEN
IN STORE DATE: APRIL 20TH



**THE KENTUCKY
HEADHUNTERS**



Nashville
a PolyGram company



I'VE GOT FOURTEEN RECORDS FOR YA

O.K.?



STING TEN SUMMONER'S TALES



EXTREME III SIDES TO EVERY STORY



DINA CARROLL SO CLOSE



L.O.-KEY! WHERE DEY AT!



SUZANNE VEGA 99.9F



ALEXANDER O'NEAL LOVE MAKES NO SENSE



YANN ARDEN TIME FOR MERCY



DAVID BAERWALD TRIAGE



ROBYN HITCHCOCK RESPECT



J. WE ARE THE MAJORITY



HAMMERBOX NUMB



GIN BLOSSOMS NEW MISERABLE EXPERIENCE



THERAPY? NURSE



DENIS LEARY NO CURE FOR CANCER



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No. 1 IN BILLBOARD

VOLUME 105 • NO. 11

PG. No. ▼

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WEA Reduces Wholesale Prices On CDs But Elevates 328 Albums To \$15.98 List

This story was prepared by Ed Christman and Paul Verna in New York and Edward Morris in Nashville.

NEW YORK—In a move that some accounts consider a double-edged sword, WEA has announced a wholesale price reduction on CDs coupled with a price restructuring of its catalog that appears to result in an overall increase in prices to consumers.

The price reduction apparently is in response to account requests that they receive some of the savings from the planned April 1 elimination of the longbox. In a Feb. 26 letter to accounts, WEA states that its CD lines list-priced at \$9.98, \$11.98, \$13.98, and \$15.98 will be reduced by 12 cents April 1 to a wholesale boxlot cost of \$6.28, \$7.75, \$9.03, and \$10.18. WEA's \$16.98 CD line was reduced by 21 cents to \$10.67, while its \$17.98 CD line was reduced by 19 cents to \$11.34.

On the other hand, WEA has moved 360 albums to higher-priced CD lines while shifting 102 other albums to lower-priced CD lines.

WEA president Henry Droz declines to

Alliance Goes For An Encore After '90 Bassin Buyout

NEW YORK—The Alliance Entertainment Corp., which acquired Bassin Distributors in late 1990, continues its powerful thrust into the music wholesaling business with the purchase of Encore Distributors Inc.

Even though Alliance says Bassin Distributors and Encore will be operated separately, observers speculate that bringing the two companies under the same roof lays the foundation for the eventual formation of a national independent distribution network. In addition to its Miami headquarters, Bassin has salespeople in New York and Dallas, while Encore, in addition to Denver, has sales staff in Atlanta, Dallas, and on the West Coast.

Joseph Bianco, chairman of the New York-based Alliance Entertainment, declines to comment, while Jerry Bassin, president of Bassin Distributors, emphasizes that his company and Denver- (Continued on page 120)

specify the overall impact of the price reduction and revision. Nor would Droz comment on whether the 12-cent price reduction was related to the longbox rebate.

Most observers say that overall the WEA price restructuring appears to formalize a trend that has been unfolding since the summer: the move to the \$15.98 list price as the main price point (Billboard, Aug. 22, 1992). Of the 360 price increases announced by WEA, 328 were for albums moving from \$13.98 to \$15.98.

Account reaction to the moves was mixed. Says Howard Appelbaum, executive VP at 37-unit, Beltsville, Md.-based Kemp Mill Music, "The idea of lowering the cost price and making retail margins better is fantastic. If one were to criticize [that move], one would say it doesn't go far enough, but—as my father would say—it's better than a poke in the eye with a dull stick."

Industry observers estimate that the ma- (Continued on page 120)

Billboard's Retail Coverage On Brink Of Major Expansion

NEW YORK—Billboard's retail reporting team is coming soon to a store near you!

Effective next week, Billboard is making a number of changes that will boost its coverage of music and home entertainment retailing.

Leading the charge is Ed Christman, who is promoted to senior retail editor. And joining Christman on the retail team is Don Jeffrey, who becomes associate retail editor. Others on staff who regularly contribute to Billboard's retail coverage include Earl Paige, marketing editor; Paul Verna, associate marketing editor; Chris Morris, senior talent writer and author of the Declarations Of Independents column; as well as home video editor Seth Goldstein and home entertainment editor Jim McCullough.

This beefed-up retail team will now have more space for its coverage as the retail section is expanded by a full page each week.

Enlarging the section will enable Billboard to better serve its readers by boosting coverage of independent retailers and small chains. To that end, Billboard's retail team will be taking to the road to visit and report on retailers and distributors—large and small—in markets throughout the U.S.

"This is a pathbreaking era in terms of music retail and the home entertainment marketplace," says Billboard editor in chief Timothy White, "and Billboard is intent on augmenting and diversifying our historic commitment to coverage in this area. At the same time, Billboard never

wants to lose the intimate dimension in chronicling the strides and experiences of the savvy independents and the small chains—which have long been an indispensable source of street-level innovation and professional heart.

"At its best, retail is a world of fresh ideas, entrepreneurial daring, and dynamic resourcefulness, and our own retailing reporting team, expertly led by senior retail editor Ed Christman and further strength-



CHRISTMAN



JEFFREY

ened by associate retail editor Don Jeffrey, will match and reflect that passion for selling. As the '90s unfold, Billboard is determined to provide retail news and feature writing that remains second to none."

Christman joined Billboard in September 1989 as retail editor. He had been senior editor of Shopping Centers Today, a trade publication for the International Council of Shopping Centers.

Jeffrey has been Billboard's financial correspondent since May 1989. His previous journalism experience includes five years as financial editor and senior editor with the trade magazine Nation's Restaurant News.

THIS WEEK IN BILLBOARD

RADIO STATIONS ANSWER THE CALL

Before Howard Stern and local marketing agreements, radio-station owners kept busy conjuring up creative call letters for their outlets. Phyllis Stark looks at station names, and uncovers their often-humorous origins. **Page 14**

PPV GOES TO THE MOVIES

Having achieved success in the world of sports, pay-per-view is trying to flex its muscle in the theatrical arena. And consumers willing to give the format a try may just find a price break. Price reductions, and sundry other ways to tempt potential customers, was on the tip of PPV industryites' tongues at the recent Paul Kagan meet. Earl Paige was there. **Page 65**

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Handleman Recoups Lost Income Racker Rebounds After Disney Move

■ BY SETH GOLDSTEIN

NEW YORK—Handleman Co. thinks it is learning there's life after Disney. The Troy, Mich.-based rackjobber lost a large chunk of its video revenues when K mart, its biggest customer, decided to buy direct from the studio. Disney is the dominant force in sell-through, with sales of \$800 million in 1992 (Billboard, Dec. 26).

K mart's decision cost Handleman about 60% of its Disney volume. But, according to senior VP of finance Louis Kircos, Handleman recovered most of that lost income in its third quarter, which ended Jan. 31, and should close the gap entirely later in 1993. "We would certainly expect growth in video sales beginning in the first quarter in fiscal 1994," he says.

Sell-through volume for Nov. 1 to Jan. 31 dipped to \$103.5 million, 2% below the comparable period a year ago, when Handleman shipped Disney's "Fantasia," its last significant

K mart title. The mass merchant bypassed Handleman to get "Beauty And The Beast," a 20-million-unit best seller that arrived at retail in late October.

Nevertheless, the results were an improvement over the 3.5% decline in the second quarter. And "if you exclude Disney," says Kircos, Handleman's video business actually increased 10% in comparable third quarters. Most Wall Street analysts and program suppliers agree Handleman has been successful in recouping sales, although there are some doubts about long-term prospects, especially if other studios take the direct route. "They had to do pretty well to be down just 2%-3%," says Josephthal, Lyon & Ross' Dennis McAlpine. "It's not a bad number."

The key to Handleman's renewed growth is the commitment of K mart and other chains to expand music and video floor space and inventory in as many of stores as qualify for the increase, "totally independent of Dis-

ney's move," Kircos claims. Sources believe Handleman is spending upward of \$10,000 per location, an unavoidable drag on margins. Net income for the first nine months of fiscal 1993 was 3.8%, versus 4% the previous year; third-quarter results showed a slight improvement, with net increasing to 4.2% from 3.9%.

So far, Handleman has converted 200 locations and will add 300 more beginning in April. Kircos estimates "possibly half" of K mart's 2,700-plus outlets, accounting for most of the conversions, are eligible.

Handleman, though, has to clear another obstacle before video is fully on track again. It is counting on the studios' catalog titles to fill the additional space, in support of direct-to-
(Continued on page 132)

PolyGram's N. American Biz Bolsters Bottom Line

■ BY DOMINIC PRIDE

LONDON—PolyGram's North American operations made a strong contribution to PolyGram's sales and profits in 1992, despite the costs of purchasing new film and CD manufacturing businesses.

Last year, North American operations comprised 22% of PolyGram's sales, up from 17% in 1991, and contributed 7% of profits, a sharp increase from the previous year's 2% climb in profits. The company's North American operations broke even in 1991 for the first time in four years. Last year, Europe contributed 57% of the company's overall sales and represented 71%

of overall profits.

PolyGram's net profits were up 13% from over 1991 to \$279.6 million (506 million Dutch Guilders), while sales rose 5% to \$3.65 billion (6.6 billion guilders) last year. Operating profits were up 7% to \$435.9 million (789 million guilders) in 1992.

Nearly half of PolyGram's sales increases stemmed from new North American businesses, including the Kings' Mountain CD plant in North Carolina, which it acquired from the disbanded Philips/DuPont Optical company, the purchase of a 51% stake in Hollywood film production company Interscope, and the purchase of its outstanding 51% share
(Continued on page 121)

Secada Leads Latin Noms Following Grammy Win

■ BY JOHN LANNERT

MIAMI—Jon Secada, who last month won a Grammy for best Latin pop performance, has snared five nominations to lead other hopefuls for the fifth annual "Premio Lo Nuestro A La Música Latina," the Latin Music Awards.

Grammy nominee Luis Miguel and hot Tejano act La Mafia snagged four nominations each. Earning three nods apiece were Los Temerarios, Selena, Bronco, Olga Tañón, Juan Luis Guerra Y 4.40, Ana Gabriel, and Linda Ronstadt, herself a winner of two Latin music Grammys.

"Premio Lo Nuestro"—co-presented by Billboard and Spanish-language network Univision—will take place May 20 at the James L. Knight Center here. Univision will telecast the event live to the U.S. and Latin America. Here is the list of nominees:

• **Pop album of the year:** "Romance," Luis Miguel; "Jon Secada," Jon Secada; "Magneto," Magneto; "Nada Se Compara Contigo," Alvaro Torres; "Illegal," Pandora.

• **Male artist of the year, pop:** Luis Miguel, Chayanne, Jon Secada, Ricardo Montaner.

• **Female artist of the year, pop:** Gloria Trevi, Ana Gabriel, Daniela Romo, Paulina Rubio.

• **Pop group of the year:** Los Bukis, Pandora, H20, Magneto.

• **New pop artist of the year:** Jon Secada, Cristian, Paulina Rubio, Bachata Magic.

• **Pop song of the year:** "Evidencias," Ana Gabriel; "No Sé Tú," Luis Miguel; "Angel," Jon Secada; "Castillo Azul," Ricardo Montaner; "El Centro De Mi Corazón," Chayanne.

• **Regional Mexican album of the year:** "Mi Vida Eres Tú," Los Temerarios; "Alejandro Fernández," Alejandro Fernández; "Estás Tocando Fuego," La Mafia; "Que De Raro Tiene," Vicente Fernández; "Entre A Mi Mundo," Selena.

• **Male artist of the year, regional Mexican:** Alejandro Fernández, Vicente Fernández, Emilio Navaira,

Flaco Jiménez.

• **Female artist of the year, regional Mexican:** Ana Gabriel, Linda Ronstadt, Selena, Lucero.

• **Regional Mexican group of the year:** La Mafia, Mazz, Los Temerarios, Bronco.

• **New regional Mexican artist of the year:** Banda Machos, Alejandro Fernández, Banda Vallarta Show, Zeus.

• **Regional Mexican song of the year:**
(Continued on page 121)



Derek's New Label. Derek Shulman, center, is president of a new, as-yet-unnamed label under the auspices of the Warner Bros.-distributed Giant Records. Shown congratulating Shulman, formerly chairman of Atco Records, are Warner Bros. Records board chairman Mo Ostin, left, and Giant Records owner Irving Azoff.

Retailers Relate Post-Grammy Rise In Winners' Sales

■ BY PAUL VERNA and EDWARD MORRIS

NEW YORK—For one who played "Unplugged," Eric Clapton generated more sales electricity following his Feb. 24 Grammy sweep than any artist since Bonnie Raitt's coup three years ago, according to retail executives and to his chart performance this week.

Sales of the guitarist's award-winning, quadruple-platinum "Unplugged" album—which he didn't want to release because he felt it would never sell—have risen as much as sixfold in some chains in the aftermath of the Grammy telecast. The album also climbs to No. 1 on The Billboard 200 this week, ending Whitney Houston's 13-week chart reign with the "Bodyguard" soundtrack.

Roy Burkert, buyer for the 35-unit Harmony House chain in Troy, Mich., says, "Eric Clapton was unbelievable [for us]. We had five to six times the sales of the pre-Grammy numbers."

Similarly, Lou Fogelman, president of the 91-unit, Los Angeles-based Music Plus chain, says Clapton's sales "almost quadrupled from the previous week" and is by far the chain's top seller. "It's a major increase even for Grammy week," he adds.

Howard Appelbaum, executive VP at 37-store Beltsville, Md.-based Kemp Mill Music, says, "The Gram-
(Continued on page 131)

Copyright Reform Act May Upgrade Register Bill Would Drop Royalty Tribunal In Favor Of Panel

■ BY BILL HOLLAND

WASHINGTON, D.C.—The pending comprehensive Copyright Reform Act, the subject of House subcommittee hearings March 3 and 4, could significantly upgrade the authority of the Register of Copyrights by making the position a Presidential appointment.

The bill seeks to eliminate the Copyright Royalty Tribunal, replacing it with an ad hoc arbitration panel within the Copyright Office, and would eliminate the requirement for registration copies of copyrighted material to be filed with the Library of Congress (Billboard, Feb. 27).

The chairmen of the Senate and House Judiciary subcommittees with intellectual property jurisdiction introduced companion bills (S.373 and H.R. 897) for copyright reform, and Senate subcommittee hearings will follow this spring.

In his introduction of H.R. 897, House Intellectual Property Subcommittee chairman Bill Hughes, D-N.J., called the tribunal "broke and unnecessary."

Edward J. Damich and Bruce D. Goodman, two of the three tribunal commissioners, have stated they agree the body should be eliminated. CRT chairman Cindy S. Daub's de-

fense of the group on March 3 turned into fodder for those wishing to disband the tribunal after she accused Goodman of doing private work on tribunal time.

The current Register of Copyrights, Ralph Oman, opposes all of the changes, and testified that eliminating the CRT and replacing it with an arbitration panel within the Copyright Office would not save U.S. taxpayers' money.

He also testified that the Register's current authority and prestige would not be increased by the Presi-

dential appointee shift, and that the Copyright Office has "grave concerns" over what the elimination of two major incentives for registration would have on deposits at the giant national library.

In overseas nations that have adopted a no-registration policy, the countries have had to initiate private registries to keep tabs of copyrighted material, Oman said. No other nation has a national library with the holdings on the scale of the Library of Congress, which contains about 3 mil-
(Continued on page 131)

U.K. Labels Lose Broadcast Royalty Bid

■ BY THOM DUFFY and MIKE MCGEEVER

LONDON—Record companies in the U.K. have been dealt a major blow in their bid to boost the broadcast royalty payments they receive from commercial radio stations.

A March 2 ruling by the Copyright Tribunal rejected a bid by Phonographic Performance Ltd., which collects broadcast royalties on behalf of British record companies, to increase rates to as much

as 15% of all broadcast revenue. The current rate is 4%-7% of a station's net advertising income.

The decision was the result of an action brought by the Assn. of Independent Radio Contractors to set new broadcast royalty rates for 79 commercial radio companies.

In its 63-page ruling, the tribunal set the new standard broadcast royalty rate payable to PPL at 5%. For the first time, however, the royalty rate will be based on net broadcasting revenue, including

income from sponsorship, barter, and contra deals for the first time, as well as advertising revenue. The rate for stations with net broadcasting revenue between \$1.02 million and \$525,000 will drop to 3%, and 2% for those with net income below \$525,000. The royalties are retroactive to April 1, 1991.

The total operating profit of the commercial U.K. radio industry in 1990-91 was approximately \$11 million, at current exchange rates, with Capital Radio and the London
(Continued on page 131)

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BY AN ARTIST WHO'S MAKING IT NOW.

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Commentary

Putting Technology To Good Use

BY MICHAEL P. SCHULHOF

Excerpted from a Feb. 23 address to the Los Angeles World Affairs Council.

Globalization and technology are the two most important driving forces affecting change in our industry. The last few years have seen geopolitical upheavals, and changes in politics and business that surpass all the drama of the preceding decades. One of the driving forces behind these changes is technology.

But, advanced technology is of questionable value unless it serves a higher purpose. It must contribute to bringing the world closer together, to breaking down cultural barriers. These are goals that can't be achieved by technology alone. They can only be achieved by people using the tools technology provides.

The entertainment industry is in a unique position to use consumer electronics, movies, and music in an interactive way that expands global markets and touches people's lives. Like it or not, this will be the only way large entertainment companies can survive in the coming century.

Three types of companies have emerged and will continue to emerge in the next century: those created and driven by entrepreneurs, those with a strong specialty niche, and global companies.

For any company to build on its success, it must constantly adapt, restructure, and actually reinvent itself. As the entertainment industry becomes truly globalized, we are embracing technology that will fundamentally change the way entertainment is experienced.

American music is a wildly popular export and, in the coming years, companies can't just push out a stream of exports from their home market to the rest of the world. That

one-way export mentality will virtually guarantee a protectionist backlash.

President Clinton has declared that America must become more competitive in world markets. We have to understand and develop strategies for local markets, and produce product in those markets. But understanding the global forces at play in the entertainment industry is just a part. The other star driving growth is technology.



'Technology must contribute to bringing the world closer together'

Michael P. Schulhof is vice chairman, Sony USA, and president of Sony Software Corp.

There has always been a significant amount of technology behind the entertainment scenes. Digital audio, computerization, and new signal processing techniques have recently given record companies new options.

During the next few years, computer and communications technology will make the audience more active participants in the entertainment experience.

In a foreseeable example, perhaps you're in your car listening to Michael Jackson or Michael Bolton on the radio. You like the song; you take your pocket-sized personal digital assistant, push a few buttons or give it spoken commands to connect to a database that displays all the artists' albums. Find the album you want; tap the screen of your personal communicator; the transaction will be charged to your credit card; and a retailer will have your album delivered to your home.

LETTERS

CHART DEBATE

I'd like to contradict letter-writer Jim Sanchez (Billboard, Feb. 20), who states R&B-oriented songs have taken over the Hot 100 because of top 40/rhythm stations. In the Top Singles Sales (Feb. 20), 28 of the 30 top-selling singles are R&B/rap-oriented songs.

Since sales play a big factor on the Hot 100, this is the main reason they are in the top 10. There are only 33 top 40/rhythm stations, compared with 78 top 40 stations. So obviously, the reason non-R&B singles are not making it to the top 10 is because they are not selling as big as R&B/rap singles.

Thus, top 40/rhythm stations should stay on the radio panel. Since this type of music is what people are buying, this makes a top 40/rhythm station a "true" top 40 station.

Carlos Siliceo
Houston

USED CDS HELP NEW SALES

In the debate over whether sales of used CDs in traditional retail outlets harm our industry, several points have been missed and should be considered before the six major labels take any action on this issue.

Carl Singmaster
President
Manifest Discs & Tapes Inc.
Columbia, S.C.

This kind of interactive communication has been possible for several years, but only with specialized connections and equipment.

In another example of what the future holds, going to a movie will be like visiting an electronic theme park. The movie might very well be broadcast onto a movie-sized high-definition television screen from a satellite 25,000 miles up or through a fiber-optic link. You won't just see the movie, you'll feel it, play it, ride it. This expanded experience will come through interactive video games, electronic rides, and video products. You'll be able to affect the outcome of some movies through an interactive system that gives the audience choices. There are already several theaters in the country showing Interfilm movies. Right now, the films only run about 20 minutes, but the depth of the experience seems to outweigh the brevity of the movie.

When you leave the theater, you'll also have the option of buying interactive video games based on the movie theme and characters. And as the interactive video game market grows, you are going to see feature-length motion pictures produced specifically for that market, just as some films are now produced for television or home video.

There are other changes going on right now that will dramatically change the way we enjoy music in the years ahead, such as digital cable radio, digital videotape, and digital laserdiscs.

New technology is moving to a common technical language that lets companies making communications hardware and those providing networking services work together. The added intelligence and the compatibility it brings will create what is essentially one unlimited worldwide electronic marketplace.

DEFENDING 'ROMEO'

How can Edward Morris justify saying (in "Nashville Scene," Billboard, Feb. 20) that Ms. Parton's video "Romeo" would lessen her star quality? Yes, the "primary purpose" of the video is to sell the single; however, Morris made no mention that the proceeds from this video and single will be donated to the Red Cross.

Had this video been geared toward the male gender, would he have made such an issue over its content? We have yet to see a review in your column cutting down a video such as "The Whiskey Ain't Workin'" by Travis Tritt and Marty Stuart or Sawyer Brown's "Some Girls Do." Parton is not the first in this industry to be aggressive toward the opposite sex and most likely won't be the last.

If Morris' interest lies in the degrading of the sexes, his target should have been "Hee Haw."

Country music and its artists are expanding in all aspects. Perhaps in the future its critics should not be as close-minded when reviewing country's vast new dimensions.

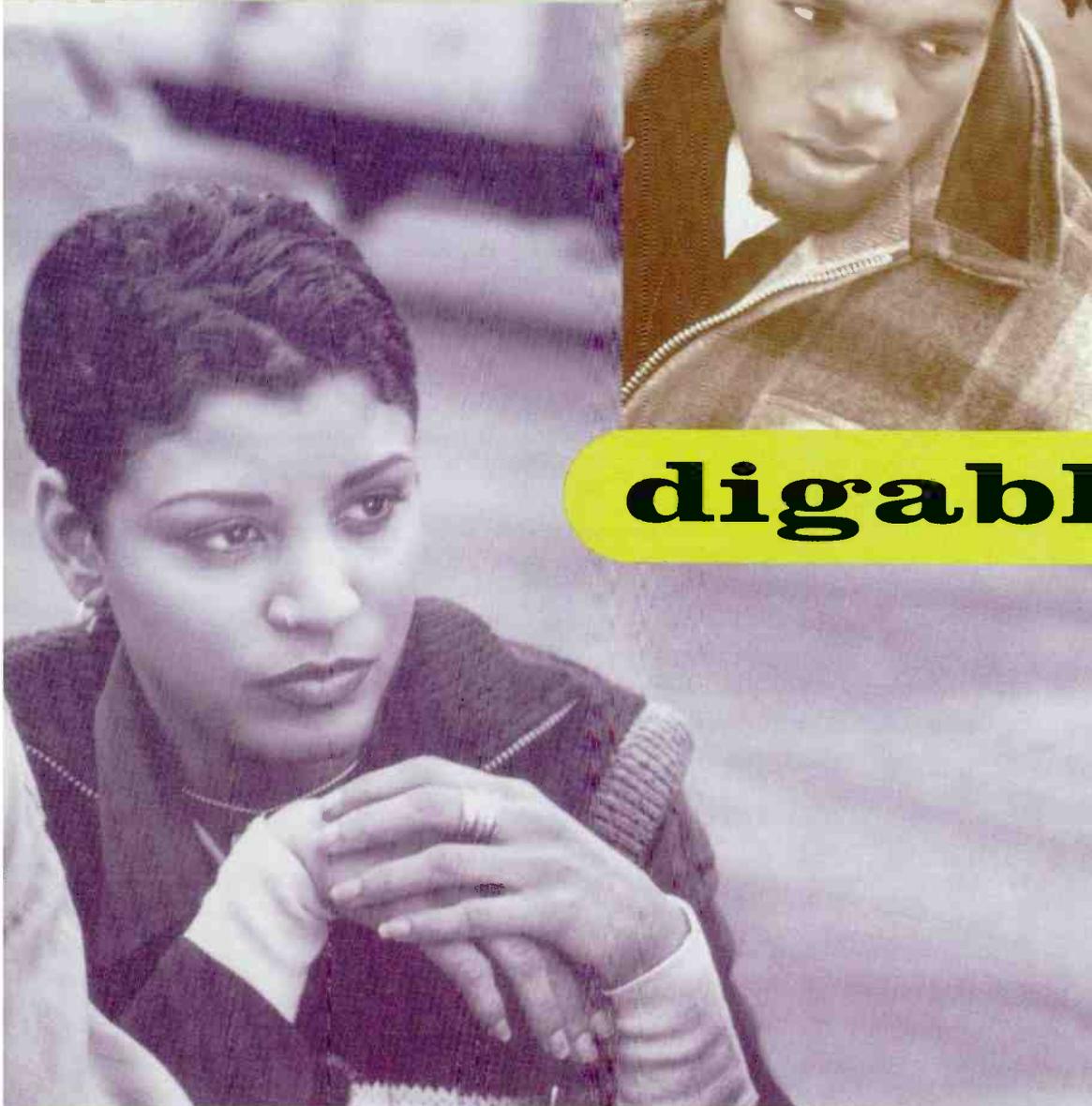
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GOLD LIKE DAT

roots:
jazz, jive and poetry

nourishment:
sounds from sector six



digable planets



tour:

appointment at the fat clinic

- | | | | |
|------|-------------------|------|---------------------|
| 3/8 | arsenio hall show | 3/19 | chicago |
| 3/10 | new york city | 3/21 | atlanta |
| 3/11 | washington, dc | 3/22 | new orleans |
| 3/12 | norfolk | 3/24 | houston |
| 3/14 | daytona beach | 3/25 | dallas |
| 3/15 | philadelphia | 3/26 | austin |
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Artists & Music

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

Ice Records' Caribbean Exposure Grows U.K. Label Teams With RAS For Distribution

BY HAVELOCK NELSON

NEW YORK—In a marriage designed to bring greater North American attention to calypso and soca music, the U.K.-based Ice Records has entered an exclusive distribution arrangement with RAS Records, Washington, D.C., for CD and cassette releases of its titles.

Ice's vinyl product will be handled by Brooklyn's VP Records. VP Records specializes in marketing vinyl, which still prospers in the Caribbean community.

Under the agreements, which run for three years, Ice maintains artistic control of its output, according to the company.

Ice, whose founder and president is recording artist Eddy Grant ("Walking On Sunshine," "Electric Avenue"), is swiftly becoming one of the premier calypso labels in the world. Its recent talent acquisitions include veteran performers the Mighty Sparrow and Calypso Rose, and young two-time Trinidadian carnival road-march winner (1991 and 1992) Superblue.

RAS (for Real Authentic Sound), meanwhile, is credited with successfully marketing and breaking such reggae artists as Yellowman, Black Uhuru, and Gregory Isaacs in the '80s. Its founder and president is Gary Himelfarb, known also as Doctor Dread.

In a prepared statement, Grant said, "I have followed RAS' progress over the years and seen the success Doctor Dread has had in spearheading the popularity of reggae in America. I know in my heart that soca has the same opportunity to achieve great popularity in North America, but there has never been the proper commitment to marketing these artists and their music."

The first releases through the new partnership include three recently shipped recordings: Sparrow ("Dancing Shoes"), Superblue ("Bacchanal Time"), and Roaring Lion, an 84-year-old calypso legend who last recorded in 1957 ("Roaring Loud, Standing Proud"). Later this month, three sets of Caribbean Classics by Sparrow (titled "Vol. 1," "Vol. 2," and



SUPERBLUE



ROARING LION

"Vol. 3") and the compilation set "16 Carnival Hits" (which features cuts by Lord Kitchner, Sparrow, David Rudder, and others) will arrive in the U.S.

Future releases in the Caribbean Classics series will include sets by Lord Nelson, Lord Melody, Lord Byrner, Lord Funny, Lord Pretender, Calypso Rose, King Fighters, King Solomon Shadow, Arrow, Duke, Maestro, Dictator, the Fitz Vaughn Brian Orchestra, the Cyril Diaz orchestra, and "all of the major Trinidadian steel bands," according to Ice CEO Mike Dolan.

Having licensed a number of artists to labels such as Sire and EMI over the years, Dolan believes calypso and soca cannot be properly handled by mainstream distributors. "To exploit it, the music requires specialist marketing," he says. "You can't just plug it into an existing system."

Himelfarb agrees. "We're tight with a lot of the ethnic stores; we deal with them on their level, not requiring them to be approved by Dunn & Bradstreet or file things like credit applications," he says.

However, he adds that the compa-

(Continued on page 52)



Rollin' Along. Imago artist Henry Rollins chats with Imago president Terry Ellis and his wife Daniele backstage after one of Rollins' two sold-out spoken-word performances at New York's Continental Club at Irving Plaza. Rollins will be on tour through May in support of his latest release, "The Boxed Life." Shown from left, are, Richard Bishop, Rollins' manager; Rollins; and Daniele and Terry Ellis.

EC Rental Rights Directive Gets Thumbs Up

BY DOMINIC PRIDE

LONDON—Rights holders have given a cautious thumbs-up to the European Community's directive on rental and lending rights, the first piece of EC legislation dealing with music-related rights issues.

The bill obliges all 12 EC member states to enact legislation giving authors, composers, artists and record producers the right to control rental and lending of sound carriers and to receive a portion of any monies gained from rental.

Since the bill was passed, EC

rights bodies have acted to soothe U.S. producers' fears that their full rights would be neglected under the new laws.

Concern had earlier been expressed that individual member states could treat the rights of producers as neighboring rights rather than as authors' rights, and that protection would be given only where reciprocal treaties existed between a national government and the U.S. (Billboard, Oct. 31, 1992).

However, it seems likely that the rights of U.S. producers will be offered "national treatment" from EC

Hear Come's Thalia Zedek With Take On Indie Rock

BY TRUDI MILLER

NEW YORK—Independent rock group Come's debut album "11:11," a dark, blistering evocation of torment and loneliness that is gaining popularity both here and abroad, belies the friendly, down-to-earth attitude of lead singer Thalia Zedek.

"It's not the kind of thing people will say to your face. But sometimes when people meet us, they're surprised. They'll say, 'Hey, you smile! You like to joke around!'" says Zedek.

With the album released in the U.S. on Matador last autumn, Come's snarling yet melodic sound has already earned a devoted following on both sides of the Atlantic. The album has sold about 20,000 copies in the States, "which is very good for an indie band," says Matador distribution/advertising manager Johan Kugelberg. "It's like going gold or platinum to a major label."

In the U.K., the album was released in the fall on Placebo Rec-

ords, a subsidiary of Beggars Banquet, and has sold several thousand copies there. Come has just returned from a European tour of 1500-seat venues that included two sold-out concerts in London, several shows in Germany, Holland, Belgium, Switzerland, Den-



COME

mark, and Sweden, and a seven-date tour of England as opening band for Dinosaur Jr.

The reaction to Come in the U.K. has been "phenomenal. The phone hasn't stopped ringing," says Ian McLaren, who runs the Placebo label. "Everyone's really

(Continued on page 126)

Shedding Light On Radio Call Letters Stations Spell Out Tradition

BY PHYLLIS STARK

NEW YORK—In Garrison Keillor's 1991 book "WLT: A Radio Romance," the call letters of the station in the title stood for "with lettuce and tomato" because its founders owned a sandwich shop. Although "WLT" was fictional, there are plenty of real-life stations with equally colorful call letter histories. The story behind "WLT" is surprisingly typical of the way stations were named in radio's early days.

Although the station never used this as an on-air positioner, WATD [now WMSX] Brockton, Mass., stood for "at the dump," the location of the station's transmitter

site.

In researching call letter histories, it becomes apparent that most fall into five broad groupings. They are stations named after their owners, those named for their market, city of license, or dial position, those which represent a characteristic of the region they serve, those with a religious meaning, and those which represent the station's format. But there are plenty of others with quirky names representing everything from slogans to animals.

Sadly, the meanings of some call letter origins have simply been lost to history, such as KFKF [now KBLV] Bellevue, Wash., which stood for "keep feeding Kemper Freedman."

LADY BIRD JAMZ

The most well-known examples of stations named for the businesses which owned them are WSM Nashville and Chicago stations WLS and WGN. WSM, owned by an insurance company, stood for "we shield millions." WLS stood for "world's largest store," the slogan of its original owner, Sears Roebuck & Co. WGN stood for "world's greatest newspaper," the slogan of the co-owned Chicago Tribune.

KLBJ Austin, Tex., which is celebrating its 20th anniversary as "Austin's rock" this year, is owned and operated by former

(Continued on page 117)

CEMA Hopes New Label Has Right Stuff For Oldies

BY DEBORAH RUSSELL

LOS ANGELES—CEMA Special Markets is betting it is the right time to launch The Right Stuff, its new midline reissue label featuring music from the '50s through the '80s.

The label, set to bow April 20,

(Continued on page 123)

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Buckingham's Out Of The Cradle Again Lines Up Dates With 10-Piece Tour Band

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. is optimistic that a tour by singer/guitarist Lindsey Buckingham's 10-piece band will ignite fresh sales of Buckingham's much-lauded 1992 Reprise album "Out Of The Cradle."

The group, which performed two shows at the Coach House in San Juan Capistrano, Calif., in December and a concert at the Wiltern Theatre here last month, launches the month-long first leg of a national tour of

clubs and medium-sized halls Monday (8) in Solana Beach, Calif.

On Tuesday (9), the Buckingham band will be showcased on the half-hour VH1 show "Center Stage"; an hourlong version of the broadcast, co-produced by the cable network and PBS and taped live at WTTW-TV in Chicago,



BUCKINGHAM

will be aired on the public broadcasting network later this spring.

Westwood One aired 90 minutes culled from the group's Dec. 10 and 11 Coach House performances (Buckingham's first-ever live solo shows) on its Feb. 27 "Superstar Concert Series" broadcast.

Although two singles from "Out Of The Cradle" failed to chart last year, the company will release a third, "Don't Look Down," within the month to coincide with the tour.

Says Buckingham of the tour, "Best-case scenario is that we might pump life into the record, and this is basically what [Warner president] Lenny [Waronker] and Warner Bros. would like to do. I think it's to their credit that they're even willing to do that at this point, because it would be just as easy for them to say, 'Yeah, go out and do the [tour] leg, and then make another album.'"

While "Out Of The Cradle" won
(Continued on page 133)

'Tonight Show' Nixes Shabba Following Anti-Gay Remarks

■ BY JANINE McADAMS

NEW YORK—Shabba Ranks, the first dancehall artist to reach No. 1 on the R&B chart and a 1993 Grammy winner for his album "X-Tra Naked" (Epic), is taking it on the chin in response to anti-gay comments he made on a British television show in December.

A scheduled March 3 appearance on "The Tonight Show With Jay Leno" was canceled by NBC March 2 after a viewing of the Jamaican star's December appearance on the BBC program "The Word." On the BBC show, Ranks was asked to com-

ment on the tune "Boom Boom Bye Bye" by fellow reggae artist Buju Banton, which promotes the killing of homosexuals.

Ranks reportedly replied that Banton was "definitely right" and referred to the Bible, adding that "if you forfeit the laws of God Almighty, you deserve crucifixion."

NBC staff was informed of Ranks' comments on "The Word" by the Gay and Lesbian Alliance Against Defamation, the group that forced Banton to account for his lyrics. GLAAD actively protests all media outlets that promote Ranks' work without ad-
(Continued on page 121)

CLAPTON, WHO, BLIGE LEAD PLATINUM POSSE

■ BY CHRIS MORRIS

LOS ANGELES—Eric Clapton, "Aladdin," Mary J. Blige, and the Who topped the list of multiplatinum certifications from the Recording Industry Assn. of America for the generally sluggish month of February.

On the label side, the good news belonged to MCA and Uni Distribution, which had the lion's share of the month's certifications.

Hot on the heels of guitarist/singer Clapton's sextuple-Grammy triumph Feb. 24 (Billboard, March 6), the RIAA certified his Duck/Reprise/Warner Bros. album "Unplugged" for sales of 4 million.

The fast-selling soundtrack for Walt Disney's animated hit "Aladdin" topped the 2-million sales plateau last month. "A Whole New World," the Columbia single by Regina Belle and
(Continued on page 120)

Korea Pressured On Pirates U.S. Trade Reps Cite Label Goals

■ BY MIKE LEVIN

SEOUL—Piracy was high on the list of foreign commerce issues discussed when representatives of the South Korean government held a weeklong meeting with U.S. trade officials and private sector executives in Washington in late February.

With Korea's burgeoning economy and increased standard of living, the nation is no longer on the lower economic rung of Asian nations. U.S. record industry observers note that, if Korea wishes to be successful in further growth, the country's copyright protection and enforcement policy must be upgraded.

Major international record companies, locked in a two-year battle with Asia's most-sheltered pirates, are now awaiting South Korean legisla-



Kudos For Carter. ASCAP president Morton Gould, left, presents the society's "Duke" Award to jazz great Benny Carter. Named for Duke Ellington, the award honors outstanding contributions to music. Past recipients include Cab Calloway, Dizzy Gillespie, and Ornette Coleman. The presentation was made at ASCAP's recent annual West Coast membership meeting.

tion that would protect their repertoire from illegal copies and licenses.

"In about two months, the situation [in Korea] will be completely different. But I can't get into details because of current negotiations," says J.C. Giou, Asian director of the IFPI, who will hold meetings with U.S. and European Community officials during the next two weeks before traveling to Seoul. "A decision to resolve current intellectual property disputes has been initiated by the new governments in America and Korea," he says.

Any new laws would be enforcement statutes for intellectual property laws that Korea already has in place. The main goal for foreign record executives is twofold.

(Continued on page 131)

Uni Has Prez Again With Burns Promotion

■ BY CRAIG ROSEN

LOS ANGELES—For only the second time in its history, Uni Distribution Corp. has a president, as John Burns is promoted from executive VP.

The move, announced by Al Teller, chairman of the MCA Music Entertainment Group, follows what is claimed to be 10 con-
(Continued on page 132)



BURNS

EXECUTIVE TURNTABLE

BILLBOARD. Ed Christman is promoted to senior retail editor at Billboard in New York. He was retail editor (see story, page 9). Peter Cronin is named associate country music editor for Billboard in Nashville. He was developments editor at Musician.

RECORD COMPANIES. Inigo Zabala is promoted to deputy managing director of Warner Music Spain in Madrid. He was marketing manager.

RCA Records in N.Y. names Kenny Ortiz VP of A&R, black music, and Mary Linda Moore director of black music publicity. They were, respectively, senior director of A&R, rap and black music, for RCA, and account executive with The Terrie Williams Agency. Also, RCA promotes Mike Wilson to national director of field promotion in Nashville and Ginger McFadden to Southwest regional promotion manager in Dallas. They were, respectively, Southwest



ZABALA



ORTIZ



LANDAU



DEAN



HARLEY



GRANT



MORELLI



LINNUM

regional promotion manager and Gavin secondary promotion representative.

Elektra Entertainment in New York appoints Brian Landau national director of album promotion, secondaries, Andy Dean national director of adult rock promotion, and Jessica Harley national director of rock promotion. They were, respectively, regional director for Elektra in San Francisco, national director of rock promotion for Imago, and VP of rock promotion at radio promotion firm AIM Marketing.

Bill Pfordresher is named national director of CHR promotion for Zoo Entertainment in L.A. He was VP of pop promotion for Curb Records.

Maribel Schumacher is appointed marketing director of the Latin division of Warner Music International in New York. She was producer of Radio & Musica/Agenda Latina.

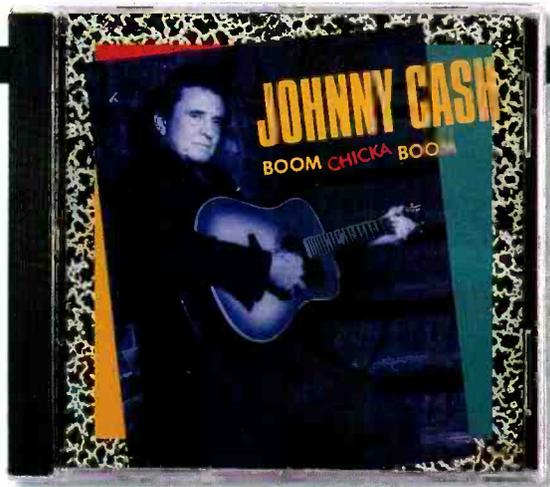
DISTRIBUTION. PolyGram Group Distribution in New York promotes Nancy Lombardo to national director of single sales and Betsy Grant to director of sales and marketing, independent

label sales. They were, respectively, singles sales specialist at PGD's Boston branch, and director of singles sales and black music sales.

Bob Morelli is promoted to director of independent distribution and ventured labels in the marketing department of BMG Distribution in New York. He was director of sales, special markets and ventured labels in the sales department.

Rod Linnum is promoted to director of distributed lines for Uni Distribution Corp. in Los Angeles. He was Los Angeles branch manager.

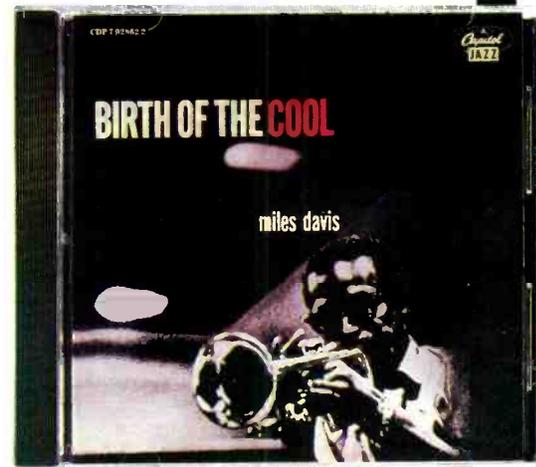
RELATED FIELDS. Wherehouse Entertainment in Torrance, Calif., has restructured in merchandising functions and named Joseph Haley VP of consumer electronics and accessories procurement, George Rogers VP of music and video procurement, and Jim Dobbe VP of merchandise allocation and field product management. They were, respectively, divisional VP of consumer electronics for Carter, Hawley, Hale department stores, VP of video for Wherehouse, and VP of sale products for Wherehouse.



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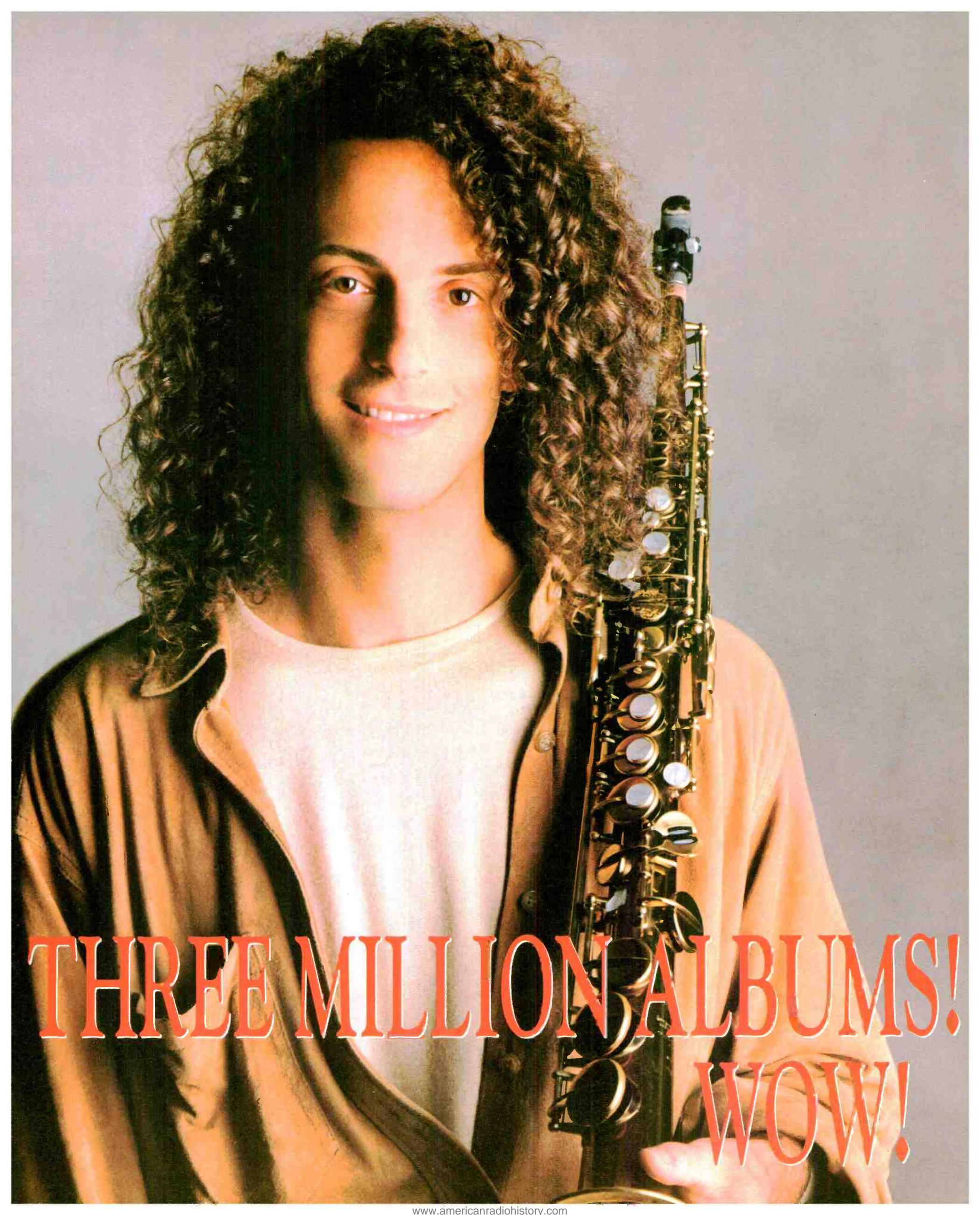
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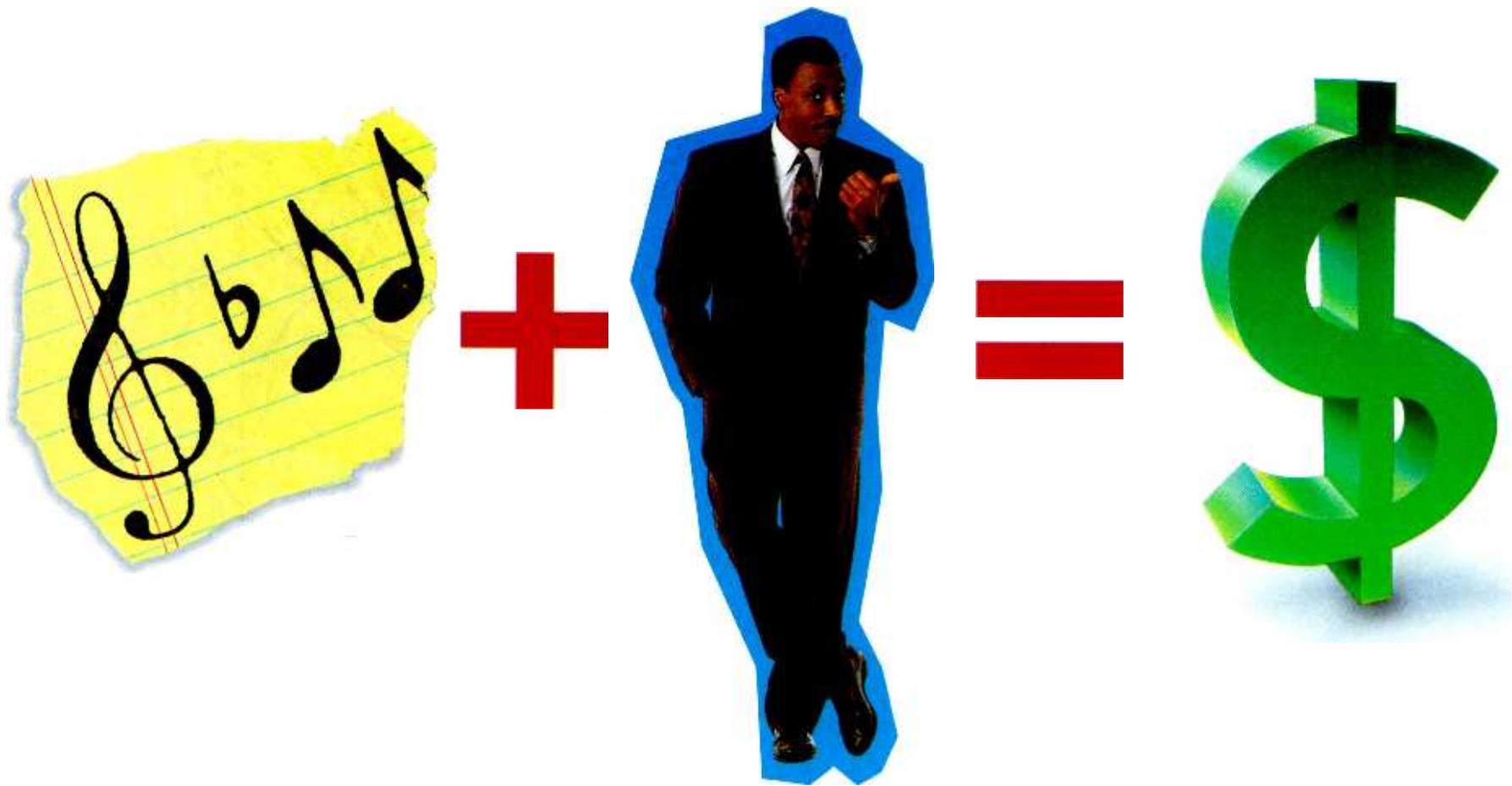
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Depeche Has Faith In New Mode

Gospel, Metal Tones Tint Synth Sound

BY LARRY FLICK

NEW YORK—Being in Depeche Mode means never having to say you're sorry for refusing to compromise.

While other bands might feel pressured to make lightning strike twice in the wake of a multiplatinum album like Depeche Mode's 1990 "Violator," the Sire/WB act turned a deaf ear on label pleas to work rapidly by taking a three-year break from industry bustle before issuing the new "Songs Of Faith & Devotion."

"We're at a point where we would not even entertain the notion of a label coming into the picture and telling us what and when to do something," says band member Alan Wilder. "That might sound like we're chuffed with ourselves, but the reality is that the music has to come naturally. You can't force creativity—and you can't apologize for taking the time necessary to

make an album right."

Part of the creative process included long, luxurious studio stints in Madrid and Hamburg, and hashing out material with co-producer Flood, who is still basking in kudos for his work on U2's "Achtung Baby." The result is a stellar 10-song collection that melds the band's familiar synth-rooted angst-pop with previously unexplored elements of gospel, baroque, and heavy metal. Overall, the March 23 release has an intricate, live texture, with arrangements that are fleshed out by the use of instruments other than keyboards.

Diehard fans will be pleased by typical Depeche Mode fare such as "Walking In My Shoes" and "In Your Room," though they will also be initially jolted by the sweeping, 28-piece string section on "One Caress" and the searing guitar attack on the first single, "I Feel You." As always, primary songwriter Martin Gore's penchant for complex

melodies and dark lyrics is at the core of every track.

"We only want to change and surprise people," Wilder says. "But it's never change for change's sake. The only way this band could carry on after all of this time is to continually challenge our direction. Otherwise, [the music] would become routine and boring."

Another of Depeche Mode's methods of staying fresh is pursuing assorted outside projects. In the interim between "Violator" and the new album, Wilder released a critically acclaimed album by his side band, Recoil, and produced material for Nitzer Ebb. Gore and singer David Gahan laid fairly low, while Andy Fletcher started

(Continued on page 28)



Dust Bowl. Johnny Clegg & Savuka wrap up recording "Heat, Dust & Dreams," the band's new Capitol record, set for release April 12. In addition to Don Was, who produced the single, "These Days," the album was produced by Hilton Rosenthal and Bobby Summerfield. Shown, from left, are Tim Devine, VP of A&R for Capitol; Was; and Clegg.



DEPECHE MODE: Alan Wilder, Martin Gore, David Gahan, and Andy Fletcher.

Nanci Griffith's 'Voices' Speaks For 'Lost Generation'

BY RICK CLARK

MEMPHIS—"All of these songs have a real special place in my heart. They speak of something dear to me in my musical and personal growth," states Nanci Griffith, concerning her Elektra debut "Other Voices, Other Rooms," released earlier this month.

The album, which is a musical love letter to the folk music tradition, features readings of songs penned by such artists as Bob Dylan, Buddy Mondlock, Townes Van Zandt, Tom Paxton, Gordon Lightfoot, Kate Wolf, Woody Guthrie, and others. A virtual who's who of artists lent support, including Odetta, John Prine, Dylan, Indigo

Girls, Bela Fleck, Iris DeMent, Chet Atkins, John Gorka, John Hartford, Emmylou Harris, Leo Kottke, Arlo Guthrie, and Guy Clark.

"Nanci feels that she is part of a tradition and that she has been a receiver. Now she is in the position to be a giver," remarks producer Jim Rooney, who has produced two other Griffith albums, including the Grammy-nominated "Last Of The True Believers." "This is Nanci's 10th album in 15 years, and I think she felt it was a good time to thank these people for touching her. She hopes that one of the results will be that people will go listen to the Weavers, Woody Guthrie, or John Prine, or anyone else represented on this album."

The "Other Voices, Other Rooms" genesis happened at a 1992 New Year's gathering, when Griffith and Harris began discussing the work of late songwriter Wolf.

"She was a great spiritual and inspirational writer," says Griffith, "and we felt there were a lot of songs getting lost, written by her and many other artists who needed to be heard. My generation of folk singers is basically the lost generation, mainly because there hasn't been a folk revival since the mid-'60s of any large commercial value," Griffith adds. "A number of years ago, someone at a record label or

(Continued on page 26)



NANCI GRIFFITH

Gloria Days; Raitt Writing New Material; New Koz For Celebration; Mechanic Line

UP AND COMING: We're swinging to a western beat following a trip to L.A. for the Grammys and R&B Foundation ceremonies. Among the tidbits we found out about new releases were: **Gloria Estefan** will likely have two new records and sell-through videos on **Epic** out by the end of the year. According to her husband **Emilio**, she is working on a Latin album resulting from a television special featuring her and other Cuban musicians, including **Tito Puente** and mambo creator **Cachao**. The summer album likely will be followed by a year-end release of her performance on **VH1/PBS'** "Center Stage" live concert program, which will air in March. First single from the latter project will be her remake of **Mel Carter's** "Hold Me, Thrill Me, Kiss Me..." **Bonnie Raitt** is writing material for her next **Capitol** album, which she will begin recording late in the summer with producer **Don Was**... **John Hiatt** is working on a new album with producer **Matt Wallace**. The summer **A&M** release is edgy and sparse, with members of **School Of Fish** and **Wire Train** playing on the tracks... **Paddy Moloney** of the **Chieftains**, says the group's next Christmas album will feature guest shots by a diverse slate of artists including **Tom Jones**, **Frank Zappa**, **Mark Knopfler**, **John Prine**, and **Carlene Carter**... **U2** is in Ireland working on an EP of new material that will be released in Europe to whip up excitement prior to the band's stadium tour there this summer. No word on whether **Island** will release the EP stateside... As daytime drama "General Hospital" gears up to celebrate its 30th anniversary, it plans to introduce a new theme song written by **Capitol** saxophonist **Dave Koz** and his brother **Jeff**. A slower version of the theme, titled "Faces Of The Heart," will appear on Koz's new June album.



by Melinda Newman

GRAMMY REDUX: **Peter Gabriel**, who won the award for best shortform music video, said he is still pursuing his dream of building a multimedia, interactive park. Gabriel, who has been working on the project for several years, said he is considering sites in Barcelona and France. On the topic of a **Genesis** reunion, he noted, "I still see the Genesis guys from time to time. We have no plans to do anything together, but I wouldn't rule it out. It probably wouldn't be an album, but there may be some project that [would be

right]... Commenting on a penchant for perfectionism shared with **Michael Jackson**, engineering honoree **Bruce Swedien** remarked, "If it were up to Michael and us, we'd still be pumping the vocals on 'Thriller'..." Best-rock-male-vocal-performance nominee **Tom Cochrane** said he wouldn't have felt worthy winning in his category considering the competition, which included winner **Eric Clapton**. "'Life Is A Highway' wouldn't have been written without 'Layla' or 'Disraeli Gears.' Every single one of the guys in this category, like **Springsteen**, **Seger**, **Peter Gabriel**, were my influences. I would have felt silly winning"... **Melissa Etheridge**, reflecting on the thin field in her winning category, best female rock performance: "We just had enough to make it a category this year... I hope there's not as much trouble in years to come. I thought **Sass Jordan** should have been nominated, but it's a strange academy"... Multiple nominee

Lyle Lovett said of his role as a deranged baker in **Robert Altman's** film "Short Cuts": "I actually had to talk in this movie, so it was really scary"... In the "Who-says-classical-musicians-are-stuffy" category, chorus director **Vance George**, cited as a winner in the obscure category of best performance of a choral work, jokingly referred to the piece for which he was cited, **Carl Orff's** "Carmina Burana": "We lovingly call it 'Carmina Banana.'" George added his group, the **SFS Chorus**, had been tabbed for an appearance in the hit **Whoopi Goldberg** vehicle "Sister Act," but "we were written out of the film"... Queried about the possibility of a movie career, **Anthony Kiedis** of the **Red Hot Chili Peppers** remarked, "People want you to play a '70s stoner in a beach movie or something like that."

THIS & THAT: The first two releases to come from **Mechanic Records** via its (relatively) new joint venture with **RCA/BMG** will be a rerelease of **Murder Inc's** self-titled album. The second will be the new album from Seattle grunge band **Tad**, which has signed a deal with Mechanic via a special arrangement with **Sub Pop**. An upcoming EP will be worked by both labels as a transition prior to the June release date... **Television** kicked off its first U.S. tour in 14 years Feb. 26 in Philadelphia... Guitarist **Adrian Legg** starts a club tour March 22.

Mouth Music Adds African Grooves To Its Chops On 'Mo-Di'

■ BY DREW WHEELER

NEW YORK—When Scotland's Mouth Music wedded ancient Gaelic melodies with percussive synthesizers on its 1991 self-titled Rykodisc debut, it seemed like an odd stylistic coupling. Yet the album shot to No. 1 on the World Music Albums chart. The group is hoping its second release, "Mo-Di," can do it again.

Martin Swan, a producer of Gaelic-language programs for Scottish TV, founded Mouth Music as a means to revitalize Gaelic folk with spare, offbeat, synthesized arrangements. Comprised mainly of Swan and vocalist Talitha Mackenzie, the group's "Mouth Music" was originally released on the British indie Triple Earth Records and licensed to Ryko for the U.S. and Canada.

For "Mo-Di," not only has the act's lineup expanded, so has its musical vision.

As Mouth Music began its first tour, Mackenzie left to host a Gaelic cooking TV show and Swan hired Jackie Joyce, a Scotswoman of Ghanaian descent. "A lot of people had talked about what we did as being some sort of Gaelic/African crossover," he comments, "It appealed to me to have a Scottish/African crossover representing it." Native Gaelic speaker Michaela Rowan was hired as the second voice, along

with bassist Quee MacArthur and percussionist James Mackintosh.

The Mouth Music touring band recorded "Mo-Di" in mid-1992, taking, according to Swan, "a lot of time off to go and play and to actually write the songs." Although much of "Mo-Di" is Gaelic-based, there are quite a few original songs written or co-written by Swan. The new Mouth Music creates thick, bass-heavy grooves, with a stronger tilt toward African tonalities and instruments. For Swan, "It's got the sound in it that I have come to like through playing on stages and seeing audiences get up and dance."

The strategy for moving the first album was, "Just get it heard," according to Rykodisc director of marketing John Hammond. The debut received airplay on National Public Radio and various college stations. Help from an indie promotion firm and exposure via a Ryko sampler ultimately boosted sales to around 30,000 units.

As to whether the new Mouth Music sound will be problematic for old fans, Hammond replies: "I've certainly heard that opinion expressed and there are a few minds that we're gonna have to change about the reason why the record sounds like this and not like the first album. But I really believe that everybody who likes that album will like this album

as well, will appreciate that the band is taking off from that place and moving into these other directions. And we're really basing a marketing plan on that idea . . . The band is in a pretty good place where they have a solid core audience."

"One of the things about this album was that it keeps doors open for the future," says Swan, adding that "there's plenty of suggestions of this

album on the first album."

After the Scottish release of "Mo-Di," Swan visited the HMV store in his hometown. There, he found his first album in the Folk bin and his second stocked in Rock. As Swan sees it, "People who browse a lot in the world music section would be quite likely to be interested in this album because it does its own browsing through the world music

section."

Despite possible genre-confusion, Hammond sees retail opportunities. "Being No. 1 on the world chart obviously gives you entree into more retail areas . . . I would imagine out-of-the-box, our stronger action will be more in the world music realm, but I'm excited to not have to be limited to that."

At radio, Hammond says, there's room to build on the audience created by NPR and college play. "One doesn't speak very often of the famous 'world music/mainstream crossover,'" he admits, "but that's a lot of what this record's about." Hammond also cites the growing adult alternative format as fertile ground for Mouth Music. "KGSR in Austin, for instance, [was] actually able to play the last record," he explains, "They were probably one of the few commercial stations in the country that did, but did great with it . . . Those guys have immediately jumped on the new record."

And with "Mo-Di," the TV-skilled Swan comes full circle with the production of the first Mouth Music videoclip, although the song that will accompany it is still undetermined. Although Hammond doesn't see many video outlets for them, he cites in-store video play as providing another sales boost.



MOUTH MUSIC: Jackie Joyce, Martin Swan, and Michaela Rowan.



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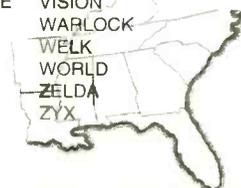
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ARTISTS IN CONCERT

TRAVIS TRITT
TRISHA YEARWOOD
LITTLE TEXAS
The Pyramid
Memphis

THE 1993 Budweiser Rock 'n' Country Tour featuring Travis Tritt, Trisha Yearwood, and Little Texas got off to a promising start, selling out 15,500 seats at the Pyramid here.

Headliner Tritt kicked his show off with the kind of surreal patriotism found only in country music, this time in the form of an opening video of George Jones singing "The Star-Spangled Banner." As the song built toward its climactic end, a light was shined on stage to reveal Tritt harmonizing with Jones. As the crowd erupted with whooping, hollering, and applause, Tritt took over the lead vocal, as Jones saluted this rising country star. All this while red, white, and blue stage lights bathed the arena.

No momentum was lost as Tritt began working the audience, tossing guitar picks and dancing around on "Put Some Drive In Your Country," a hard-charging rave-up that owed more to Lynyrd Skynyrd and Bob Seger than Jones. Tritt revved things even higher with "T-R-O-U-B-L-E," the title track of his latest album, while the chart-topping ballad, "Can I Trust You With My Heart," struck a resonant chord with many in the audience, who sang along.

Throughout his set, Tritt kept drawing on the Everyman themes of the working grind and the need to be somebody. His letter-perfect sendup of Seger's "Night Moves," part of the show's well-delivered acoustic section, encapsulated the spirit of the night.

Although the likable Tritt would do well to realize he's already won his audience over without having to take pot shots at "rap shit" or drawing on hokey "old outlaw" bravado, throughout the night the entertainer showed why he's one of country's hottest acts.

Yearwood preceded Tritt with a pleasant but relatively lifeless-sounding set. Though she has been heralded as one who draws from the tradition of early Ronstadt, Yearwood clearly lacked the fire and resonance of that artist's better work. It also seemed that Yearwood would connect more with an audience in cozier settings, as the Pyramid seemed to overwhelm her. There were some highlights during her set, however, particularly "My Baby Thinks He's a Train," "Devil In Disguise," and a spirited version of "Wrong Side Of Memphis."

Partially stealing Yearwood's thunder was energetic opener Little Texas, whose winning stage manner and rock-hair-band looks found immediate favor with a huge segment of the female audience. Many people already seemed to know by heart songs from the band's recently released debut. By the time

they tore into a version of Willie Dixon's "You Can't Judge a Book By Its Cover," the Pyramid was a sea of Bic lighters.

The high level of quick, seamless set changes, sound and lighting mix, and overall stage orchestrations provided a textbook example of concert professionalism.

Another very welcome element of this show was the dramatic improvement in the Pyramid's acoustics,

thanks to \$750,000 in new sound baffling. This event was the first concert testing of the new sonic improvements, and like the show, it was a clear success.

RICK CLARK

SHONEN KNIFE
The Roxy Theatre
West Hollywood, Calif.

PEPPEY PUNK-POP was the order of the night Feb. 8, as the longtime alter-

native-rock cult item from Japan played a rare L.A. date before an adoring crowd; it was the first of two showcase gigs that evening.

The all-girl Shonen Knife—guitarist Naoko Yamano, bassist Michie Nakatani, and drummer Atsuko Yamano, Naoko's sister—has been performing for more than a decade. In recent years, American indie compilations, a tribute album of Knife covers by alter-
(Continued on page 30)

NANCI GRIFFITH'S NEW 'VOICES' SPEAKS FOR 'LOST GENERATION'

(Continued from page 21)

chain of radio stations decided that folk was not commercially viable. I say to hell with that. We all know that folk sounds just fine on the radio and it has sold very well in every revival that it has had."

Over the years, Griffith has backed up her assertions of the music's appeal by selling out sizable venues in major markets, domestically and overseas.

"Nanci is a tremendous artist live," says manager Ken Levitan of Vector Management. "Last time she played Symphony Hall in Boston, where she drew 7,500 with just her and a guitar. She's doing three nights at the Royal Albert Hall in London in late May and we are doing Carnegie Hall March 25, where we have invited a number of the guests who performed on the record."

Griffith kicks off a major-market tour March 15 in Nashville at the Tenn-

essee Performing Arts Center, and will wrap up April 28 in Austin before heading for Europe. Clark and DeMent will be regular guests throughout the domestic stint.

For Griffith, who financed the project after leaving MCA, Elektra seemed like the most logical place to go, in part because of its folk heritage, ongoing marketing resourcefulness, and Elektra senior VP of A&R Steve Ralbovsky, who had pursued her over the years during his various tenures at other labels.

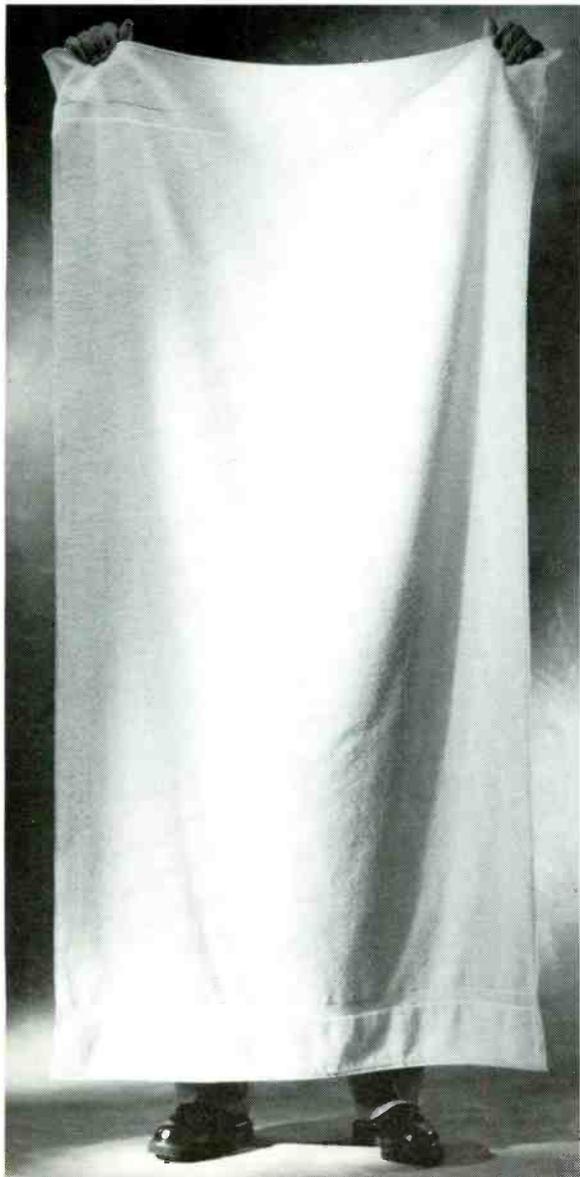
"I've been a fan for around 10 years, from the early Philo Records," says Ralbovsky. "I thought the idea of expressing this musical continuum, through other people's songs, had a timely and classical feel."

The first single, "Speed Of The

Sound Of Loneliness," is being serviced to adult-alternative radio, select AC stations, and certain country radio outlets via the recently reactivated Asylum Records in Nashville.

A video of "Speed Of The Sound Of Loneliness," directed by Rocky Schenck of DNA Productions, has been completed with anticipation that VH1 will echo the support it has provided Griffith in the past.

"If someone told me 10 years ago I would be selling out three nights at Royal Albert Hall on this tour, and playing Carnegie for my third time, I would not have believed them," says Griffith, laughing. "I had been led to expect that folk music just wasn't it, but here it is. Let's have a new revival and give ears to all of these great American artists we have that aren't getting heard."



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BMG
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ARTIST DEVELOPMENTS

RECEIVING THERAPY?

If the musical melange of metal, techno, and pop of Belfast trio Therapy? were to be analyzed by a psychiatrist, the group might be diagnosed as having multiple personalities.

On its debut A&M album, "Nurse," which graced retail outlets in January, Therapy? fuses grunge guitar stylings with pulsating dance beats and melodies in songs that probe at some of the band's favorite subjects: people's obsessions with death, sex, and violence.

"We always take a piss at humankind," says vocalist and guitarist Andy Cairns. "No matter who you are, if you're a painter or the President, you're still fucked up."

Getting its diverse blend of music heard by skeptical ears presented somewhat of a struggle in itself. "With our music, no one could ever figure it out," says Cairns. "They once put us on a gig supporting a heavy-metal band and then dropped us when we showed up because we didn't have long hair." Another time, a Therapy? date at an indie club was canceled because "they didn't want any metal bands."

After building a fan base in Ireland and putting out a mini-LP on their own Multifuckingnational label, Cairns, drummer/vocalist Fyfe Ewing, and bassist Michael McKeegan ventured to England and landed a deal with indie Wijia Records for two releases.

"You really have to go over to England to let people know you exist," says Cairns. "When people think of Irish music they think of U2, the Waterboys, or fiddle-dee folk music. Their perception is colored before they hear you."

Brad Pollak, product manager at A&M, believes Therapy?'s diversity is a boon, and the label has been promoting "Nurse" to a variety of audiences. "Because of the potentially large audience Therapy? could have, you've got to make sure you cover all the bases," he says.

To connect with Therapy?'s fan base, A&M engineered a promotion in 100 mom-and-pop outlets during the month of February in which shoppers could

(Continued on page 30)

DEPECHE MODE

(Continued from page 21)

a family and opened a pub in London. "The time just sort of flew by," Fletcher says. "Starting over again was pretty weird at first. But it was nice to learn that we still got on well, and that being a band named Depeche Mode was still inspiring to us."

Part of that inspiration comes from defining each band member's role, and playing to their strengths. "We've become like a small, insulated community," Wilder says. "Martin writes the songs, while David adds his creative bits and sings. Andy has taken the lead

on a managerial level, and I'm heavily focused on production. Bringing Flood into the project was a little difficult at first, but ultimately quite exciting. It was like penetrating a tightly sealed box."

With "Songs Of Faith & Devotion" complete and ready to hit retail, the wheels of promotion are about to whisk the band off into the world of pressing-the-flesh and touring—something it is approaching with a little trepidation.

"Releasing an album is kind of like putting everything else in your life on

hold for a year or so," says Fletcher. "You are giving yourself wholly to the cause of bringing your music to people—and that can be intimidating."

Wilder agrees, but is looking forward to experiencing "the incomparable energy of going onstage and playing. The break has been long enough to make me miss it."

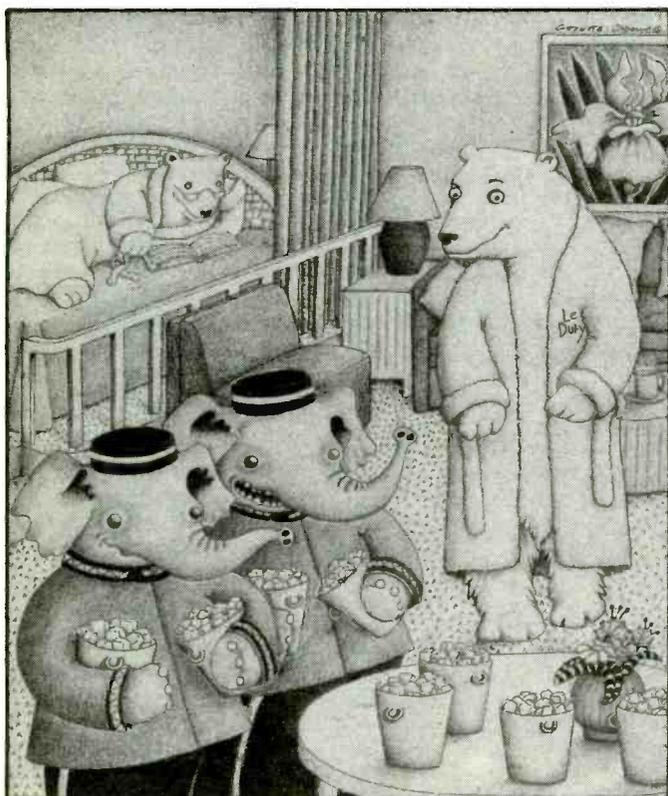
While the band eyes a road jaunt that may begin late spring/early summer, "I Feel You" is enjoying a healthy life at radio and club levels. Though Warner Bros. had planned on working the track at alternative and dance formats only, top 40 response has been strong enough to instigate a concentrated pop push. In fact, the single has just starting climbing the Hot 100.

"I Feel You" is also bolstered by a stylish black-and-white videoclip by noted photographer/director Anton Corbijn, and cutting-edge remixes by the band, Brian Eno, Mark Stent, and Renegade Soundwave. Other bands bristle at the idea of someone tinkering with their finished productions, but Depeche Mode apparently welcome the fresh perspective.

"It's a freeing experience for us," Wilder says. "I'm constantly compelled by the different ways other people interpret our music. I also think, or at least hope, that it's refreshing to the listener to hear a song go through different personalities and moods. It certainly helps us to see that our final production of a song is not always the final word. It keeps us on our toes."

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COAST TO COAST — EDITED BY MELINDA NEWMAN

CLEVELAND: Levert might have to make room on the local soul turf due to competition from a winsome new group called Spoyled. The brainchild of Cleveland cousins Sean Singleton and Jarrod Bunch, Spoyled came together late last year to record "Angel/My Love Don't Come Easy," its first single on Showcase Records, at Midtown Recording, the downtown facility responsible for numerous tracks by LeVert, the Rude Boys, and Men At Large. Singleton manages Spoyled, while Bunch, who is a fullback for the New York Giants, markets the band. "I wanted to do my own thing," says Singleton, who moved back to his Cleveland home from Atlanta in 1990. "It took me about two, two-and-a-half years to form Spoyled. I had a lot of auditions, and finally narrowed it down to five little girls," ages 10 to 14. They are Tanya "Tango" Scruggs; Joii Tate; Chaun "Q.T." Spears; Cheri "Ms. Finesse" Dennis, whose father writes the material; and Megan "Babygirl" Jones. All attend Cleveland-area junior high and high schools. The girls made their first "appearance" around Christmas when their image surfaced on 22 billboards all over the Cleveland area. The idea was to generate hometown support, says Singleton. "The concept is five little young ladies, real cool, laidback," he says. "Young kids are what's hot," says Bunch. "These girls are going to be a female Boyz II Men," Singleton says. "A baby En Vogue," says Bunch.



SPOYLED

CARLO WOLFF

PHILADELPHIA: The Philadelphia Music Alliance will induct its 1993 Walk of Fame honorees April 2. The plaque unveiling will take place at the Merriam Theater at the Univ. of The Arts, with a gala to follow later in the day. The Alliance was founded in 1986 as a community-based, not-for-profit organization that would highlight the city's musical heritage via its induction ceremonies, operation of a Speakers Bureau, and a Music In The Schools program. This year's Walk of Fame honorees are songwriters/producers/label executives Kenneth Gamble & Leon Huff; record producer Thom Bell, blue-eyed soul duo Daryl Hall & John Oates; jazz artists and composers Percy, Jimmy & Tootie Heath; and Cameo/Parkway Records co-founder Bernie Lowe. Posthumous awards are being given to singer/actress Molly Picon and pianist Rudolf Serkin. This year also marks the debut of the broadcast-artist Walk of Fame. Inductees are Jerry Blavat, who began his career as a dancer on "American Bandstand"; "950 Club" hosts Joe Grady & Ed Hurst; Doug "Jocko" Henderson Sr., the first DJ ever to broadcast in two cities at the same time; radio personality Hy Lit; DJ Sid Mark, who is known for playing Frank Sinatra for more than 36 years; Joe Niagara, the first person to broadcast more than six decades in one city; and Georgie Woods, who was seminal in paving the way for black radio in Philadelphia.

MELINDA NEWMAN

KISSIMMEE, Fla.: Clang was the big winner at the 1992 Florida Jammy Awards, held in February to honor the best of last year's music. The band nabbed prizes for best pop band and best independent release, West region, at the awards, which are coordinated by Florida music magazine Jam Entertainment News. Among the other awards were enter-



tainer of the year, Marilyn Manson; best original band, Deeforce; best rock band, Urok; best island band; Souler Eclipse; best country band, Crazy Heart; best soul/rap band, Sucka Punch; best hard-edge band, Meatlocker; best alternative band, Alter Ego; best cover band, Webbed Feet; best jazz band; Sha-Shanty; best metal band, Smashmouth; best blues band, Roach Thompson Blues Band; and best variety band, Deloris Telescope. In addition to Clang, Romeo's Bleeding and the Goods won kudos for best independent release for their respective regions. The ceremony closed JamFest weekend, which saw more than 50 Florida bands showcase at five Orlando clubs for two nights prior to the awards.

M.N.

SOUTH BY SOUTHWEST

(Continued from page 24)

probably do a Friday-night rave there," says Meyers. "We've got a team of German DJs coming in—it'll be kind of like 'Sprockets' gone to Texas." Another popular SXSW hangout, La Zona Rosa, has expanded its capacity to 1,000.

Some 420 acts are showcasing this year, up slightly from 1992's total of 413. "We have the fewest number of repeat performers this time," says Meyers, who notes, "Seventy-five percent of the acts didn't play last year. In 1992, that figure was 40%."

Fifty percent of these performers are unsigned, 40% are on independent labels, and 10% on majors, Meyers adds. Label acts include Robyn Hitchcock, Eleventh Dream Day, Grant Lee Buffalo, and Blue Rodeo; prominent indie performers include Continental Drifters, the Drovers, Freedy Johnston, and Cowboy Mouth.

New to the SXSW showcase this year is a spoken-word showcase March 18, featuring Hitchcock, Exene Cervenka, and others.

For the first time in two years, a children's music showcase has been scheduled, March 20 at La Zona Rosa. Featured artists include Nashville's Katherine Dines and author/musician Andy Ehrenfeld.

Meyers notes many of the acoustic performances at SXSW '92 were taped direct to DAT and have been compiled on a 14-cut CD called "Live From SXSW Vol 1." The complimentary CD will be placed in registration packages. "We'll do one every year if it goes over well," says Meyers.

Managing director Swenson says that along with the spoken-word segment, SXSW '93's 60-plus panels also include first-time sessions on techno-trance music and the Nordic music scene. Also new this year is "The Label Dilemma," in which the issue of whether an independent or a major label will work best for a breaking band is to be discussed. Panelists include David Lowery of Cracker, Sugar's Bob Mould, and Jay Faires of Mammoth Records. Another first-time panel concerns the Austin scene, called "The Little Town With The Big Guest List."

This year's SXSW will open with the annual charity golf tournament March 17. R.E.M.'s Mike Mills, Asleep At The Wheel's Ray Benson, and Huey Lewis are honorary hosts of the event, says Meyers.

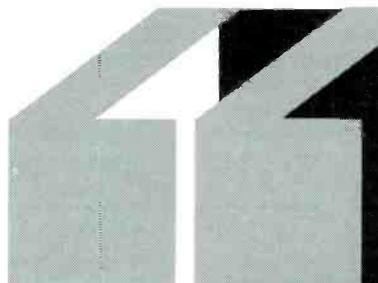
That evening, SXSW's annual kickoff event, the Austin Music Awards, will be held at Palmer Auditorium.



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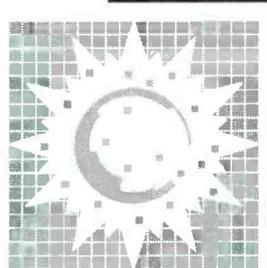
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ARTIST DEVELOPMENTS

(Continued from page 28)



THERAPY?: Fyfe Ewing, Michael McKeegan, and Andy Cairns.

listen to a cassette featuring three tracks from "Nurse" at counterside stations. The listeners could then call an 800 number and report their favorite track. Pollak says the label heard from about 500 callers, whose names were entered into a drawing. First prize is \$500; 50 runners-up receive a four-cut "Teethgrinder" EP and a T-shirt.

Therapy? begins a two-week tour of U.S. clubs March 31 in Boston before hooking up with Helmet and Jesus Lizard for a swing through other major markets. Pollak says the label will be aggressively promoting the band in each city it hits, with local radio and video exposure and counter displays in music stores and skate shops on the

agenda. "We want to let all the folks know they're coming to town," he says.

The members of Therapy? have had a hand in making all the marketing and promotional decisions. They were responsible for selecting first single "Teethgrinder," as well as helping develop the concept for the video and the cover art on the album and single.

"The way we look at it, we never want to blame anybody for what happens to Therapy?," says Cairns. "We want to be able to say it was our idea if it was a bad move."

CATHERINE APPLEFIELD

ZEP CREAMS' DREAM

Go ahead and laugh at the name and the (Continued on page 32)

ARTISTS IN CONCERT

(Continued from page 26)

native bands, and the championship of such modern-rock lights as Thurston Moore of Sonic Youth, Kurt Cobain of Nirvana, and Steve McDonald of Redd Kross have helped create a devoted, even idolatrous following among the U.S. punk cognoscenti.

The band has finally issued its first major-label, all-English recording, "Let's Knife," on Virgin.

In concert, Shonen Knife's wound-up Ramones-like playing, its charming lightweight songs chirped in deliriously mangled English, and the ever-cheery demeanor of the band members had its

audience bouncing around in paroxysms of bliss. Never mind that the group's material is as nutritious as cotton candy—it's that tasty, too.

The band ran down many of the old numbers rerecorded in English for "Let's Knife." Among the most winning tunes were "Flying Jelly Attack" (about the joys of consuming jelly beans), "Riding On The Rocket" (about space travel), and "Twist Barbie" (about identifying with the flaxen-haired Mattel doll). In one of the night's most entertaining surprises, drummer Yamano essayed Ringo

Starr's vocal role on a cover of the Beatles' "Boys."

The group treated the capacity audience to a wildly applauded version of its tribute to its U.S. sponsors, "Redd Kross." In all, the evening left the impression that Shonen Knife is one sharp act.

CHRIS MORRIS

ANTENNA INSANE JANE CBGB, New York

LIKE BLONDIE BEFORE it, Insane Jane boasts a strong, spotlight-grabbing singer who could easily use her band's moniker as a pseudonym.

Singularly named Yellow, who leads the Sky Records' quartet, makes the most of a limited, albeit highly theatrical voice, and an assortment of dervish moves that would make Pearl Jam's Eddie Vedder proud. The combination can be mighty compelling ("Hate" and "I Won't Stand," both passionate calls for female empowerment, were hard to resist), or equally off-putting (her histrionics completely overpowered the melody of "Empress Of Pop"). Either way, Yellow proved the adage that what matters is the singer, not the song.

In contrast, Antenna, which features ex-Blake Babies guitarist/vocalist John Strohm and drummer Freda Love, has learned to fill a room without a central focus (namely former Blake Babies front woman Juliana Hatfield). Their heady psych-pop—which bears little resemblance to the Blakes' coy coed-speak—lacked immediately identifiable character, but the contrast between bassist Jake Smith's crunching three-minute riff-fests and Strohm's effects-heavy soundscapes was quite bracing.

Over the course of a lengthy set that touched on their 1992 Mammoth Records' debut, "Sway," as well as more diffuse material from the just-released "Hideout," the Indiana-based trio (augmented at this show by Ed Ackerson, guitarist of Minneapolis' 27 Varieties) generated plenty of noise. But the set's high point, an exuberant cover of Spacemen 3's cover of Red Crayola's "Transparent Radiation," revealed the overly polite nature of Strohm's own compositions. They've got the idea, but Antenna has a little way to go before they are members—rather than not-so-secret admirers—of rock's total-destruction-to-your-mind brigade.

DAVID SPRAGUE

MPL Catalogs Repertoire, Loesser's Greater Works

FROM A TO Z: From writers Harold Arlen to Hy Zaret, with rock'n'rollers Buddy Holly, Janis Ian, and Bob Crewe in between, MPL Communications has a rich catalog of songs, not to mention tunes by its owner, Paul McCartney. After more than a year's work, the company has put together a catalog of 1,000 of its top songs, a compendium of 500 pages with an encyclopedic layout containing sections by listing, decade, by songwriter, and by category, as well as cover artists and chart listings for most of the songs.

And to carry the theme over to aural pleasures, the company has also produced the first of a

series of 2-CD promotional packages, which carry the theme of "MPL's Treasury Of Songs," highlighting various catalogs. The debut set offers 40 full-length cuts from the MPL-owned Frank Music catalog, naturally centering (28 tracks in all) on the works of the man who gave birth to the company, Frank Loesser. Also represented are Meredith Willson, Hoagy Carmichael, the aforementioned Ian and Hugh Martin, and Ralph Blane, among others. There is rare material, including a jazzy novelty by Loesser called "Bloop Bleep," which was never performed in a film or show; it is performed to comic perfection here by Danny Kaye; Brook Benton's rich rendition of "My Darling, My Darling," a Loesser beauty from "Where's Charley?" and a breezy duet by Steve Lawrence & Eydie Gorme on "No Two People" from "Hans Christian Andersen" (yes, another Loesser item). Other MPL Communications' catalogs, such as E.H. Morris and Harwin Music, promise further CD riches from golden-era pop writers. The second package, due later this year, is a "Rock'n' Roll Classics" CD. Trade folks can get copies of the catalog and CD at MPL Communications offices in New York and London.

KARAOKE SOURCE Licensing: SESAC, the performing rights group recently acquired by Freddie Gershon and Stephen Swid, among others, has made an agreement with Daiichi Kosho, the big producer of karaoke software, for direct licensing of SESAC music at the source so, as Gershon puts it, SESAC writers and publishers can collect money wherever the physical location of mobile karaoke equipment. In other moves, SESAC is taking over the entire fourth floor of the Hit Factory building in Manhattan, while exploring new West Coast headquarters.

R&H, WB CONCERT TIES: Warner Bros. Publications now represents the Rodgers & Hammerstein Concert Library in the U.S. and Canada, while Warner/Chappell U.K. will handle the R&H concert library there. Previous reps, respectively, were G. Schirmer and Boosey & Hawkes. Both the R&H and Warner catalogs contain more than eight decades of stage, film, and TV scores.

DEAL: The folks at Carlin Music Publishing in London must have

liked what they heard when Deondra Watson brought in Dublin band Engine Alley. They not only signed the group but

brought in Watson as creative manager. Actually, she was in the family, having come from sister company Freddie Bienstock Enterprises in New York, where she was professional manager.

PRINT GUYS IN PERSON: "All That's New And Fit To Print" is the theme of a panel discussion sponsored by the Assn. of Independent Music Publishers March 16 at the Lone Star Roadhouse in New York. Moderated by Williamson Music president Maxyne Lang, the panel will consist of CPP-Belwin's Sandy Feldstein; Hal Leonard Publications' Keith Mardak; Warner Bros. Publications' Jay Morgenstern; and Cherry Lane Music's Peter Primont. For more info, call 212-682-6113. Other meetings are being planned on song-plugging (April 14), preservation of old music (May), and tax problems of publishing (June).

ABOUT TIME—AGAIN: Billboard's own Jim Beloff recently published, via Hal Leonard Publications, a collection of 30 venerable oldies called "Jumpin' Jim's Ukulele Favorites." Hal Leonard national sales manager Larry Morton says that since its introduction at the National Assn. of Music Merchants meet in Los Angeles last January, it's been selling beyond the natural environs of Hawaii or, stateside, Arizona and Florida. "... it's really been universal. From what we're hearing, the key seems to be that it's been many many years since anybody's done a ukulele book," Leonard says.

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

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ARTIST DEVELOPMENTS

(Continued from page 30)

often-loopy lyrics. But take the music seriously.

That's the message from Deep Jimi & the Zep Creams, an Icelandic quartet that wears its influences on its sleeve, from Jimmy Page and Jimi Hendrix-style riffs to vocals that sound more than a little like Robert Plant.

"It's very obvious in our music where our favorite influences are from," says bassist/keyboardist Bjorn Arnason. "But I don't think we're copying anything or stealing. And we're not intentionally making fun of anybody. We spend a lot of time practicing in the garage and listening to that kind of music, because they were all the best instrumental musicians around."

Deep Jimi's four musicians hail from a small town 30 miles outside of Reykjavik, Iceland's capital. Now in their early 20s, they've played together since they were 16.

Pandora, as they called themselves in Iceland, made a decent living playing original songs. Following the example of fusion band Mezzoforte and alternative rockers the Sugarcubes, the band left Iceland in 1991, moving to New York. But first they changed their name.

"People were always telling us we sounded like or were obviously influenced by Deep Purple, Jimi Hendrix, Led Zeppelin. So we thought, 'Why not just say that in the name, which would be kind of humorous.'"

In New York, the band found manager Peter Ciaccia and producer Kramer, who's overseen albums by King Missile and his own band, Bongwater. Deep Jimi's two independent EPs, including a live recording done at CBGB's, persuaded EastWest Records to take a look.

"We went and saw them live, which is where a band like that obviously has to make it or break it," says Steve Kleinberg, EastWest's director of marketing. "And living up to their name of course came to mind. They had to be able to play live very well as well as have good songs, and we felt they had both."

Kleinberg doesn't view the band as a novelty or a parody act, despite the wordplay in its name. "This band's building blocks happened to be Deep Purple, Jimi Hendrix, Led Zeppelin, and Cream. I don't think anybody's going to apologize for that," Kleinberg says.

EastWest is initially pitching the record, released Feb. 16, to college radio. The band is prepping to tour the club circuit from Boston to Washington "about a hundred times," says Kleinberg. No video is planned.

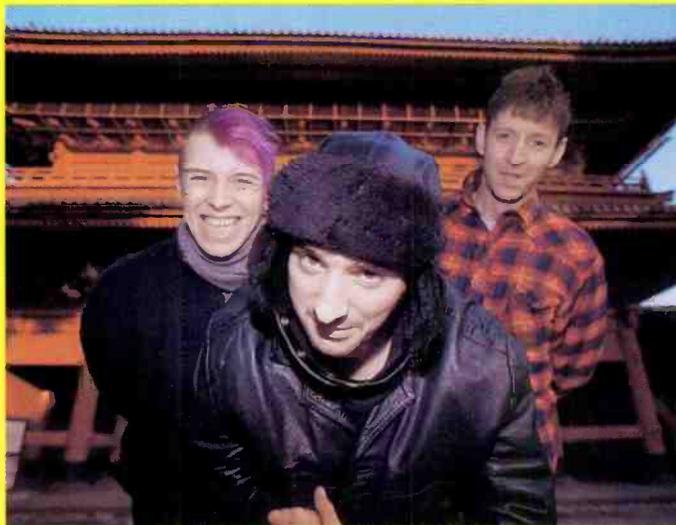
Kleinberg hasn't yet settled on particular marketing or advertising slogans. But considering the band's name, he says, "something will come up that will probably be tongue-in-cheek."

PETER B. KING



DEEP JIMI & THE ZEP CREAMS:
Julius Gudmundsson, Bjorn Arnason,
Thor, and Siggí Eybrg.

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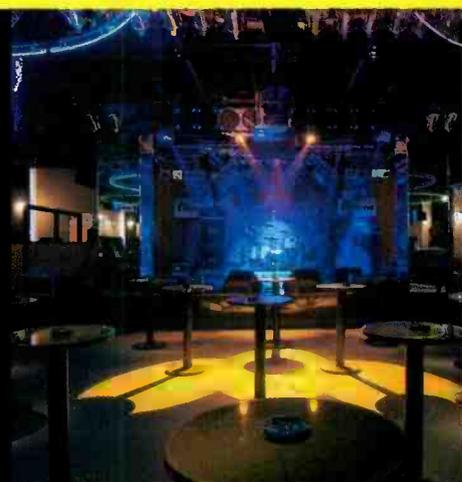
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POPULAR UPRISSINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Big, Indeed. Giant's Big Head Todd & the Monsters get off to a monstrous start. Their home base, Denver, and Chicago, where two album stations are playing the band, are the Monsters' biggest markets to date, but sales also show in Seattle, Kansas City, St. Louis, Cincinnati, Indianapolis, Tucson, and Lincoln and Omaha, Neb.



Clean Start. A knee injury short-circuited a prerelease promotional tour that RCA planned for Martha Wash's debut album, but the veteran session singer still manages a successful launch. She lands at No. 8 on Heatseekers and No. 42 on Top R&B Albums, she's the top Heatseeker in the Middle Atlantic, and ranks No. 2 in the South Atlantic.



School's Out. "Human Cannonball," the new School Of Fish set, bows at No. 16 on Heatseekers. The Los Angeles-based band's self-titled debut peaked at No. 3 on Heatseekers during a 16-week run, and reached as high as No. 142 during its seven-week stay on The Billboard 200. The new title is a top-25 Heatseeker in six of the eight regions.

WELCOME TO ORLANDO: As the National Assn. of Recording Merchandisers gathers March 6-9 in the Magic Kingdom for its annual confab, you'll probably notice the assembled label and distribution execs buzzing with renewed enthusiasm about something that has long been an important staple. One of the music business' most tired catch phrases—"New artists are the life-blood of our industry"—suddenly sounds less clichéd than it has in years past.

Although '93 began with an unusually strong crop of first-quarter albums by big-name talents, the common theme that seems to have all labels jazzed are their rookies' prospects.

Earlier this year, WEA president Henry Droz told Billboard his company was genuinely excited to see that fledgling acts such as **Silk**, **Stone Temple Pilots**, **Lemonheads**, **Dream Theater**, and **Jade** were able to start showing sales momentum during the crowded fourth quarter, when superstars tend to rule the roost.

But the enthusiasm labels are showing for their new and developing acts goes beyond tangible chart performances, and extends to the fact that the industry has new tools—Broadcast Data Systems and SoundScan—that help identify the artists who are beginning to bloom. And that's a vital component when it comes to nurturing the artist-development process. The information offered by these systems has not only enhanced the credibility of Billboard's charts, but has also aided the labels in their battles to win airplay, shelf space, tour slots, and television exposure for their fresh faces.

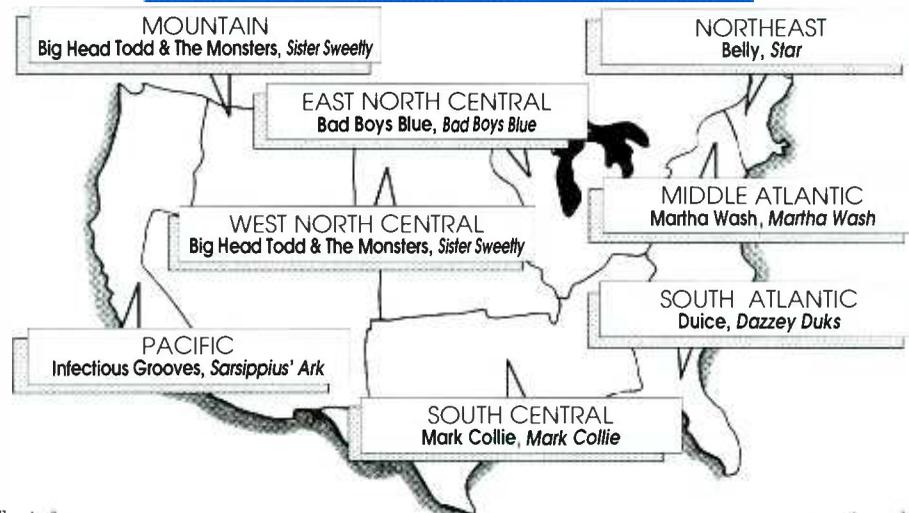
A year-and-a-half ago, Billboard launched Popular Uprisings with the idea that—by reporting artists' legitimate success stories—this page could serve as another vital weapon in those battles. So, as another NARM convention goes through its paces, we say again that Popular Uprisings cannot fulfill its mission without input.

ARTISTS' AGENDA: Look for several Heatseeker types to

play at NARM, either during the majors' product presentations or at other showcases. During the Sony pitch, you'll hear Chaos act the **Inclined**, an adventurous power trio whose sound has Bobby Colomby, senior VP of creative development for Sony Music, grinning and raving. Monday's store managers party, hosted

this year by Peaches Records & Tapes, will see Silvertone's **Buddy Guy**, Capitol's **Charles & Eddie**, A&M's **Gin Blossoms**, and Chameleon's **Sonia Dada** join Warner Bros. star **Chris Isaak** for acoustic sets. That same night, at another party, Capitol's **Blind Melon** will share the stage with **Lenny Kravitz** and **World Party**.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, Sister Sweetly	1. Martha Wash, Martha Wash
2. Joey Lawrence, Joey Lawrence	2. Infectious Grooves, Sarsippius' Ark
3. dada, Puzzle	3. Black 47, Black 47
4. Mark Collie, Mark Collie	4. Young Black Teenagers, Dead Enz Kidz...
5. Infectious Grooves, Sarsippius' Ark	5. dada, Puzzle
6. Jayhawks, Hollywood Town Hall	6. Joey Lawrence, Joey Lawrence
7. Firehose, Mr. Machinery Operator	7. Goo Goo Dolls, Superstar Car Wash
8. Belly, Star	8. Brian May, Back To The Light
9. McBride & The Ride, Sacred Ground	9. Sacred Reich, Independent
10. Jude Cole, Start The Car	10. Positive K, Skills Dat Pay Da Bills

JACKYL HOWLS: The longest run at No. 1 in Heatseekers history is over, as **Jackyl** jumps to No. 99 on The Billboard 200. The Atlanta rock act spent nine weeks in the top Heatseeker slot, more than twice the number of weeks claimed by any other act.

BIG DEBUTS: Giant is buzzing about first-week activity scored by **Big Head Todd & the Monsters** (Popular Uprisings, March 6) and, although the Denver-Boulder market contributed mightily to its chart launch, the Colorado trio's sales action was not confined to its home state. Chicago and several other Midwestern cities also contributed. The album came in at No. 13 at the Streetside web, which has clusters of stores in St. Louis and Kansas City; No. 35 at the Sound Warehouse (without the aid of the chain's mighty Sound Check program); and No. 47 at Wherehouse. The Monsters also landed in the top 20 at one-stops Abbey Road and RTL. They debut at No. 4 on Heatseekers and at No. 139 on The Billboard 200... You'll also hear vibrant cheers at RCA over the street-date performance shown by vocal vet **Martha Wash**, who bows at No. 8 on Heatseekers, No. 42 on Top R&B Albums, and No. 169 on The Billboard 200. Her "Give It To You" video is on MTV's "The Grind" and two BET programs, and the album is featured in ad programs at Musicland, Trans World Music Corp., Super Club, Strawberries, National Record Mart, and other chains.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING MARCH 13, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	2	2	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK
2	5	2	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE
3	3	7	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
4	—	1	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WB (9.98/15.98)	SISTER SWEETLY
5	8	4	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR
6	4	15	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
7	7	8	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
8	—	1	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH
9	6	25	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
10	9	10	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
11	10	15	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
12	17	6	CLANNAD ATLANTIC 82409* (10.98/15.98)	ANAM
13	14	44	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
14	11	6	JAYHAWKS DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9.98/15.98)	HOLLYWOOD TOWN HALL
15	—	1	SACRED REICH HOLLYWOOD 61369*/ELEKTRA (10.98/15.98)	INDEPENDENT
16	—	1	SCHOOL OF FISH CAPITOL 98930* (9.98/13.98)	HUMAN CANNONBALL
17	15	4	BRIAN MAY HOLLYWOOD 61404*/ELEKTRA (10.98/15.98)	BACK TO THE LIGHT
18	24	4	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
19	12	18	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
20	16	4	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...

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	36	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
22	—	1	FIREHOSE COLUMBIA 53208* (9.98 EQ/13.98)	MR. MACHINERY OPERATOR
23	13	3	JELLYFISH CHARISMA 86459*/MIRGIN (9.98/15.98)	SPILT MILK
24	20	4	SUNSCREAM COLUMBIA 53449* (6.98 EQ/9.98)	03
25	21	19	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
26	18	4	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
27	—	1	ROBYN HITCHCOCK & THE EGYPTIANS A&M 0064* (9.98/13.98)	RESPECT
28	23	19	JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
29	19	25	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
30	29	12	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
31	28	2	KING MISSILE ATLANTIC 82459*/AG (10.98/15.98)	HAPPY HOUR
32	25	46	ARC ANGELS DGC 24465*/Geffen (9.98/13.98)	ARC ANGELS
33	32	63	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
34	35	3	WHITE ZOMBIE GEFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
35	—	1	GOO GOO DOLLS METAL BLADE 45206*/WARNER BROS. (9.98/15.98)	SUPERSTAR CAR WASH
36	31	6	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
37	26	15	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
38	30	20	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN
39	27	2	BLACK 47 SBK 80971*/ERG (6.98/10.98)	BLACK 47
40	—	1	BAD BOYS BLUE ZOO 11055* (9.98/13.98)	BAD BOYS BLUE

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 67 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 ★ ★		38	36	7	NEVER DO YOU WRONG	STEPHANIE MILLS (MCA)
1	2	17	DON'T WALK AWAY	JADE (GIANT/REPRISE) 2 weeks at No. 1	39	35	18	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
2	1	17	GET AWAY	BOBBY BROWN (MCA)	40	38	13	RELEASE ME	MIKI HOWARD (GIANT/REPRISE)
3	3	10	FREAK ME	SILK (KEIA/ELEKTRA)	41	48	6	GIVE IT TO YOU	MARTHA WASH (RCA)
4	4	15	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	42	—	1	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)
5	7	10	I'M SO INTO YOU	SWV (RCA)	43	42	13	IT MUST BE LOVE	GOOD GIRLS (MOTOWN)
6	10	11	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	44	66	4	LOSE CONTROL	SILK (KEIA/ELEKTRA)
7	9	8	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	45	49	11	DAZZEY DUKS	DUJICE (TMR/BELLMARK)
8	6	18	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)	46	50	6	PHOTOGRAPH OF MARY	TREY LORENZ (EPIC)
9	5	14	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	47	61	2	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
10	13	9	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	48	45	11	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE)
11	12	18	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	49	59	5	WELCOME TO MY LOVE	RACHELLE FERRELL (MANHATTAN)
12	18	8	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	50	54	13	IT HURTS ME	JACCI MCGHEE (MCA)
13	19	8	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	51	56	3	DROP IT ON THE ONE	B. BROWN POSSE (MCA)
14	8	24	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	52	53	19	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
15	15	19	QUALITY TIME	HI-FIVE (JIVE)	53	51	3	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
16	11	10	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)	54	44	16	CONFUSED	TEVIN CAMPBELL (QWEST/WARNER BROS.)
17	17	26	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)	55	47	19	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
18	16	17	GIVE IT UP, TURN IT LOOSE	EN VOGUE (EASTWEST)	56	—	1	BABY BE MINE	BLACKSTREET (MCA)
19	24	11	SO ALONE	MEN AT LARGE (EASTWEST)	57	63	3	TELLIN' ME STORIES	BIG BUB (EASTWEST)
20	14	12	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	58	57	19	ALL RIGHT NOW	PATTI LABELLE (MCA)
21	21	7	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	59	41	14	ME & MRS. JONES	FREDDIE JACKSON (CAPITOL)
22	22	18	HAPPY DAYS	SILK (KEIA/ELEKTRA)	60	55	19	ALL DAY, ALL NIGHT	STEPHANIE MILLS (MCA)
23	23	6	KISS OF LIFE	SADE (EPIC)	61	—	1	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
24	39	5	HONEY DIP	PORTRAIT (CAPITOL)	62	65	7	INFORMER	SNOW (EASTWEST)
25	30	4	GOOD OL' DAYS	LEVERT (ATLANTIC)	63	58	18	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
26	26	17	I GOT A MAN	POSITIVE K (ISLAND/PLG)	64	60	20	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)
27	29	5	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)	65	67	10	GANGSTA BITCH	APACHE (TOMMY BOY)
28	27	17	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)	66	62	3	TIME 4 SUM AKSION	REDMAN (RAL/CHAOS/COLUMBIA)
29	25	13	CRAZY LOVE	CECE PENISTON (A&M)	67	64	11	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
30	31	12	SHOOP SHOOP	MICHAEL COOPER (REPRISE)	68	72	3	GOOD 4 WE	D-INFLUENCE (EASTWEST)
31	33	4	IF I COULD	REGINA BELLE (COLUMBIA)	69	68	9	IT'S A SHAME	KRIS KRDS (RUFFHOUSE/COLUMBIA)
32	40	4	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	70	70	2	CAN'T GET ANY HARDER	JAMES BROWN (SCOTTI BROS.)
33	46	5	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)	71	—	1	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
34	34	13	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	72	73	2	IN OUR LOVE	CARON WHEELER (EMI/ERG)
35	43	4	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	73	—	1	I SHOULD HAVE LOVED YOU	CHUCKII BOOKER (ATLANTIC)
36	37	7	LOVE THANG	INTRO (ATLANTIC)	74	75	2	NEVER BEFORE	SIMPLE PLEASURES (REPRISE)
37	32	14	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO/ISLAND)	75	—	19	SOMETHING IN COMMON	BOBBY BROWN (MCA)

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

R&B Radio Recurrent Monitor

1	2	2	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	14	13	13	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
2	1	2	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	15	14	11	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
3	—	1	GAMES	CHUCKII BOOKER (ATLANTIC)	16	15	8	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
4	3	2	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	17	12	3	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
5	4	2	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	18	17	19	BABY BABY BABY	TLC (LAFACE/ARISTA)
6	9	2	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	19	22	23	COME & TALK TO ME	JODECI (UPTOWN/MCA)
7	5	3	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	20	16	8	INSIDE THAT I CRIED	CECE PENISTON (A&M)
8	—	1	NO ORDINARY LOVE	SADE (EPIC)	21	19	20	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
9	6	4	GOOD ENOUGH	BOBBY BROWN (MCA)	22	18	5	FLEX	MAD COBRA (COLUMBIA)
10	7	10	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)	23	—	1	RIGHT HERE	SWV (RCA)
11	8	10	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)	24	20	31	MY LOVE (YOU'RE NEVER ...)	EN VOGUE (EASTWEST)
12	11	12	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	25	23	31	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
13	10	6	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)					

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 7 (Controversy/WB, ASCAP/Budget/Bug.BMI) WBM
- 100 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
- 47 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSving Mob, ASCAP/Babydon, ASCAP) WBM
- 96 ALL RIGHT NOW (Whole Nine Yards, Avid One, ASCAP/Mizmo, BMI/Casada, ASCAP/EMI Virgin, Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)
- 94 BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP)
- 30 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
- 82 BORN 2 B.R.E.E.D. (MCA, ASCAP/Controversy, ASCAP/WB, ASCAP/Michael Anthony, ASCAP)
- 43 CAN HE LOVE U LIKE THIS (Greenskirt/Kear, BMI)
- 99 CHECK IT OUT (Rushtown, ASCAP)
- 8 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
- 71 CONFUSED (Willaire, ASCAP/AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
- 53 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
- 72 CROOKED OFFICER (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
- 76 DAMN U (Controversy, ASCAP/WB, ASCAP) WBM
- 33 DAZZEY DUKS (Giglio Chez, BMI/Alvert, BMI)
- 13 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
- 25 DITTY (Next Plateau, ASCAP/Cism Ludes, ASCAP/Saja, BMI/Troutman, BMI)
- 7 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
- 75 DROP IT ON THE ONE (Legrones, BMI/Jammin' Penguins, BMI/MCA, ASCAP/Bobby Brown, ASCAP)
- 51 EVERYTHING'S GONNA BE ALRIGHT (EMI April, Across 110th Street, /Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, /EMI Blackwood, /Flow Tech, BMI) HL/WBM
- 91 FOREVER IN LOVE (Kennedy G, BMI/EMI Blackwood, BMI/Kuzu, BMI)
- 1 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
- 79 FUNKY CHILDO (Marly Marl, ASCAP/EMI April, ASCAP) GAMES (Count Chuckula, Trycep, Black Satin, Big Giant, Warner-Tamerlane, Willesden, BMI) WBM/PPP
- 55 GANGSTA BITCH (Forked Tongue, ASCAP)
- 6 GET AWAY (Zomba, Donril, WB, B Funk, Polygram Int'l, Toe Knee Hangs, MCA, Bobby Brown, ASCAP) CPP/WBM/HL
- 90 GET THE POINT (Rags To Riches, BMI/C.E.B., BMI/Gold Forever, BMI)
- 50 GIVE IT TO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI)
- 26 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
- 88 GOOD 4 WE (More Cut, BMI)
- 48 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
- 28 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
- 32 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Woke, ASCAP/Keith Sweat, ASCAP) WBM
- 15 HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM
- 87 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 21 HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM
- 84 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP
- 4 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
- 42 HONEY DIP (WB, ASCAP/O.B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP)
- 60 I CAN'T STAND THE PAIN (Peljo, BMI/Walter Simmons, BMI)
- 41 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI)
- 35 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)
- 98 IF YOU EVER LOVED SOMEONE AND LOST (Julorae, BMI)
- 16 I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
- 31 I GOT A THANG 4 YA! (New Perspective, ASCAP)
- 11 I HAVE NOTHING (Warner-Tamerlane, One Four Three, Linda's Boys, BMI) WBM
- 5 I'M EVERY WOMAN (Nick-O-Vai, ASCAP) CPP
- 3 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
- 19 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
- 86 IN OUR LOVE (Orange Tree, BMI/EMI Blackwood, BMI/Rub, BMI)
- 70 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL
- 58 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
- 36 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
- 57 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
- 49 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
- 63 IT'S A SHAME (So So Def, ASCAP/Artistic Control, ASCAP/Saja, BMI/EMI April, ASCAP)
- 83 IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL
- 23 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/Brittesse, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL
- 61 I WAS A KING (Eddie Murphy, ASCAP/Rayco, ASCAP/Perfect Ten, ASCAP/Pushy, ASCAP/Dub Plate, BMI/Aunt Hilda, ASCAP/Zomba, BMI) CPP
- 24 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
- 97 KEEP TOUCHING ME (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP)
- 27 KISS OF LIFE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
- 81 KNOCK-N-BOOTS (EMI April, Abdur Rahman, Zomba, Donril, Tadej, ASCAP) WBM/PPP
- 14 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
- 29 LOVE SHOULDA BROUGHT YOU HOME (Saba Seven, /Kear, /Ensign, /Greenskirt, BMI) CPP
- 38 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante'

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 ★ ★		38	38	14	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
1	1	6	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	39	34	22	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
2	16	2	FREAK ME	SILK (KEIA/ELEKTRA)	40	33	21	GOOD ENOUGH	BOBBY BROWN (MCA)
3	2	6	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	41	—	1	GOOD OL' DAYS	LEVERT (ATLANTIC)
4	7	7	I'M SO INTO YOU	SWV (RCA)	42	48	11	FOREVER IN LOVE	KENNY G (ARISTA)
5	5	9	INFORMER	SNOW (EASTWEST/AG)	43	52	4	SHOOP SHOOP (NEVER STOP ...)	MICHAEL COOPER (REPRISE)
6	4	15	I GOT A MAN	POSITIVE K (ISLAND/PLG)	44	37	14	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
7	10	7	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	45	42	12	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	3	17	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	46	43	16	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
9	6	14	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	47	39	17	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
10	8	11	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	48	45	8	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
11	12	8	SO ALONE	MEN AT LARGE (EASTWEST/AG)	49	47	5	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
12	14	6	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	50	36	19	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
13	9	11	DON'T WALK AWAY	JADE (GIANT/REPRISE)	51	63	3	FUNKY CHILDO	LORDS OF UNDERGROUND (PENDULUM)
14	—	1	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	52	—	1	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
15	11	7	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	53	53	18	PUNKS JUMP UP TO GET ...	BRAND NUBIAN (ELEKTRA)
16	15	18	DAZZEY DUKS	DUJICE (TMR/BELLMARK)	54	55	11	CHECK IT OUT	GRAND PUBA (ELEKTRA)
17	31	2	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	55	49	20	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
18	13	13	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	56	51	17	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
19	18	4	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	57	56	20	NO ORDINARY LOVE	SADE (EPIC)
20	17	8	GET AWAY	BOBBY BROWN (MCA)	58	70	2	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
21	19	17	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)	59	—	1	IF I COULD	REGINA BELLE (COLUMBIA)
22	21	13	GANGSTA BITCH	APACHE (TOMMY BOY)	60	58	25	GAMES	CHUCKII BOOKER (ATLANTIC/AG)
23	24	26	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	61	60	27	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
24	25	11	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)	62	50	19	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE/WB)
25	29	6	WHO GOT THE PROPS	BLACK MOON (NERVOUS)	63	69	6	IT'S A SHAME	KRIS KROSS (RUFFHOUSE/COLUMBIA)
26	20	22	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	64	68	21	PICK IT UP	HOME TEAM (LUKE)
27	44	3	CROOKED OFFICER	GETO BOYZ (RAP-A-LOT/PRIORITY)	65	59	12	DAMN U	PRINCE (PAISLEY PARK/WARNER BROS.)
28	22	15	QUALITY TIME	HI-FIVE (JIVE)	66	65	3	GIVE IT TO YOU	MARTHA WASH (RCA)
29	30	5	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	67	46	17	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)
30	23	22	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	68	71	2	TIME 4 SUM AKSION	REDMAN (RAL/CHAOS/COLUMBIA)
31	27	3	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	69	67	12	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
32	41	4	THROW YA GUNZ	ONYX (CHAOS/COLUMBIA)	70	57	13	GIVE IT UP, TURN IT LOOSE	EN VOGUE (EASTWEST/AG)
33	32	6	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)	71	54	21	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
34	28	22	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	72	73	17	RIGHT HERE	

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MARCH 13, 1993

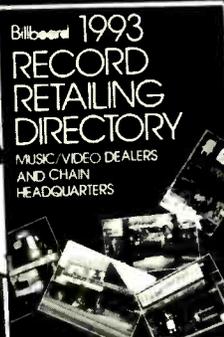
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

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
1	69	—	2	NAUGHTY BY NATURE TOMMY BOY 1069* (9.98/14.98)	19 NAUGHTY III	1
2	1	1	11	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
3	2	3	15	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	2
4	3	2	15	SOUNDTRACK ▲ ⁷ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
5	4	—	2	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
6	6	4	15	KENNY G ▲ ³ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
7	10	16	48	ARRESTED DEVELOPMENT ▲ ² CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
8	5	5	3	DIGABLE PLANETS PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
9	7	6	10	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
10	8	7	17	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
11	11	14	18	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	11
12	9	8	31	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
13	12	12	64	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
14	18	—	2	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	14
15	15	13	16	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
16	13	11	27	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	1
17	20	25	6	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	17
18	24	—	2	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
19	14	9	4	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
20	16	17	9	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
21	23	20	35	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
22	17	15	3	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
23	21	19	7	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
24	29	29	49	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
25	26	24	21	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	21
26	19	18	3	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
27	22	10	4	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
28	27	22	52	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
29	28	23	15	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
30	25	21	14	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
31	32	32	93	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
32	33	31	5	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	31
33	37	37	34	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
34	30	28	17	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
35	35	33	20	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♂	8
36	31	27	11	EAZY E ▲ RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
37	34	26	5	KING TEE CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17
38	41	35	20	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
39	36	30	7	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
40	40	38	22	SHABBA RANKS ▲ EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
41	38	36	21	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
42	NEW	1	1	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH	42
43	43	39	27	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
44	39	34	57	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
45	42	—	2	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
46	47	45	21	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
47	48	42	16	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
48	46	40	16	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UNCUT DOPE	31
49	45	41	48	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1

50	44	43	31	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
51	52	61	33	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
52	70	71	79	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
53	71	—	2	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	53
54	61	58	20	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
55	49	44	15	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
56	55	50	17	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
57	62	54	14	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
58	56	49	32	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
59	54	47	16	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
60	67	48	22	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
61	57	56	45	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
62	64	68	4	MICHAEL COOPER REPRISE 26686*/WARNER BROS. (9.98/15.98)	GET CLOSER	62
63	51	55	36	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
64	73	64	24	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
65	58	53	90	JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
66	65	65	16	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
67	53	59	75	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
68	72	80	34	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
69	50	60	27	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
70	82	—	2	COMMON SENSE RELATIVITY 1084 (9.98/14.98)	CAN I BORROW A DOLLAR	70
71	63	52	19	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
72	59	46	23	DA LENCH MOB STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
73	68	70	7	JACCI MCGHEE MCA 10291* (9.98/15.98)	JACCI MCGHEE	68
74	66	51	3	ANGELA BOFILL JIVE 41510* (9.98/13.98)	I WANNA LOVE SOMEBODY	51
75	83	75	25	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
76	NEW	1	1	VANESSA BELL ARMSTRONG JIVE 41468 (9.98/13.98)	SOMETHING ON THE INSIDE	76
77	76	69	67	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
78	60	57	29	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
79	RE-ENTRY	9	9	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	78
80	78	63	16	D.J. JIMI AVENUE 9105* (9.98/14.98)	IT'S JIMI	57
81	81	73	23	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
82	87	79	8	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
83	NEW	1	1	EDDIE MURPHY MOTOWN 6354* (10.98/15.98)	LOVE'S ALRIGHT	83
84	74	74	33	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
85	NEW	1	1	CARON WHEELER EMI 97879*/ERG (10.98/15.98)	BEACH OF THE WAR GODDESS	85
86	75	66	23	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
87	93	—	2	INCOGNITO TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	87
88	RE-ENTRY	4	4	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	85
89	85	91	17	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
90	89	72	62	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
91	86	—	36	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
92	91	90	54	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	19
93	77	62	4	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
94	97	77	66	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
95	NEW	1	1	VARIOUS ARTISTS MANGO 539 923 (9.98/16.98)	BAM BAM IT'S MURDER	95
96	79	67	14	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
97	84	78	22	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
98	96	88	43	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
99	RE-ENTRY	7	7	PRINCE MARKIE DEE AND THE SOUL CONVENTION COLUMBIA 48686 (9.98 EQ/15.98)	FREE	47
100	90	83	62	GERALD LEVERT ● EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1

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

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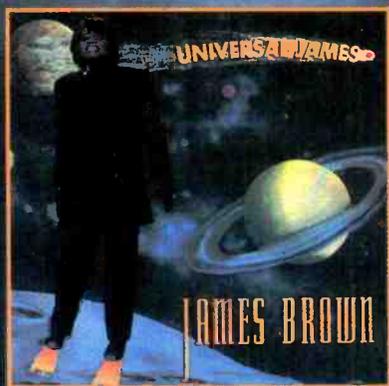
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Pharcyde, Da Youngstas Liven Up N.Y. Gig

LIVE SQUAD: New York Live, the monthly showcase series at The City nightclub in Manhattan, has become one of the hangouts in the front line of this town's hip-hop/R&B industry. When not devoted to performances, it rocks to anthems like "Nuthin' But A 'G' Thang," ragga-funk fusions, and new-jack swing. On Feb. 23, the WEA labels lent several of their artists to the series. **Kam**, who fuses socio-political observations with zingy funk'n'soul on his debut album, "Neva Again," held his own there despite not being widely known to New Yorkers. But it was the **Pharcyde** and **Da Youngstas** who stood out.

When the Pharcyde stormed the stage, the group looked absolutely happy to be there—that was fresh! And Da Youngstas arrived with



by *Havelock Nelson*

shaved heads, tenement walks, rugged rhymes, and other allusions to hardboy attitude. These teenage (ages 14 to 16) brothers in skin as well as in blood have quite a buzz going for their second album, "The Aftermath," which is scheduled to ship April 20. It was produced by **DJ Premier**, **Marley Marl**, **Pete Rock**, **Beatznuts**, **Treach & Kaygee** (from **Naughty By Nature**), and **Qu'ran**, of the group. First single "Crewz Pop" (one of the

two Naughty cuts), shipped to radio March 5 and hits retail racks Thursday (11).

But back to the show. Much of the crowd at The City came to see the return of beatnik-style B-boys the **Jungle Brothers**, whose first album in more than two years ships June 8. The JB's had typified Afrocentric rap with fresh ideas, and although their new tracks sounded cool at the gig, their raps came off as dated. A listen to their advance cassette, though, showed otherwise. **Afrika Baby Bambaataa** and **Mike G.** are still irresistible, irrepresible, and most down.

AND NOW, A SHORT LIST of some things I've been entertaining myself with lately:

1. **Beatznuts**, "Intoxicated Demons" (Relativity). Lyrically and sonically, Beatznuts got a lot goin' on. They apply confidence, playfulness, and consistency to the tracks on this EP, which arrives April 20. It operates on the vibe-flow principle, mating lithe jazz with heavy beats sure to move feet and snap necks. The group's face-front debut single, "Reign Of The Tech," ships March 23.

2. **Capital Tax**, "The Swoll Package" (Primate/MCA). On the evidence of this intricately layered debut album, which drops late next month, these Oakland, Calif., homeboys—their sound belies their place of residence—are an act to watch. In the set's lead cut, "Mista Wonka," rough-voiced **TMD** conversates to a limp schlong ("Mista Wonka please do me a favor . . . so I can serve a girl just like a waiter") as typically fly funk with jazzy overtones boom-booms by. My man's imagination stretches further than a groove and a climax, though. For instance, "Givin' It Back" takes up community responsibility and first single "I Can't Believe It," out this week, details the goings-on (prostitution, drug abuse, alcoholism) in a dysfunctional family.

3. **Art Of Origin**, "Unration-AI" (Ill/Def American). This crew ascribes to some dark spiritual philosophy I'm not too sure about. What I do know is that the group spews furiously and unleashes some brutal flava on this densely constructed single that rocks.

RAP WRAP: Ras Baraka and Ke-
(Continued on page 43)

RHYTHM & BLUES

(Continued from page 35)

tary of LaFace Records, "Now your [production] price has doubled!" "I'm not interested in producing any but my own artists now," said Reid, adding that next up on LaFace are albums by Braxton ("we had to rush to put the album together after she hit with the Babyface duet, and then we had to push her back to finish Babyface's project"), and 14-year-old vocalist **Usher Raymond** in the second quarter . . . Displaying an untapped talent, Skip "D.J." Miller, senior VP of black music for RCA, was in the booth at Tatou pumping out '70s hits for the crowd, including beaming RCA president **Joe Galante**.



TERRI ROSSI'S RHYTHM SECTION

NOW THAT ALL the facts are in, "19 Naughty III" by **Naughty By Nature** (Tommy Boy) leaps to the No. 1 position on the Top R&B Albums chart. Last week, it eased onto the chart at No. 69 from sales to the public prior to the official street date. On The Billboard 200, Naughty scored higher than all-time pop favorites **Van Halen** and **Duran Duran**.

HOTLANTA IS TURNING OUT to be an appropriate nickname for one of the South's favorite cities. **Bobby Brown**, **L.A. Reid**, and **Babyface** have set a standard for artists who become successful entrepreneurs. **Keith Sweat's** new label, **Keia**, which is also based in Atlanta, has spawned a No. 1 hit. Sales and airplay combined increased 70% to catapult "Freak Me" by **Silk** up from No. 8. The album, "Lose Control," slides slightly, but airplay on the title cut shows an increase of 67% on the R&B Radio Monitor. **Joe Morrow**, VP of urban marketing/promotion for Elektra Records: This one's for you!

MESSAGES IN THE MUSIC: "So Alone" by **Men At Large** (EastWest) is now a top 10 single in its 16th week. It took a while to develop solid radio play, in part because its message is about the passing of group member **David Tolliver's** mother. Writers **Gerald Levert** and **Edwin "Tony" Nicholas** crafted a poignant and touching song. It has crossed to the Hot 100. Another EastWest record with a real-life slant is "Telling Me Stories" by **Big Bub**. **Big Bub** is trying to get his girlfriend off drugs and she keeps telling him all manner of stories about why she won't get help. **Rick Nuhn**, national director of promotion/West Coast operations manager, states, "It takes a long time for people to accept these kinds of messages in contemporary music, because they are so emotionally loaded. But once the audience truly listens, they react the way the writers and the performers of these songs intended."

"THE FLOOR" by **Johnny Gill** (Motown) is scheduled for release during the first week of May. However, **KMJQ** Houston played the single during the weekend of Feb. 29-March 1. **Ron Atkins**, PD of **KMJQ**, was on the air and introduced Gill's song as a test. He told listeners Houston is one of Gill's favorite cities and that **KMJQ** is his favorite station, that Gill wanted **KMJQ's** listeners to test it for him, and that the record would not be out for a couple of months. **Atkins** said he would let Gill know how the record tested. "I don't want to hurt anybody, and that's why I took it off the air after the request came from Motown," says **Atkins**. "For one, there's no product in the market, and Motown will have a marketing plan to go along with the release as they always do, and we don't want to screw that up . . . Radio needs to be fun again, and sometimes you need to do things that are spontaneous." **Atkins** reports the results were 95% positive.

NARM has long been viewed by black independent record store owners as an organization that caters only to chains with hundreds of outlets. But now more black owners attend **NARM's** annual meeting and benefit from the presentations and interaction with its members. Most of this year's black indie owners have successful stores, some of them with multiple outlets, and most are now computerized. We hope many of **NARM's** newest participants will find good information and improved retailing methods, which will allow **NARM** to represent all music retailers.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	20	2	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
2	4	5	THERE FROM THE START	LADEEZ 1ST (RCA)
3	10	3	SOMETHING ON THE INSIDE	VANESSA BELL ARMSTRONG (JIVE)
4	14	2	SO CLOSE	DINA CARROLL (A&M)
5	7	4	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
6	—	1	LOTS OF LOVIN	PETE ROCK & C.L. SMOOTH (ELEKTRA)
7	8	3	CAN'T GET ANY HARDER	JAMES BROWN (SCOTTI BROS.)
8	19	2	GOLD DIGGIN' GIRLS	MC NAS-D & DJ FRED (PANDISC)
9	12	6	SALLY GOT A ONE TRACK MIND	DIAMOND & THE NEUROTICS (CHEMISTRY)
10	—	1	WITH YOU	AZ-1 (SCOTTI BROS.)
11	18	14	GIMME WHAT YOU GOT!	FM (AVENUE)
12	11	6	THIS ONE'S FOR YOU	JOE PUBLIC (COLUMBIA)
13	—	1	WRECKX SHOP	WRECKX-N-EFFECT (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	24	2	SUNNY WEATHER LOVER	DIONNE WARWICK (ARISTA)
15	—	1	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
16	17	7	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
17	16	4	RAINY DAYS AND MONDAYS	BENET (EMI/ERG)
18	23	2	PLASTIC	F.M. DAWN (GEE STREET/ISLAND/PLG)
19	—	1	BREAKER 1/9	COMMON SENSE (RELATIVITY)
20	—	2	GIVE IT UP	TROOP (ATLANTIC)
21	—	1	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)
22	—	1	HOW I'M COMIN'	L.L. COOL J (DEF JAM/COLUMBIA)
23	15	6	SWEAT MY DAZZY DUKES	THE REPO CREW (PANDISC)
24	—	1	I GET WRECKED	TIM DOG (COLUMBIA)
25	13	7	IF I WERE YOU	WAILING SOULS (CHAOS/COLUMBIA)

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

Billboard® FOR WEEK ENDING MARCH 13, 1993

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
★ ★ ★ NO. 1 ★ ★ ★					
1	2	6	5	NUTHIN' BUT A 'G' THANG	DR. DRE
2	1	1	13	INFORMER	SNOW
3	7	9	6	THROW YOUR GUNZ	ONYX
4	4	8	5	HIP HOP HOORAY	NAUGHTY BY NATURE
5	3	5	9	WHO'S THE MAN?	HEAVY D. & THE BOYZ
6	5	3	13	REBIRTH OF SLICK (COOL LIKE DAT)	DIGABLE PLANETS
7	9	11	8	FREEDOM GOT AN A.K.	DA LENCH MOB
8	11	14	6	YABADABADOO	CHUBB ROCK
9	14	18	4	TIME 4 SUM AKSION	REDMAN
10	12	17	4	MURDER SHE WROTE	CHAKA DEMUS & PLIERS
11	8	4	9	MR. WENDAL	ARRESTED DEVELOPMENT
12	6	2	13	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C.
13	15	15	6	CHECK IT OUT	GRAND PUBA
14	17	20	5	GET THE POINT	C.E.B.
15	18	23	4	IT'S A SHAME	KRIS KROSS
16	19	25	3	V.S.O.P	ABOVE THE LAW
17	13	12	10	GANGSTA BITCH	APACHE
18	16	13	17	I GOT A MAN	POSITIVE K
19	27	27	3	FUNKY LEMONADE	CHI-ALI
20	30	—	2	FUNKY CHILD	LORDS OF THE UNDERGROUND
21	NEW	1	1	CROOKED OFFICER	GETO BOYS
22	24	28	3	FLIP DA SCRIPT	DA KING & I
23	26	—	2	BREAKER 1/9	COMMON SENSE
24	29	—	2	GETTIN IT ON	SHAWNIE RANKS
25	10	7	10	TAP THE BOTTLE	YOUNG BLACK TEENAGERS
26	NEW	1	1	SALLY GOT A ONE...	DIAMOND/PSYCHOTIC NEUROTICS
27	NEW	1	1	BORN 2 B.R.E.E.D.	MONIE LOVE
28	23	24	5	RAKIN' IN THE DOUGH	ZHIGGE
29	20	21	8	DITTY	PAPERBOY
30	25	—	2	TYPEWRITER	LOUIE RANKIN

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.

Grammy Glitter: Clapton, Other Winners Caught In Triumph

LOS ANGELES—Eric Clapton swept the 35th annual Grammy Awards, taking six honors at the ceremony, held Feb. 24 at the Shrine Auditorium here. The other big winner was "Beauty And The Beast," with five awards. The ceremony was highlighted by performances by Clapton, Peter Gabriel, Arturo Sandoval & the GRP All-Stars, the L.A. Master Chorale, a duet by Tony Bennett and Natalie Cole, and a team-up of the Red Hot Chili Peppers with George Clinton & the P-Funk All-Stars. (Photos: Glenn Wagner/BPI)



"This puts to rest another rumor . . . Me and Janet are two different people," quipped Michael Jackson, who was honored with a Grammy Legend Award.



Arrested Development celebrated being named best new artist. The band's "Tennessee" was also named best rap performance by a duo or group.



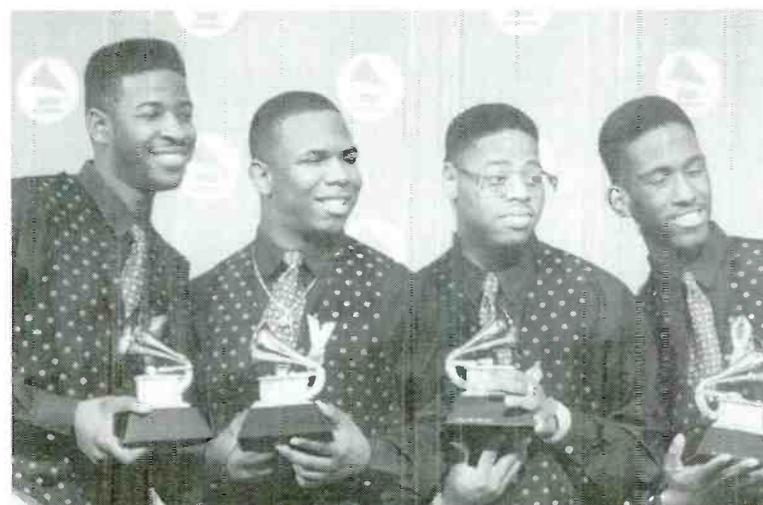
Peter Gabriel accepted the Grammy for best shortform music video for "Digging In The Dirt."



The Red Hot Chili Peppers joked around after winning the best hard-rock performance Grammy for "Give It Away."



The Grammy for best female rock performance went to Melissa Etheridge's "Ain't It Heavy."



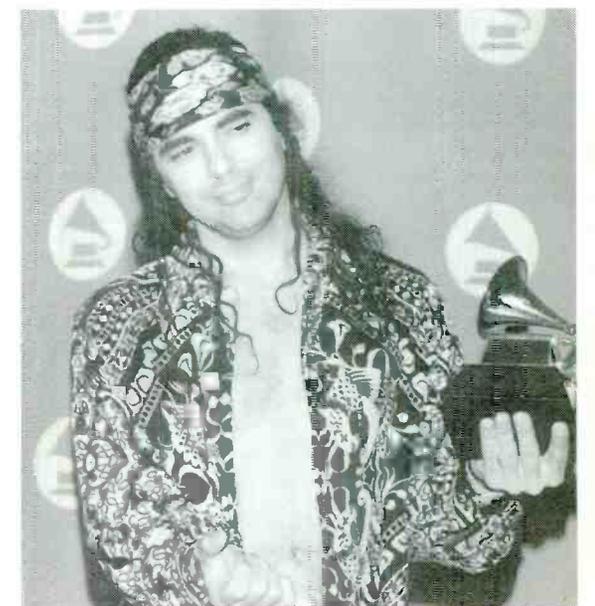
Boyz II Men won R&B group vocal of the year for "End Of The Road."



In an emotional acceptance, Eric Clapton thanked his young son, who died in an accident two years ago and for whom Clapton wrote "Tears In Heaven" as a tribute.



Aside from taking the R&B group vocal award, "End Of The Road" was also named best R&B song. Shown accepting the award, from left, are songwriters Daryl Simmons, Babyface, and L.A. Reid.



Daniel Lanois, shown here, was named nonclassical producer of the year with his partner, Brian Eno. In a tie, the same award was given to the team of L.A. Reid and Babyface.

Bowie Jumps Into Action; Boy Krazy Flexes Muscle

TURNTABLE TREATS: After stirring up a bit of commotion several weeks ago with the cryptically titled "Pallas Athena," David Bowie twirls onto the dancefloor using his own name on "Jump They Say" (Savage), an equally slamin' co-production with occasional Chic-ster Nile Rodgers.

The original version of the song is a beefy chunk o' funk, with snaky guitars weaving around a thick bass line and Bowie's assertive, guru-like vocals. Jae-E, Leftfield, and Meat Beat Manifesto tweak and pull at the arrangement, taking it in several interesting directions. DJs likely will favor Leftfield's rapid, trance/NRG rendering, while Jae-E's mix has alternative/hip-hop possibilities.

This first peek into the "Black Tie White Noise" album also has another Meat Beat mix of "Pallas Athena." Overall, a solid package from an artist who clearly has not lost his sense of musical adventure.

Wall Of Sound (aka **Mood II Swing** producers Lem Springsteen and Jon Cifone) follow last year's smokin' "Penetration" with the more song-oriented "Critical (If You Only Knew)" (EightBall, New York). This time, the duo builds a plush R&B-flavored house tune around Gerald Lathan's urgent baritone belting. The groove is rugged enough to pass muster with the most discerning underground DJ, and yet it is more easily accessible to a broader audience than the act's past efforts. We hear the major-label folks have begun to line up behind this one with pen in hand. A wise idea; we detect the germ of a viable act worth developing here.

We're pleased the ever-active Epic dance department has chosen to launch its third compilation album, "Are You Ready To Dance?" with "Sweet Lullaby" by Deep Forest. Import hounds will remember this delightful world-beat/club gem from last year, when Jam El Mar's original production snuck onto underground sets. A nice range of remixes ensures across-the-board U.S. play, starting with an enticing house-spiced "Round The World" mix from Pete Arden (who also produces and mixes under the name Edgewise), and including Tony Garcia's trance-vibed "Q-Bass" dub and two invigorating tribal versions by the increasingly popular DJ Digit & DJ EFX.

By the way, "Are You Ready To Dance?" has several other tasty jams. Among them are David Morales' smokin' mix of "Feels So High" by Des'ree, "I'm Rushing" by Bump, and "Blackout" by Apollo 410.

On the instrumental tip, Scan swings hard with a fun self-titled cut on **Jungle Sounds** in New York. The meat of this bright tribal-house jam is in samples from **Konk's** "Love Attack" and a flute solo by **Paul Shapiro** (whose fluid tones fueled **Frankie Knuckles'** No. 1 hit, "The Whistle Song"). Will deservedly benefit from clubland's ongoing fascination with traditional African rhythms.

Images of **Ultra Nate** are bound to crowd your brain two minutes into "Love Can't Wait," by **Subterranean Mascots** (E-SA, Miami), a spare, deep-



by Larry Flick

houser with spiraling keyboards and an unidentified female vocal that will haunt you with its yearning quality. By the fourth mix, this hypnotic track will have whisked you away on a romantic disco journey that you will want to take over and over again. A buried treasure that *must* be found.

Oddly named diva **Skee W.** (her real moniker is **Michelle Weeks**), who grabbed our attention in 1992 with "Burn," is back with nifty double-A-side single, "Hey" b/w "Get That Down Pat" (**Dance Baby!**, New York). Her voice is maturing at a nice pace, showing flashes of R&B prowess in addition to standard hit-the-roof screaming. Partner **Dean Landew** gives the singer plenty of room to play by keeping the song structure loose and the bass line firm. Either track is a house DJ's delight. Go for at least one of 'em.

Toronto-headquartered **Contra-band Records** takes its maiden voyage

ing hard to parlay solid notices as one of La M's "Blond Ambition" backing singers into solo success—with mixed results. However, "Just A Dream," the second single from her self-titled MCA debut, may be the break she's waiting for. DeLory is convincingly cast as an pixie-ish pop/dance ingenue within a bouncy, **Cathy Dennis**-like ditty, ably remixed by **Justin Strauss**. It is a good programming choice for both mainstream sets and crossover radio. Just one pitfall: The song was co-written and co-produced by the "Erotic" one herself. Oh well...

Glad to see the **Wee-Papa Girls** back in circulation after a lengthy break between releases. "We Are The Girls" (**Brothers, U.K.**) is a joyful mixture of dancehall, hip-hop, and house ingredients. As always, the Girls spew quick'n'clever rhymes that are offset by a hand-clappin', sing-along chorus. Producers **Colin Peter** and **Carl Ward** keep the beats rock-hard, laying mixes that are ripe for radio, but will also fill dancefloors. The act is no longer signed to **Jive** in the States, and needs a nurturing home here. Any takers?

ALBUM TRACKS: It's funny how long it takes for some records to find their way from clubs onto radio airwaves. It's been nearly two years since **Boy Krazy** was the darling of pop and NRG circles with the wildly catchy "That's What Love Can Do," and it is just now climbing the Hot 100! Thanks to **Next Plateau**, the British female quartet is plying its wares in the U.S. with a candy-sweet album of guilty pleasures that "hip" folks would be loathe to acknowledge (though we can already hear them humming the melodies behind locked doors).

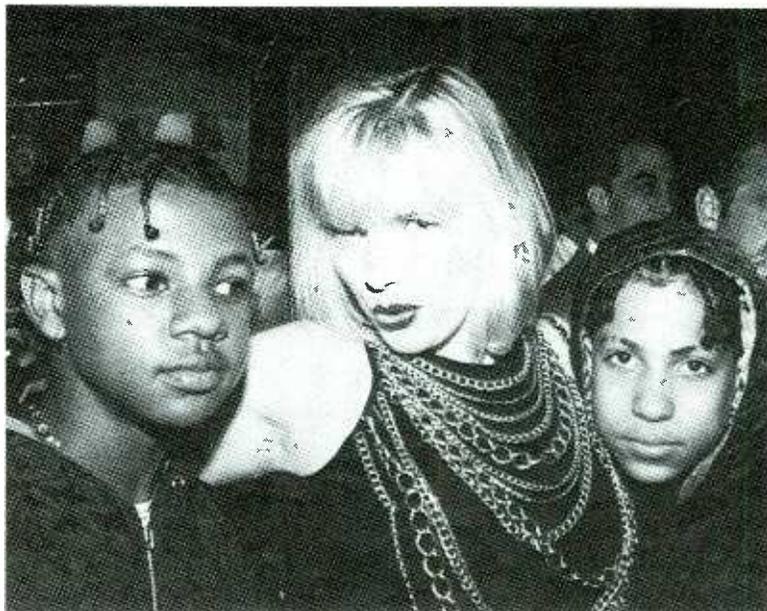
Produced by **Stock & Waterman**, the tunes swerve back and forth between kitschy girl-group chirping and the **PWL** posse's familiar disco stomping. NRG jocks will find infectious romps like "Just Like A Dream," "All You Have To Do," and "Different Class" essential playlist adds. Giddy good fun.

Some of Germany's best techno and trance acts get their due on "The Point Of No Return," a collection of singles from Frankfurt's ground-breaking **Harthouse** label catalog. Forget melodies and screaming divas, this is bare-bones, machinelike stuff, intended only for the most avid, hard-headed rave enthusiast. Far more interesting than most techno compilations circulating right now, choice cuts include the dark and spooky "Butch" by **Futurhythm**, and the hypnotic, sound-effect-filled "Quicksand" by **Spicelab**.

TID-BEATS: Contrary to rampant rumors over the past few weeks, **RCA** dance/crossover department head **Michelle Santosuosso** is *not* leaving the label for the highly coveted music director's gig at **KMEL** San Francisco. Instead, she is beginning to test her A&R chops on several upcoming label releases. Among them are **Take That's** cover of the **Tavares** classic "It Only Takes A Minute," with remixes by **Tommy Musto**, and **Danny Tenaglia's** revamping of the **Rappin' &**

Kym Mazelle single "Love Me The Right Way" ... Speaking of remixes, David Morales has added his special touch to **Michelle Ayers'** acclaimed **Emotive** cut, "Respect." This record is even stronger now. Get on it ... Mark Aug. 23-26 on your calendar as the con-

firmed dates for the third annual **International DJ Expo** at the Universal City Hilton & Towers in Los Angeles. The confab will address various issues facing mobile and club DJs. Call **Testa Communications** in Port Washington, N.Y., for more information.



A Jumpin' Party. Ahmerst club siren Kiki, center, strikes a pose with Columbia rap duo Kris Kross at a recent industry bash. The young men currently are in the studio recording the follow-up to their megasuccessful debut, "Totally Krossed Out." Meanwhile, Kiki is stomping along the club circuit in support of her hip-hop-spiced cover of the disco classic "More More More."

Court Order Puts Stop To Shut Up & Dance Cuts

LONDON—Underground sampling act Shut Up & Dance has been served with a High Court injunction, requiring it to cease pressing and distributing records containing samples.

Label heads Carl Hyman and Philip Johnson (aka club DJs/producers Smiley and P.J.) have been named defendants in the action.

Ten publishers, including Rondor, Virgin, Warner/Chappell, EMI, and BMG, filed the writ in London's High Court in October 1992. The Music Publishers Assn. subsidiary MCPS orchestrated action against the label.

The publishers charge the label has infringed copyrights by sampling compositions by Eurythmics, Terence Trent D'Arby, Prince, Kate Bush, and Suzanne Vega, among others. The writ alleges that the samples were used in numerous Shut Up & Dance releases, including "Let's Go Crazy," "Lamborghini," "Fuck The Legal Stations," and "Derek Went Mad."

MCPS legal adviser Nick Kounoupas says the association did not initially pursue action against the

label because Hyman and Johnson allegedly said they would cooperate with the publishers' wishes.

"We spent a lot of time showing them how to fill in the forms for these samples," says Kounoupas.

However, Hyman and Johnson were later quoted in the trade press as saying they would not comply with MCPS' requests.

At this point, no one has offered a defense in behalf of the label or Hyman and Johnson in the action, and no one representing them was present at a Feb. 11 court hearing.

Besides ordering them to stop their activities, the court order also provides for an enquiry into how much the publishers are due in damages. Shut Up & Dance was also ordered to turn over all copies of recordings with illegal samples in their possession.

Neither Hyman nor Johnson was available for comment by press time.

Kounoupas says this action is not part of an overall war on sampling: "We have always said we are not opposed to sampling, provided the samples are cleared and paid for." **DOMINIC PRIDE**

Billboard. Dance HOT Breakouts

FOR WEEK ENDING MARCH 13, 1993

CLUB PLAY

1. INDEPENDENCE LULU EMI
2. MORE AND MORE CAPTAIN HOLLYWOOD IMAGO
3. RIDE ON LULABOX MCA
4. TYPICAL REASONS PRINCE MARKIE DEE & THE SOUL CONVENTION COLUMBIA
5. I CAN'T GET NO SLEEP MASTERS AT WORK FEATURING INDIA CUTTING

MAXI-SINGLES SALES

1. CAN'T GET ANY HARDER JAMES BROWN SCOTTI BROS
2. SWEET THING MICK JAGGER ATLANTIC
3. I'M RAVING L.A. STYLE ARISTA
4. DAZZEY DUKS DUICE TMR
5. FUNKY CHILD LORDS OF THE UNDERGROUND PENDULUM

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

into garage waters with the impressive "Illegal EP," a five-cut set that depends heavily on muscular grooves and imaginative female vocal loops. Although the creators momentarily remain a mystery, we are fairly confident this record will find an ardent following in cities such as New York and Chicago, where R&B-splashed jams reign supreme. Drop the needle on "C'mon" and "You Know That" first, and then let your body wander.

It can't be easy to carve out a niche as an artist in your own right when you're first flirtation with the public has been in the shadow of **Madonna**. Lately, **Donna DeLory** has been work-

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	3	8	I'M EVERY WOMAN ARISTA 1-2520 2 weeks at No. 1	◆ WHITNEY HOUSTON
2	3	4	7	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEN
3	6	7	7	GET AWAY MCA 54512	◆ BOBBY BROWN
4	11	14	5	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
5	7	9	7	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
6	2	2	14	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
7	10	11	8	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
8	12	16	5	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
9	13	18	6	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
10	8	12	7	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
11	4	1	9	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
12	5	5	9	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
13	18	21	6	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
14	20	33	4	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
15	23	34	4	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
16	24	35	4	FOREVERGREEN EPIC 74433	◆ FINITRIBE
17	22	26	5	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
18	19	20	7	NUSH X-TREME 002	NUSH
19	15	10	13	ALWAYS VIRGIN 12625	MK FEATURING ALANA
20	21	24	6	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
★★★ Power Pick★★★					
21	36	—	2	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
22	31	42	3	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
23	9	8	10	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
24	14	6	10	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
25	28	38	3	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE
26	16	13	13	I GOT MY EDUCATION A&M 8077	◆ UNCANNY ALLIANCE
27	27	29	6	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
28	32	37	4	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
29	46	—	2	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
30	26	23	9	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69
31	39	44	3	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
32	29	22	7	I STILL WANT YA GUERRILLA 13878/I.R.S.	OUTER MIND
33	34	36	5	UNDERSTAND THIS GROOVE CHINA 2028	FRANKE
34	41	—	2	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
35	25	19	10	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
36	30	25	10	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
37	48	—	2	BOSS DRUM EPIC 74898	◆ THE SHAMEN
38	17	15	14	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
39	47	—	2	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
40	33	32	6	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO
★★★ Hot Shot Debut★★★					
41	NEW ▶	1	1	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
42	35	28	10	THE MUSIC IS MOVIN' RADICAL 12358	FARGETTA
43	45	—	2	OUT OF SPACE ELEKTRA 66347	◆ THE PRODIGY
44	NEW ▶	1	1	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
45	NEW ▶	1	1	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN
46	40	39	4	COME RAIN COME SHINE GREAT JONES 530 621/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
47	NEW ▶	1	1	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
48	43	45	3	SPEED STRICTLY HYPE 106	ALPHA TEAM
49	38	30	12	LIVING IN ECSTASY QUALITY 19133	BKS
50	37	31	13	NEXT IS THE E INSTINCT 247	MOBY

○ 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.

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	5	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554 1 week at No. 1	◆ NAUGHTY BY NATURE
2	4	4	7	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
3	1	2	10	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
4	5	5	9	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
5	13	—	2	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
6	9	11	4	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
7	7	9	8	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
8	3	1	14	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
9	12	16	5	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
10	8	10	14	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
11	6	7	9	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
12	11	13	8	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
13	14	15	7	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
14	19	25	4	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO
15	18	22	5	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS
16	17	19	8	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM
17	10	6	12	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
18	26	30	5	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
19	20	24	6	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREEN
20	22	29	4	KNOCK-N-BOOTS (M) (T) (X) MCA 54583	◆ WRECKX-N-EFFECT
21	24	26	5	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
22	15	12	8	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
23	23	23	8	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
24	21	20	9	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
25	30	45	3	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
★★★ Hot Shot Debut★★★					
26	NEW ▶	1	1	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
★★★ Power Pick★★★					
27	43	—	2	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
28	29	34	8	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
29	NEW ▶	1	1	HAT 2 DA BACK (M) (T) (X) LAFACE 2-4046/ARISTA	◆ TLC
30	16	8	14	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
31	27	14	15	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
32	34	42	3	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN
33	33	—	2	THROW YA GUNZ (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONYX
34	NEW ▶	1	1	FOREVERGREEN (T) (X) EPIC 74433	◆ FINITRIBE
35	NEW ▶	1	1	SHOW ME LOVE (M) (T) BIG BEAT 10110/AG	ROBIN S.
36	NEW ▶	1	1	BORN 2 B.R.E.E.D. (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
37	NEW ▶	1	1	IT'S MY LIFE (M) (T) (X) ARISTA 1-2492	◆ DR. ALBAN
38	NEW ▶	1	1	I'M SO INTO YOU (T) RCA 62452	◆ SWV
39	31	21	12	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
40	25	18	18	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
41	NEW ▶	1	1	BRIGHTER DAYS (T) CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
42	37	43	8	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
43	36	49	4	CONNECTED (T) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
44	NEW ▶	1	1	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU
45	28	17	10	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
46	40	38	9	MR. WENDAL (T) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
47	32	32	10	I GOT MY EDUCATION (T) (X) A&M 8077	◆ UNCANNY ALLIANCE
48	35	27	15	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
49	46	—	2	LOSIN' MYSELF (T) ATLANTIC 85785/AG	◆ DEBBIE GIBSON
50	39	39	6	GIVE 'EM WHAT YOU GOT (T) SAVAGE 50023	◆ YB

RAP COLUMN

(Continued from page 40)

vin Powell are writer-poets with ties to the hip-hop community. Powell (the black-crit clique's cool ghetto bastard) gave props to Digable Planets in the Feb. 18 issue of Rolling Stone and wrote about Naughty By Nature in the preview issue of Vibe last summer; Baraka (son of writer Amiri and poetess Amini) has contributed articles to The Source. Harlem River Press just published "In The Tradition: An Anthology Of Young Black Writers," which Powell and Baraka edited. The book costs 14 ducats and engages

with poetry and fiction that is erudite and down . . . Director Marty Thomas has lensed a clip for MC Ren's brilliant post-L.A.-uprising song "Mayday On The Frontline," which Solid Productions produced . . . After Ruffhouse act Cypress Hill spoke about marijuana last year, a trailerload of rappers took heart. Weed got a lift in hip-hop culture's pantheon of symbols, a fact not missed by the editors of High Times. The cover of the magazine's March 1993 issue shows Redman lighting a blunt (a weed-filled cigar) and wearing

a red wool cap emblazoned with a green cannibus leaf. Inside, there's the story of the blunt and features on pro-marijuana performers Brand Nubian, on Elektra, and Gang Starr, on Chrysalis . . . N.Y. indie TVT Records, which gives Modern English its voice and also is home to Nine Inch Nails, is launching a rap-music arm, Blunt Recordings. Its first signing, Shah Liv, was last heard on the Sly & Robbie album "Silent Assassin," which also featured KRS-ONE and Queen Latifah. Shah's album is due next month.

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Another Country. New RCA artist Lari White takes a break during her video shoot in Rome to visit with some of the local children who worked as extras. The video, "What A Woman Wants," is for White's first single.

Country Boom Fans Fair Flames But Event's Growth Leads To Gripping

BY EDWARD MORRIS

NASHVILLE—The mushrooming popularity of Fan Fair—which sold out this year in early February—is a good indication of country music's robust health. But the success has led to some bruised feelings among veteran participants as well.

Already complaints have surfaced about the shortage of fan club booths for lesser-known acts who had been accommodated before; and some reporters who were accredited to cover earlier Fan Fairs have been denied press credentials for the June 7-13 festival at the Tennessee State Fairgrounds here.

Fan registration is cut off when it reaches approximately 24,000. This year's fairgoers will pay \$75 for 35

hours of concerts by top country artists, plus admission to on-site exhibit halls, one ticket each to the Opryland USA theme park, the Country Music Hall Of Fame, and Ryman Auditorium, and two meals.

Teresa George, public information director for the Country Music Assn., which co-sponsors the event with the Grand Ole Opry, says that more people are wanting access. "I know that there are a lot of new artists who are having success on radio and in record sales now applying for booths who never applied before."

The CMA has already sent letters of rejection to several applicants for booths, explaining that, in addition to having to deal with more suitors, it is cutting out 50 booth spaces this year to relieve overcrowding.

"I've heard from a lot of the lesser-known artists—some who've had a booth for a long time—who have lost them this year and have already received their letters [of rejection]," says Loudilla Johnson, a founder of the International Fan Club Organization, which acts as a clearing house for individual fan clubs. "There's a whole long list of people who had been there before, some as long as six years."

George says the press list for Fan

Fair has also gotten unwieldy: "Last year, we had over 600 press people—that's just the amount we credentialed. And we are getting even more requests this year than we did last. So we are having to be more restrictive."

She says CMA representatives will meet with publicists "in a few weeks" to get their advice on which reporters to accredit.

John Edwards, who publishes the 50,000-circulation monthly Country Sounds, says he has been denied a booth and a press pass, even though he had both last year. "I got no explanation," Edwards says, "other than 'We have too many already. We have to take care of our local press first.'"

Although the CMA has a tentative schedule of when the label shows will take place this year, George says the acts who will perform on the shows have not yet been selected. Tower Records will again set up and operate an on-site record and merchandise store for the duration of the fair.

Johnson says Marty Stuart will headline the annual IFCO Show, the fair's last major concert. Sharing the bill are Great Plains, Neal McCoy, Rob Crosby, Clinton Gregory, Ronna Reeves, and Joy White. Others will be added to the roster.

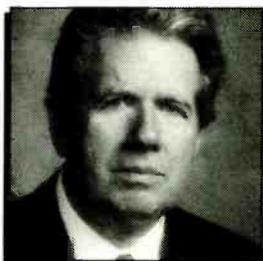
Gentlemen Prefer Ballads: Arnold Honored Wembley Fest Returns; Music City Awards Set

COUNTRY'S CLASSIEST CROONER: In spite of the rough-and-tumble image so many of its male artists have cultivated, country music has also been graced by a fair number of "gentlemen" performers down through the years. There was "Gentleman" Jim Reeves, of course, and Sonny James, "The Southern Gentleman," and the always dapper and witty Marty Robbins. But none of these radiated quite the class and elegance of Eddie Arnold. From early in his career through the mid-'50s, Arnold touted himself (with some historical accuracy) as "The Tennessee Plowboy." But his rich, mellow vocals and genius with ballads put him in the same league as Bing Crosby, Perry Como, and the other great pop singers of the day. By the '60s, Arnold was dressing in a tux, becoming a fixture on network television, and performing in front of symphony orchestras—all the while turning out an astounding string of country hits. Estimates are that he had sold a total of 70 million albums by the end of the '70s.

On March 2, RCA Records gave Arnold a party at the Country Music Hall of Fame (where his name has been enshrined since 1966). Its purpose was to celebrate his nearly 50 years with the label and to introduce his latest album, "Last Of The Love Song Singers." The two-CD—"Then" and "Now"—set does not convey the full sweep of Arnold's career—after all, there are only 27 songs to represent his 145 chart hits; but it does contain most of his classic pieces, from "Cattle Call" to "Make The World Go Away." And it is adorned by a lightly annotated booklet with lots of show-biz pictures from the singer's own collection. The genteel hype of the title notwithstanding, Arnold is not the last of the love song singers. He's just an immensely important one. His songs evoke a distant and sweeter time, when love songs were more of quest than conquest.



by Edward Morris



of B-Sharp Productions in Derby. Formerly held on Easter weekend, the new Wembley is set for Sept. 18. Among the acts already signed to perform at the festival are Emmylou Harris, Travis Tritt, Trisha Yearwood, Little Texas, and Jim Lauderdale. Trisha Walker International, of Nashville, is the event's producer and coordinator . . . Hank Williams Jr. begins his national tour April 2 in East Lansing, Mich. His supporting artists on the tour are Aaron Tippin and Lee Roy Parnell . . . Pam Tillis joined Kenny G, Dionne Warwick, Curtis Stigers, Peabo Bryson, and

Babyface in singing the classic "Lean On Me" at Arista Records' pre-Grammy party in Los Angeles . . . Steve Wariner says he's glad to be back in the hills of Tennessee following a couple of harrowing experiences in New York. The Arista artist was shooting an album cover nearby the World Trade Center when someone bombed it.

The next day, he and his wife were forced to flee Penn Station because of a bomb threat.

Rounder Records reports that Alison Krauss' recent Grammy-winning album, "Every Time You Say Goodbye," was its bestseller for 1992, with more than 100,000 units shipped . . . South Plains College, in Levelland, Texas, will dedicate its Red Stewart Production Studio Monday (8). It is named in honor of the co-writer of "Tennessee Waltz," who has recently performed and recorded at the college . . . Two songs from Robert Earl Keen's new Sugar Hill album, "A Bigger Piece Of Sky," are set for the soundtrack of the new Peter Bogdanovich movie "The Thing Called Love" . . . Joe Diffie gave laidoff workers free admission to his recent concert in Wichita, Kan., a city hard hit by job cutbacks at Boeing . . . The country-music musical "Pump Boys And Dinettes" will begin an extended run in Branson, Mo., March 31.

MARK YOUR CALENDAR: The Music City News Country Songwriters Awards will be broadcast live at 9 p.m. ET Tuesday (9) on The Nashville Network. (Continued on next page)

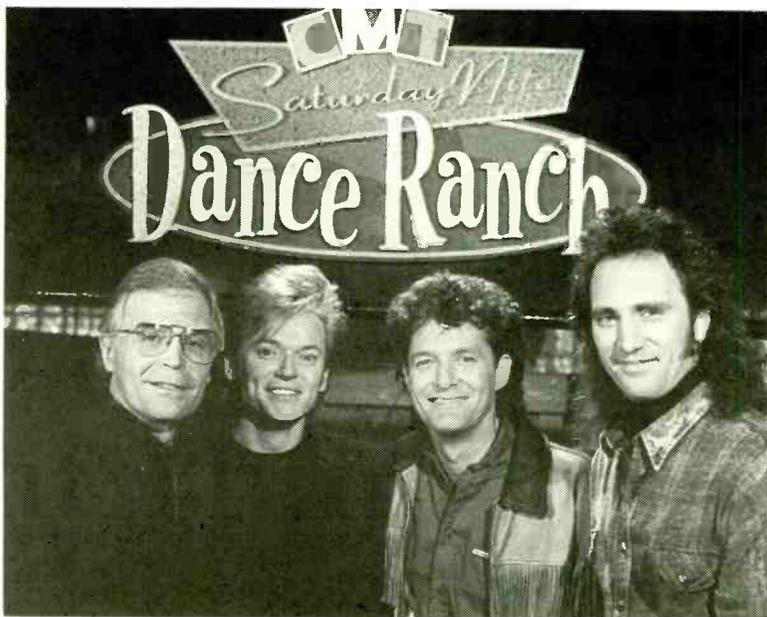
'Nashville Record Review' Switches To CD

NASHVILLE—Beginning with its April 3-4 edition, "The Nashville Record Review" will be serviced to client stations on CD instead of vinyl. The weekly countdown series is hosted by entertainment reporters Lorianne Crook and Charlie Chase, who also host the nightly entertainment news program "Crook & Chase" on The Nashville Network.

"Record Review" plays and comments on the 40 top country singles each week in a four-hour program.

Each hour includes six minutes of network advertising and six of local spots. The program is cross-promoted on The Nashville Network and Country Music Television and is produced by TNNR, a service jointly owned by Group W Satellite Communications and Gaylord Entertainment.

Currently, "The Nashville Record Review" is syndicated on 295 stations in the U.S., a gain of 91 outlets since January 1991.



Cruising With CMT. The members of McBride & the Ride swing by to celebrate the launch of Country Music Television's "Saturday Nite Dance Ranch." Taking in the scene, from left, are Bob Baker, CMT's director of operations; Terry McBride; Billy Thomas; and Ray Herndon.

COUNTRY CORNER



by Lynn Shults

MAKE IT THREE CONSECUTIVE WEEKS FOR "What Part Of No.," by **Lorrie Morgan**, to rest atop Billboard's Hot Country Singles & Tracks chart. Morgan and **Wynonna Judd** are the only women to accomplish this feat in the past two years. Wynonna did it twice with "I Saw The Light" and "No One Else On Earth." **Reba McEntire** and **Trisha Yearwood** have each scored No. 1s that held the position for two weeks during '91 and '92.

THE MOST ACTIVE SINGLE TRACK on this week's chart is "You Say You Will" (58-43), by **Trisha Yearwood**. Tracks also making major gains are "Alibis" (41-28), by **Tracy Lawrence**; "She Don't Know She's Beautiful" (31-21), by **Sammy Kershaw**; "Tonight I Climbed The Wall" (28-20), by **Alan Jackson**; "Heartland" (8-2), by **George Strait**; "The Heart Won't Lie" (24-17), by **Reba McEntire & Vince Gill**; "Hearts Are Gonna Roll" (35-27), by **Hal Ketchum**; "Should've Been A Cowboy" (69-54), by **Toby Keith**; "Tender Moment" (59-47), by **Lee Roy Parnell**; and "Alright Already" (64-53); by **Larry Stewart**.

THREE ALBUMS debut on Top Country Albums. Top new entry is "Hard Workin' Man" (3), by **Brooks & Dunn**, followed by "Slow Dancing With The Moon" (10), by **Dolly Parton**, and **Kentucky Headhunters'** "Rave On" (27).

ALBUMS SHOWING increases in sales activity are "Read Between The Lines" (39-32), by **Aaron Tippin**; "I Still Believe In You" (9-8), by **Vince Gill**; "Come On Come On" (7-7), by **Mary-Chapin Carpenter**; "It's All About To Change" (44-41), by **Travis Tritt**; and "Life's A Dance" (24-23), by **John Michael Montgomery**.

WHAT DO ALL THESE NUMBERS REALLY MEAN? That is a valid question for most of the registrants at this year's Country Radio Seminar in Nashville. Hi-tech evaluation is becoming more of a player as individuals seek to gain not only a competitive edge but useful knowledge as well. Side arenas to the seminar are the software and data junkies peddling their wares, and the private meetings between radio consultants and their clients and labels and their promotion staffs. If you get caught up in this environment, you start feeling everything is moving at hyper-speed. The truth is, it almost is changing that fast. In listening to **Gary Donohue** (Donohue Research & Marketing) speak out about his latest data, several things became evident—particularly when you factor in that I had just returned from the Grammys.

THE COUNTRY FORMAT IS AN ISLAND. It does not look for the pop world to generate any products for its use. The country music industry is solvent within its own boundaries. This is nothing new. What is new is all the attention it is now getting due to its recent success. As the research of the format becomes more sophisticated, we will see changes take place. Exactly what these changes will be is not clear. What is clear is they will be generated by people. The human element is the most important factor in the format's growth. The creative minds of both radio and the recording industry will be the ones to ultimately determine the format's fate. Those with laser-beam intuition will absorb all the data but, in the end, they will go with what feels best to them. Creativity is the key to the future of country music.

Farm Aid VI Sets Location, Lineup

NASHVILLE—The Nashville Network will televise live eight hours of Farm Aid VI, which will be held April 24 at Cyclone Stadium in Ames, Iowa.

Performing at this year's benefit to aid American family farmers are Willie Nelson, John Mellencamp, and Neil Young, who founded the charity, Paul Simon, Travis Tritt, Marty Stuart, Tammy Wynette, Ricky Van Shelton, John Conlee, Delbert McClinton, El Dorado, Alice In Chains, Soundgarden, the Charlie Daniels Band, Don Was with Ringo Starr, Levon Helm, Bryan Adams, Jonell Mosser, Dwight Yoakam, Jay Hawks, the Pipefitters with Lou Diamond Phillips, and the Highwaymen (Nelson, Johnny Cash, Waylon Jennings, and Kris Kristofferson).

Hosting the event will be Roseanne and Tom Arnold, Yakoff

Smirnoff, Phillips, and Williams & Ree.

TNN, which has telecast every Farm Aid benefit but one, will air this year's show from 4 p.m. to midnight, EST. Earlier editions of Farm Aid were held in Champaign, Ill., Austin, Texas, Lincoln, Neb.,

Indianapolis, and Irving, Texas.

Since its founding in 1985, Farm Aid has made grants of more than \$10.5 million to more than 100 farm groups, hotlines, churches, and service organizations in 43 states.

Farm Aid's offices are in Cambridge, Mass.

Tin Path South Brings Out Songwriting Contingency

NASHVILLE—Christopher Cross, Hugh Prestwood, Wendy Waldman, J.D. Souther, Townes Van Zandt, and Rodney Crowell are among the more than 60 top songwriters who will perform at the newly established Tin Pan South festival March 8-14 here. The event, which is open to the public, is sponsored by the Nashville Songwriters Assn., International.

The first show will be held at 8 p.m. Monday (8) at the Tennessee Performing Arts Center. Cross, Waldman, Crowell, Souther, Karla Bonoff, Even Stevens, Barrett Strong, Steve Dorff, Dennis Morgan, and Richard Leigh will perform. Tickets are \$15 each and are available from Ticketmaster.

The showcases will move to Nashville's top clubs Tuesday (9) through Thursday (11). Tickets for these performances are \$10 per night or \$25 for all three nights.

Here is the lineup:

Tuesday: Diamond-N-The-Ruff: (6-8 p.m.) Peter Rowan, Townes Van Zandt, Robert Earl Keen; Bluebird Cafe: (8:30 p.m.-midnight) Wendy Waldman, Brad Parker, Ronnie Cox, Jenny Yates, Jimmy Dale Gilmore, Jim Photoglo; Douglas Corner Cafe: ((:30-midnight) John Kilzer, Jeff Finlin, Barry Coffing, Raul Malo; 12th & Porter: (9:30-finish) Keith Sykes, Todd Snider, Marcus Hummon, and Greg Barnhill.

Wednesday: Bluebird Cafe: (6-7:30 p.m.) Thom Schuyler, Fred Knobloch, Craig Bickhardt, (7:30-9 p.m.) Gene Pistilli, (9:30 p.m.-finish), Pat McLaughlin, Scott Miller, Tony

Arata, Mark Germino, George McCorkle, Malcolm Holcomb, Jimmy Stewart; Douglas Corner Cafe: (6:30-9 p.m.) Russell Smith, Kathy Louvin, Mark Irwin, Bernie Nelson, (9:30 p.m.-finish) Gary Burr, Rob Crosby, Marc Beeson, Angela Kaset, Rick Bowles; 12th & Porter: (7-9:30 p.m.) Hugh Prestwood, Keith Stegall, Charlie Peacock, James Dean Hicks, Randy Van Warmer, John Ims, (9:30-finish) the Delevantes, Jeff Black; Ace Of Clubs: (10 p.m.-finish) Gary Nicholson, Sonny Landreth, Terry Anderson.

Thursday: Douglas Corner Cafe: (6-8 p.m.) Radio Free Nashville; Diamond-N-The-Ruff: (6-8 p.m.) Tim Nichols, Zack Turner, Richard Kane, Casey Kelly, Josh Whitmore; 12th & Porter: (7:30-9:30 p.m.) Stewart Harris, Collin Wade Monk, Jeff Skorik; Ace Of Clubs: (9:30-finish) Alex Harvey.

Organizers say additional songwriters will probably make "guest appearances" during each of the showcases.

On Thursday, there will be a Tin Pan South Spring Golf Classic held at Hermitage Golf Course. Already scheduled to play are Darrell Royal, Keith Stegall, Allen Shamblin, Lewis Anderson, and John Vezner.

The song festival concludes with the annual NSAI Spring Symposium, March 12-14 at Loews Vanderbilt Plaza. On Saturday evening (13), NSAI will hold its annual achievement dinner, during which the membership-voted top song, songwriter, and songwriter/artist are announced.

EDWARD MORRIS

NASHVILLE SCENE

(Continued from preceding page)

Scheduled performers are **Billy Ray Cyrus**, **Brooks & Dunn**, **Lorrie Morgan**, **Marty Stuart**, **Alan Jackson**, **Vince Gill**, **Billy Dean**, **Ricky Van Shelton**, and **Tammy Wynette**, who will lead a tribute to the late singer/songwriter **Roger Miller**... **Lynyrd Skynyrd**, **Travis Tritt**, **Charlie Daniels**, **Confederate Railroad**, and **38 Special** will perform during the inaugural "Freebird Festival," Saturday (13) at the Naval Air Station in Jacksonville, Fla., to raise funds for the Ronnie Van Zant Memorial Park... **Opryland USA** will stage an Easter musical—"Easter In Song And Story"—April 1-14 at the Grand Ole Opry House... The second annual **Crossroads Cross-Cultural Music Exposition** will be held April 15-17 in Memphis.

SIGNINGS: **Randy Travis** to Creative Artists Agency for exclusive representation... **Exile** to the Bobby Roberts Co. for booking... **Ian Moore** to Capricorn Records... **The Gibsons** to SOA Records... **Darlene Austin** to a songwriting deal with Cimarron River Songs.

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

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

- 60 **AIN'T THAT LONELY YET** (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI)
28 **ALIBIS** (Sony Tree, BMI/Thankamillion, BMI) HL
12 **ALL THESE YEARS** (Beginner, ASCAP) WBM
53 **ALRIGHT ALREADY** (Collins Court, ASCAP//B. Rudd, BMI)
52 **BEST MISTAKES I EVER MADE** (Longitude, BMI/Mike Curb, BMI) WBM
64 **BIG HEART** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL
37 **BOOM! IT WAS OVER** (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM
25 **BORN TO LOVE YOU** (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
70 **BROKEN HEARTLAND** (Warner-Tamerlane, BMI/Top Down, BMI/Sony Tunes, ASCAP)
55 **CADILLAC RANCH** (Great Cumberland, BMI/Diamond Struck, BMI) CPP
22 **CAN I TRUST YOU WITH MY HEART** (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL
58 **THE CHANGE** (Rancho Bogardo, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)
73 **CHEAP WHISKEY** (Sony Tree, BMI/Paulding County,
- BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
4 **DRIVE SOUTH** (Lillybilly, BMI/Bug, BMI) HL
62 **EVERYTHING COMES DOWN TO MONEY AND LOVE** (MCA, ASCAP/Emerald River, ASCAP/Music Corp. Of America, BMI) HL
67 **HARD WAY TO MAKE AN EASY LIVIN'** (Bellamy Bros., ASCAP/BMG, ASCAP)
14 **HARD WORKIN' MAN** (Sony Tree, BMI) HL
2 **HEARTLAND** (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM
27 **HEARTS ARE GONNA ROLL** (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
17 **THE HEART WON'T LIE** (Moonwindow, ASCAP/Donna Weiss, BMI)
45 **HIGH ON A MOUNTAIN TOP** (Midstream, BMI)
41 **HIGH ROLLIN'** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
56 **HONKY TONKIN' FOOL** (O-Tex, BMI)
59 **HONKY TONK WALKIN'** (Polygram Int'l, ASCAP/Mama Effie's, ASCAP/Songs Of PolyGram, BMI/Tractor Tracks, BMI) HL
32 **I'D RATHER MISS YOU** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
61 **IF I HAD A CHAETIN' HEART** (PolyGram International Tunes, SESAC/Songs Of PolyGram, BMI)
63 **I LOVE THE WAY YOU LOVE ME** (Gary Morris, ASCAP/

Taste Auction, BMI)

- 30 **IN A WEEK OR TWO** (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL
75 **IN THE BLOOD** (MCA, ASCAP/Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP) HL/WBM
8 **IT'S A LITTLE TOO LATE** (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP
7 **I WANT YOU BAD (AND THAT AIN'T GOOD)** (Harlan Howard, BMI/Tree, BMI) HL
72 **I WILL STAND BY YOU** (Famous, ASCAP/Bob Corbin, ASCAP) CPP
68 **JUST AS I AM** (Sony Tree, BMI/Sony Cross Keys, ASCAP)
9 **JUST ONE NIGHT** (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
15 **LEARNING TO LIVE AGAIN** (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP
35 **LEAVIN'S BEEN A LONG TIME COMIN'** (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI) HL
36 **LET GO OF THE STONE** (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP
11 **LET THAT PONY RUN** (Sony Cross Keys, ASCAP) HL
38 **LIKE A RIVER TO THE SEA** (Steve Warner, BMI/Irving, BMI) CPP
57 **LOOK AT YOU GIRL** (Wyoming Brand, BMI)
33 **LOOK HEART, NO HANDS** (MCA, ASCAP) HL
65 **LOOK WHO'S NEEDING WHO** (Almarie, BMI/Milestone, ASCAP)
42 **MADE FOR LOVIN' YOU** (Sony Tree, BMI) HL

- 24 **MENDING FENCES** (WB, ASCAP) WBM
29 **MY BLUE ANGEL** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP
23 **MY STRONGEST WEAKNESS** (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
66 **NOBODY LOVES YOU WHEN YOU'RE FREE** (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI/Rita's Cloud Nine, BMI) WBM/HL
18 **NOBODY WINS** (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
39 **NOW I PRAY FOR RAIN** (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/PPP
13 **OL' COUNTRY** (EMI April, ASCAP/K-Mark, ASCAP) WBM
3 **ONCE UPON A LIFETIME** (Zomba, ASCAP/Dixie Stars, ASCAP) HL/PPP
5 **PASSIONATE KISSES** (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM
19 **QUEEN OF MEMPHIS** (Nocturnal Eclipse, BMI/Union County, BMI/Tilis, BMI)
49 **ROCK ME (IN THE CRADLE OF LOVE)** (Royzboyz, BMI/Possey, BMI)
34 **ROMEO** (Velvet Apple, BMI) CPP
21 **SHE DON'T KNOW SHE'S BEAUTIFUL** (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
16 **SHE'S NOT CRYIN' ANYMORE** (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
54 **SHOULD'VE BEEN A COWBOY** (Songs Of PolyGram, BMI/Tokeco, BMI)
69 **SOMEBODY LIKE THAT** (Stonebrook, SESAC/

Meadowgreen, ASCAP)

- 51 **SOMEONE TO GIVE MY LOVE TO** (Polygram Int'l, ASCAP) HL
26 **STANDING KNEE DEEP IN A RIVER (DYING OF THRIST)** (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI) HL
74 **STARTIN' OVER BLUES** (Acuff-Rose, BMI) CPP
44 **TAKE IT BACK** (Fever Pitch, BMI)
47 **TENDER MOMENT** (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP)
20 **TONIGHT I CLIMBED THE WALL** (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
31 **TOO BUSY BEING IN LOVE** (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL
71 **T-R-O-U-B-L-E** (Sony Tree, BMI) HL
50 **TRUE CONFESSIONS** (Songs Of PolyGram, BMI/Hank's Cadillac, BMI) HL
6 **TRYIN' TO HIDE A FIRE IN THE DARK** (EMI Blackwood, BMI/Coburn, BMI) HL
40 **WALKAWAY JOE** (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM
48 **WHAT A WOMAN WANTS** (LaSongs, Ascaph/Almo, ASCAP/Taste Auction, BMI) CPP
1 **WHAT PART OF NO** (Zomba, ASCAP/D-Tex, BMI) CPP
10 **WHEN MY SHIP COMES IN** (Howlin' Hits, ASCAP) CPP
46 **WHY BABY WHY** (Trio, BMI/Fort Knox, BMI) HL
43 **YOU SAY YOU WILL** (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP)

Billboard **HOT COUNTRY** SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	*** No. 1 *** WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN (V) BNA 62414
2	8	13	11	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
3	4	8	12	ONCE UPON A LIFETIME J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.J.MYERS)	ALABAMA (V) RCA 62428
4	2	3	15	DRIVE SOUTH J.BOWEN,S.BOGGUSS (J.HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
5	7	11	12	PASSIONATE KISSES J.JENNINGS,M.C.CARPENTER (L.WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
6	6	10	14	TRYIN' TO HIDE A FIRE IN THE DARK J.BOWEN,B.DEAN (B.DEAN,T.NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
7	9	14	15	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	◆ COLLIN RAYE (V) EPIC 74786
8	11	16	9	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER (V) LIBERTY 44915
9	5	9	18	JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
10	14	17	9	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
11	13	18	11	LET THAT PONY RUN P.WORLEY,E.SEAY (G.PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
12	3	4	16	ALL THESE YEARS R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
13	17	22	11	OL' COUNTRY M.WRIGHT (B.LAMOMYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
14	15	19	6	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
15	18	20	6	LEARNING TO LIVE AGAIN A.REYNOLDS (S.DAVIS,D.SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
16	19	23	9	SHE'S NOT CRYIN' ANYMORE J.SCAIFE,J.CDITON (B.R.CYRUS,T.SHELTON,B.CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
17	24	33	4	THE HEART WON'T LIE T.BROWN,R.MCENTIRE (K.CARNES,D.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
18	21	26	8	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER (V) ARISTA 1-2512
19	10	2	17	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
20	28	37	6	TONIGHT I CLIMBED THE WALL K.STEGALL,S.HENDRICKS (A.JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
21	31	39	5	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
22	16	7	15	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 1-8669
23	12	6	15	MY STRONGEST WEAKNESS T.BROWN (N.JUDD,M.REID)	WYNONNA (C) (V) CURB 54516/MCA
24	25	28	8	MENDING FENCES J.LEO,RESTLESS HEART (A.BYRD,J.ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
25	27	34	7	BORN TO LOVE YOU D.COOK (M.COLLIE,D.COOK,C.RAINS)	◆ MARK COLLIE (V) MCA 54515
26	32	32	8	***AIRPOWER*** STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B.MAHER (B.JONES,B.MCDILL,D.LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
27	35	46	4	***AIRPOWER*** HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB ALBUM CUT
28	41	51	4	***AIRPOWER*** ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
29	34	38	7	***AIRPOWER*** MY BLUE ANGEL E.GORDY,JR. (A.TIPPIN,K.WILLIAMS,P.DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
30	20	5	17	IN A WEEK OR TWO M.POWELL,T.DUBOIS (J.HOUSE,G.BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
31	30	24	19	TOO BUSY BEING IN LOVE D.JOHNSON (V.SHAW,G.BURR)	◆ DOUG STONE (V) EPIC 74761
32	40	40	7	I'D RATHER MISS YOU J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 1-8668
33	33	27	17	LOOK HEART, NO HANDS K.LEHNING (T.BRUCE,R.SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 1-8709
34	39	43	5	ROMEO S.BUCKINGHAM,D.PARTON (D.PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
35	22	15	16	LEAVIN'S BEEN A LONG TIME COMIN' B.BYRNE,K.STEGALL (M.MCGUIRE,C.CRAIG,S.DAILEY)	◆ SHENANDOAH (V) RCA 62397
36	23	12	16	LET GO OF THE STONE J.STROUD,J.ANDERSON (M.D.BARNES,M.T.BARNES)	JOHN ANDERSON (V) BNA 62410
37	26	21	18	BOOM! IT WAS OVER S.MARCANTONIO,R.E.DORRALL,J.LEO (R.E.DORRALL,B.LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
38	46	48	4	LIKE A RIVER TO THE SEA S.HENDRICKS,T.DUBOIS (S.WARINER)	STEVE WARINER (V) ARISTA 1-2510

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	45	45	5	NOW I PRAY FOR RAIN J.STROUD (L.SATTERFIELD,G.TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
40	37	36	19	WALKAWAY JOE G.FUNDIS (V.MELAMED,G.BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
41	47	50	5	HIGH ROLLIN' D.JOHNSON (D.GIBSON,B.MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
42	49	63	3	MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
43	58	—	2	YOU SAY YOU WILL G.FUNDIS (B.N.CHAPMAN,V.THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
44	43	31	17	TAKE IT BACK T.BROWN,R.MCENTIRE (K.JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
45	29	25	14	HIGH ON A MOUNTAIN TOP R.BENNETT,T.BROWN (O.B.REED,A.CAMPBELL)	MARTY STUART (V) MCA 54538
46	48	49	9	WHY BABY WHY C.HOWARD,K.FOLLESE,T.MCHUGH (G.JONES,D.EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
47	59	—	2	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL (V) ARISTA 1-2523
48	52	55	5	WHAT A WOMAN WANTS R.CROWELL,L.WHITE,S.SMITH (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 62420
49	36	29	15	ROCK ME (IN THE CRADLE OF LOVE) R.VAN HOY (R.VAN HOY,D.ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
50	51	52	7	TRUE CONFESSIONS B.CHANCEY,P.WORLEY (KOSTAS,M.STUART)	◆ JOY WHITE (V) COLUMBIA 74845
51	53	53	5	SOMEONE TO GIVE MY LOVE TO T.BROWN (J.FOSTER,B.RICE)	◆ TRACY BYRD (V) MCA 54497
52	44	44	14	BEST MISTAKES I EVER MADE W.WALDMAN (R.VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
53	64	—	2	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART (V) RCA 62474
54	69	—	2	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) MERCURY 864 342
55	50	47	19	CADILLAC RANCH J.BOWEN,J.CRUTCHFIELD (C.WATERS,C.JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
56	56	57	4	HONKY TONKIN' FOOL R.LANDIS (A.BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
57	55	60	4	LOOK AT YOU GIRL J.BOWEN,J.CRUTCHFIELD (L.ROSS)	◆ CHRIS LEDOUX (V) LIBERTY 44915
58	60	75	3	THE CHANGE S.BOGART,R.GILES (S.BOGART,R.GILES)	MICHELLE WRIGHT (V) ARISTA 1-2528
59	54	56	4	HONKY TONK WALKIN' THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 864 808
60	NEW ▶	1	1	***HOT SHOT DEBUT*** AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	DWIGHT YOAKAM (V) WARNER BROS. 18590
61	NEW ▶	1	1	IF I HAD A CHEATIN' HEART C.HOWARD (W.HOLYFIELD,A.TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
62	62	64	4	EVERYTHING COMES DOWN TO MONEY AND LOVE B.BECKETT,J.STROUD,H.WILLIAMS,JR. (D.LOGGINS,G.SCRIVENOR)	◆ HANK WILLIAMS, JR. (V) CURB/CAPRICORN 18614/WARNER BROS.
63	NEW ▶	1	1	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
64	61	58	18	BIG HEART D.JOHNSON (D.GIBSON,B.MILLER,F.WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
65	67	—	2	LOOK WHO'S NEEDING WHO R.PENNINGTON (C.GREGORY,R.HARDISON,K.GRANTT)	◆ CLINTON GREGORY (V) STEP ONE 457
66	57	54	6	NOBODY LOVES YOU WHEN YOU'RE FREE L.M.LEE (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	◆ THE REMINGTONS (V) BNA 62431
67	NEW ▶	1	1	HARD WAY TO MAKE AN EASY LIVIN' H.BELLAMY,D.BELLAMY (H.BELLAMY,D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS (V) BELLAMY BROTHERS 9108/INTERSOUND
68	NEW ▶	1	1	JUST AS I AM J.BUCKINGHAM (L.BOONE,P.NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
69	66	71	8	SOMEBODY LIKE THAT J.CRUTCHFIELD (L.BRYANT,G.THURMAN)	GLEN CAMPBELL LIBERTY ALBUM CUT
70	NEW ▶	1	1	BROKEN HEARTLAND J.STROUD,G.SMITH (B.LABOUNTY,S.LORBER)	◆ ZACA CREEK GIANT ALBUM CUT/WARNER BROS.
71	65	70	6	T-R-O-U-B-L-E G.BROWN (J.CHESNUT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
72	68	67	14	I WILL STAND BY YOU H.SHEDD,J.SCAIFE,J.COTTON,CORBIN,HANNER (B.CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
73	70	62	15	CHEAP WHISKEY P.WORLEY,E.SEAY (E.GORDY,JR.,J.RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
74	73	65	13	STARTIN' OVER BLUES B.MONTGOMERY,J.SLATE (L.WILLIAMS,S.D.SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
75	71	69	12	IN THE BLOOD S.HENDRICKS (M.SANDERS,B.DIPIERO,J.JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481

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

HOT COUNTRY RECURRENTS

1	1	1	4	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	2	—	2	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
3	3	—	2	SOMEWHERE OTHER THAN THE NIGHT A.REYNOLDS (K.BLAZY,G.BROOKS)	GARTH BROOKS LIBERTY
4	—	—	1	WILD MAN S.BUCKINGHAM (S.LONGACRE,R.GILES)	◆ RICKY VAN SHELTON COLUMBIA
5	4	2	4	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
6	6	3	5	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	◆ HAL KETCHUM CURB
7	—	—	1	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	◆ ALAN JACKSON ARISTA
8	5	5	5	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA
9	10	7	11	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	◆ WYNONNA CURB
10	7	11	23	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
11	9	8	9	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE MCA
12	13	13	11	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
13	8	4	5	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK RCA

14	11	6	5	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	◆ TANYA TUCKER LIBERTY
15	14	9	8	WATCH ME R.LANDIS (T.SHAPIO,G.BURR)	◆ LORRIE MORGAN BNA
16	12	10	6	LOST AND FOUND S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	◆ BROOKS & DUNN ARISTA
17	17	14	11	IF I DIDN'T HAVE YOU K.LEHNING (S.EWING,M.D.BARNES)	◆ RANDY TRAVIS WARNER BROS.
18	16	15	14	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON ARISTA
19	15	16	10	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS ARISTA
20	19	12	9	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIO (T.SHAPIO,R.HELLARD)	◆ BILLY DEAN SBK
21	18	17	11	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	◆ RADNEY FOSTER ARISTA
22	24	23	22	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
23	—	25	15	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	◆ VINCE GILL MCA
24	20	20	30	ACHY BREAKY HEART J.SCAIFE,J.COTTON (O.VON TRESS)	◆ BILLY RAY CYRUS MERCURY
25	—	—	85	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY

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

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OF OUR FRIEND
AND ARTIST
TOY CALDWELL
1947-1993

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TO HIS FAMILY,
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	41	BILLY RAY CYRUS ▲ ⁹ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1	
2	2	2	11	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2	
3	NEW ▶		1	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	3	
4	3	3	23	GARTH BROOKS ▲ ⁹ LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
5	4	4	81	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	5	5	24	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
7	7	9	35	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
8	9	7	26	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
9	6	6	48	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
10	NEW ▶		1	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	10	
11	8	8	129	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
12	12	12	21	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6	
13	10	11	77	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
14	11	10	55	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
15	13	13	29	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
16	14	15	21	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
17	15	14	5	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14	
18	17	16	22	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6	
19	19	19	28	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
20	16	18	200	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
21	18	17	21	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17	
22	21	22	44	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21	
23	24	32	16	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	23	
24	20	20	24	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
25	22	21	26	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
26	23	27	94	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
27	NEW ▶		1	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	27	
28	25	25	31	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
29	27	28	33	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
30	28	30	48	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
31	26	23	27	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23	
32	39	42	51	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
33	31	37	22	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	23	
34	29	24	74	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
35	30	29	18	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24	
36	33	34	21	SUZY BOGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31	
37	35	36	20	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	27	
38	38	38	8	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38	
39	32	26	29	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	36	33	27	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
41	44	43	92	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
42	34	31	28	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
43	37	35	29	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
44	41	41	34	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
45	45	48	98	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
46	40	40	18	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
47	42	39	24	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
48	43	44	75	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
49	46	46	152	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
50	48	49	44	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
51	47	45	103	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
52	49	47	68	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
53	56	59	66	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
54	53	55	21	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
55	50	51	87	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
56	54	53	27	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
57	52	52	92	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
58	51	50	70	SUZY BOGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
59	55	54	121	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
60	57	58	16	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
61	58	56	81	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
62	62	64	17	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
63	59	57	238	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
64	60	63	156	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
65	70	66	34	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
66	63	62	124	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
67	61	60	73	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
68	72	73	44	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
69	65	68	75	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
70	67	67	129	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
71	66	65	87	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
72	71	71	155	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
73	64	61	23	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
74	73	72	44	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
75	68	69	5	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE	66

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING MARCH 13, 1993

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 (7.98/12.98)	GREATEST HITS	95
2	7	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	3
3	5	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	40
4	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	95
5	4	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	93
6	3	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	78
7	8	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	94
8	6	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	3
9	9	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	80
10	10	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	95
11	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	35
12	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	94
13	13	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	84

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	93
15	14	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	83
16	15	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	82
17	18	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	69
18	16	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	52
19	22	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	72
20	19	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	4
21	—	K.D. LANG SIRE 25724*/WARNER BROS. (9.98/13.98)	SHADOWLAND	1
22	20	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	65
23	21	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	94
24	23	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	14
25	—	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	2

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

Grammy Grief For Hispanic Acts

NAME DROPPING: In the past 14 years, Sheena Easton, Los Lobos, Cal Tjader, Vikki Carr, José Feliciano, Clare Fischer, and Lani Hall all have won Grammys in various Latin genres. What do they all have in com-

mon? Name recognition among the members of the National Academy of Recording Arts & Sciences.

Unhappily, the vast majority of the NARAS fraternity who vote for the Grammy winners in the Latin category

possess scant musical knowledge of the Latin recording artists themselves. So, these esteemed contributors to recorded art select nominees—most of whom enjoy significant Anglo chart penetration—who they know. Such voting for well-known names lends new meaning to the time-honored adage “familiarity breeds contempt.”

Fact is, one of the easiest ways for an artist with an Anglo market presence to snare a Grammy is to record an album in Spanish. Witness, for example, Linda Ronstadt, who, by winning kudos for best tropical album (“Frenesi”) and best Mexican-American album (“Más Canciones”), became the first artist ever to notch two trophies in the Latin category in the same year.



by John Lannert

The veteran Elektra songstress has now scored three Latin Grammys to go along with her five other Grammy trophies that came from the pop or country fields. By contrast, Ronstadt's fellow nominees owned no similar profile in the non-Latino arena, thus ensuring their defeat at the Grammy polls.

And how about SBK-Capitol/EMI Latin artist Jon Secada, whose “Otro Día Más Sin Verte” won a Grammy for best Latin pop album, knocking off, among others, Luis Miguel's megasmash “Romance” (WEA Latina).

By virtue of his huge pop hits “Just Another Day” and “Do You Believe In Love?,” Secada could not lose and Miguel could not win. Tellingly, Miguel's only Grammy came in 1985, when “Me Gustas Tal Como Eres” won for best Mexican-American performance. “Me Gustas” was a duet Miguel recorded with—ello!—Easton.

This discourse is not designed to downgrade the commendable Grammy accomplishments of Ronstadt or Secada. Rather, it is an effort to help underscore the notion that Latino Grammy nominees who compete against Anglo-exposed Grammy counterparts stand little chance of snagging the award.

Still, changes could gradually come if those involved in the creative process of recording Spanish-language music would join NARAS. Otherwise, Hispanic acts must find a way to break the Anglo market, so they can win a Grammy in a Latin category.

MONTANER? FOUR-GET IT: By hitting No. 1 this week, “Piel Adentro” becomes the second consecutive single by Ricardo Montaner to top the Hot Latin Tracks in only four weeks. The charismatic Rodven crooner is the only artist ever to achieve such a feat.

FOOD FOR THOUGHT: In an unusual promotional move—at least for Brazil—all concertgoers who will attend Midnight Oil's five Brazilian shows in March are requested to donate a can of food or a nonperishable food item at the gate. All donations will benefit nonprofit organizations for the

(Continued on next page)

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					ARTIST LABEL/DISTRIBUTING LABEL	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART			
1	3	8	4	*** NO. 1 *** RICARDO MONTANER RODVEN	PIEL ADETRO 1 week at No. 1	
2	1	1	13	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR	
3	4	7	6	CHAYANNE SONY LATIN/SONY	EXXTASIS	
4	5	3	6	EDNITA NAZARIO CAPITOL-EMI LATIN	TRES DESEOS	
5	6	9	5	LA MAFIA SONY DISCOS/SONY	ME ESTOY ENAMORANDO	
6	2	2	13	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA	
7	7	15	5	BRAULIO SONY LATIN/SONY	CRONICA DE UN VIEJO AMOR	
8	8	16	5	DANIELA ROMO CAPITOL-EMI LATIN	ATAME A TU VIDA	
9	14	13	4	ANA GABRIEL SONY LATIN/SONY	TODAVIA TENEMOS TIEMPO	
10	15	29	3	VICTOR VICTOR SONY TROPICAL/SONY	ASI ES MI AMOR	
11	12	11	8	VICENTE FERNANDEZ SONY DISCOS/SONY	LA FIESTA	
12	11	39	4	CRISTIAN MELODY/FONOVISA	SOLO DAME UNA NOCHE	
13	17	19	4	PANDORA CAPITOL-EMI LATIN	PIERDO EL CONTROL	
14	16	14	8	LOS BUKIS FONOVISA	VIENDOLO BIEN	
15	20	—	2	TONY VEGA RMM/SONY	DONDE ESTAS?	
16	25	26	5	PEPE AGUILAR MUSART/BALBOA	RECUERDAME BONITO	
17	28	—	2	*** POWER TRACK *** PAULINA RUBIO CAPITOL-EMI LATIN	ABRIENDO LAS PUERTAS AL AMOR	
18	10	5	16	JOSE JOSE ARIOLA/BMG	◆ 40 Y 20	
19	13	10	8	GEORGE LAMOND SONY LATIN/SONY	BABY CREO EN TI	
20	21	27	4	MYRIAM HERNANDEZ WEA LATINA	SE ME FUE	
21	33	—	2	LUCERO FONOVISA	VELETA	
22	29	—	2	EMMANUEL SONY LATIN/SONY	Y AHORA SE ME PASAN	
23	9	4	16	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO	
24	22	21	12	MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO	
25	24	22	7	JERRY RIVERA SONY TROPICAL/SONY	UNA EN UN MILLON	
26	23	32	3	MARIA CONCHITA ALONSO SONY LATIN/SONY	PROMESAS	
27	18	18	6	LOS FUGITIVOS RODVEN	ESTA CARTA	
28	31	—	2	EDDIE SANTIAGO CAPITOL-EMI LATIN	VIVO PARA TI	
29	NEW ▶	1		*** HOT SHOT DEBUT *** BRONCO FONOVISA	AQUI NOMAS	
30	36	25	17	BRONCO FONOVISA	ADORO	
31	38	34	3	JOSE FELICIANO CAPITOL-EMI LATIN	SOY ALEGRE	
32	NEW ▶	1		ALVARO TORRES CAPITOL-EMI LATIN	ME ARREPIMIENTO DE QUERERTE	
33	19	12	17	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS	
34	NEW ▶	1		BANDA MACHOS FONOVISA	LA SECRETARIA	
35	NEW ▶	1		WILFRIDO VARGAS RODVEN	EL BAILE DEL PERRITO	
36	NEW ▶	1		JOSE JOSE ARIOLA/BMG	ESO NOMAS	
37	37	28	7	JULIO IGLESIAS SONY LATIN/SONY	◆ ESOS AMORES	
38	32	30	7	XUXA GLOBO/BMG	QUE COSA BUENA	
39	35	36	7	LISA M SONY TROPICAL/SONY	SUBEME EL RADIO	
40	34	37	10	KIARA RODVEN	QUE SUBA LA TEMPERATURA	

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

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LATIN NOTAS

(Continued from preceding page)

homeless. Midnight Oil's jaunt is being promoted by Water Brothers Productions, which is co-sponsoring the food drive with MTV Brasil.

RELEASE UPDATE: Celia Cruz's much-anticipated RMM/Sony release "Azúcar Negra" hits retail Tuesday (9) ... Just out on Arhoolie is Beto Villa's "Father Of The Tejano Orquesta," which contains Villa's original recordings cut between 1947 and 1954 ... Stevie B has just released a ballad single "Quiereme Por Vida" on Miami-based imprint Secret Records ... Hacienda Records has shipped "Sabrá Dios," by Henry Balderrama, who recently signed with the Tejano label ... Chicano pop/soul outfit Tierra, whose romantic ode "Together" hit No. 18 on the Hot 100 in 1980, has released

"Tierra Tonight" on Los Angeles label Thump Records. The album contains two Spanish-language tracks, "Gema" and "El Dulce Hogar" ... "Cuando Pienso En Ti" b/w "Too Funky," from Puerto Rican rap act 3-2 Get Funky, has been shipped on Soho Sounds/Sony. The single is being serviced to Puerto Rico and Central America, with a March shipment to selected stateside Spanish-language stations.

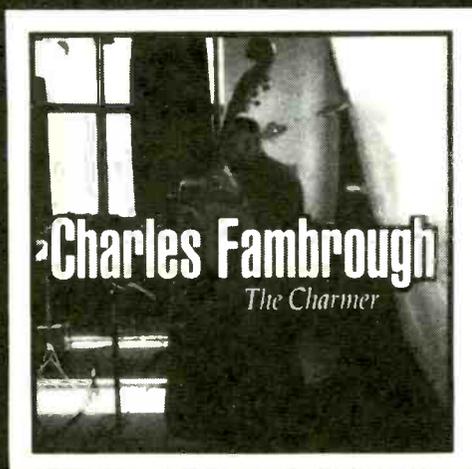
MISCELLANEA: Epic's Gloria Estefan is scheduled to appear March 23 on VH1's "Center Stage Unplugged," where she will perform two tracks from her upcoming Spanish-language album, due out in May or June ... Salvador, Bahia, will be the site of the inaugural National Authors' Rights Seminar, slated for March 15 and 16.

The event is being organized by Rio de Janeiro-based entertainment attorney **Nehemias Gueiros Jr.** ... PolyGram has inked veteran brother/sister vocal duo **Pimpinela**. Its label debut is set for this summer ... **Iñigo Zabala** has been appointed deputy managing director at Warner Music Spain. Zabala—an original member of fine pop act **La Unión**—previously was the company's marketing manager. Elsewhere, Warner Music International has tapped **Maribel Schumacher** to fill the newly created post of marketing director, Latin division. She most recently was the producer of Radio & Musica's **Agenda Latina** ... NVS-TV, a national music video pool located in Anaheim, Calif., is looking for videos for new video programs the firm is assembling. All reels will be returned.



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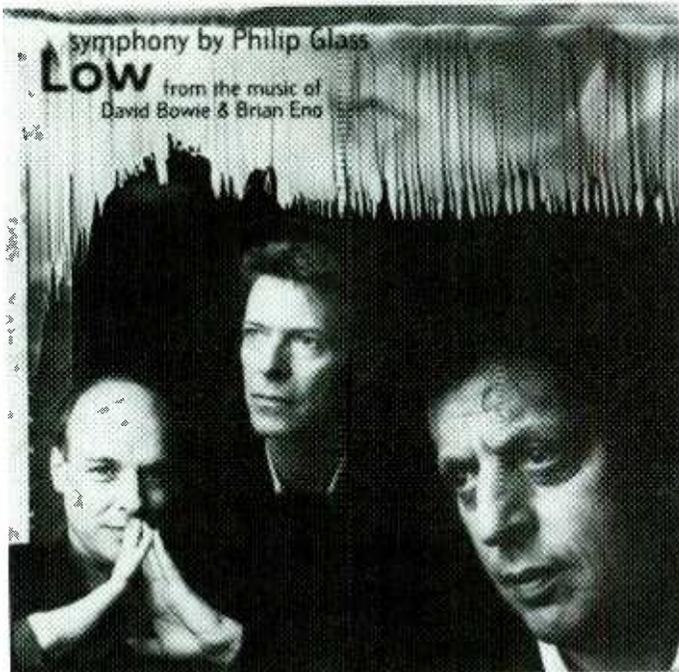
Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	23	TONY BENNETT COLUMBIA 52965*	*** NO. 1 *** 1 week at No. 1 PERFECTLY FRANK
2	1	13	HARRY CONNICK, JR. COLUMBIA 53172*	25
3	6	3	WYNTON MARSALIS COLUMBIA 53324*	CITI MOVEMENT
4	3	17	DAVID BENOIT GRP 9687*	LETTER TO EVAN
5	5	17	MIKE STERN ATLANTIC 82419*	STANDARDS
6	14	3	ABBEY LINCOLN VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
7	13	5	BILLY TAYLOR GRP 9692*	DR. T
8	4	17	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
9	7	13	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
10	NEW		JOE HENDERSON VERVE 517 674*	SO NEAR, SO FAR
11	9	23	BRANFORD MARSALIS COLUMBIA 46083*	1 HEARD YOU TWICE THE FIRST TIME
12	17	3	JOHNNY GRIFFIN ANTILLES 512 604*/VERVE	DANCE OF PASSION
13	8	29	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
14	11	9	GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
15	NEW		JOHN SCOFIELD QUARTET BLUE NOTE 99586*/CAPITOL	WHAT WE DO
16	NEW		LOU RAWLS MANHATTAN 99548*/CAPITOL	PORTRAIT OF THE BLUES
17	19	3	MARCUS ROBERTS NOVUS 63149*/RCA	IF I COULD BE WITH YOU
18	21	3	JIMMY SCOTT RHINO 71059*/ATLANTIC	LOST & FOUND
19	15	7	CHARLES FAMBROUGH CTI 79484*	THE CHARMER
20	24	3	HENRY THREADGILL AXIOM 514 258*/ISLAND	TOO MUCH SUGAR FOR A DIME
21	22	5	BILLY CHILDS WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
22	10	21	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
23	NEW		BOB MINTZER BIG BAND DMP 493*/ALLEGRO	DEPARTURE
24	12	13	TERENCE BLANCHARD 40 ACRES AND A MULE 53190*/COLUMBIA	MALCOLM X THE ORIGINAL
25	20	7	TITO PUENTE TROPJAZZ 80879*/SONY DISCOS	LIVE AT THE VILLAGE GATE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	KENNY G ARISTA 18646*	*** NO. 1 *** 9 weeks at No. 1 BREATHLESS
2	4	7	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
3	3	5	YELLOWJACKETS GRP 9689*	LIKE A RIVER
4	2	21	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
5	8	15	FATTBURGER SIN-DROME 1805*	ON A ROLL
6	9	13	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
7	7	15	STEPS AHEAD NYC 6001*	YIN - YANG
8	5	21	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
9	10	13	RONNIE LAWS PAR 2015*	DEEP SOUL
10	6	17	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
11	NEW		KIRK WHALUM COLUMBIA 46931*	CACHE
12	17	3	INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
13	11	27	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
14	22	3	NELSON RANGELL GRP 9695*	TRUEST HEART
15	15	31	PAT METHENY GEFEN 24468*	SECRET STORY
16	21	3	SPECIAL EFX GRP 9690*	COLLECTION
17	12	19	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
18	13	27	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
19	14	21	THE BRECKER BROTHERS GRP 9684*	THE RETURN OF THE BRECKER BROTHERS
20	18	7	KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
21	16	43	DAVID SANBORN ELEKTRA 61272*	UPFRONT
22	NEW		RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
23	23	5	ALEX MURZYN KAMEI 7005*	CROSS CURRENTS
24	NEW		STEVE LAURY DENON 75283*/ALLEGRO	KEEPIN' THE FAITH
25	20	7	VITAL INFORMATION MANHATTAN 99863*/CAPITOL	EASIER DONE THAN SAID

○ 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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and
Brian Eno

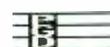


The Brooklyn Philharmonic
Dennis Russell Davies, conductor

available on CD and cassette



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& JAZZ



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Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	4	43	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*	1 week at No. 1 UPSHAW, LONDON SINFONIETTA (ZINMAN)
2	1	19	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
3	2	13	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL
4	3	45	BAROQUE DUET SONY CLASSICAL SK 46672*	KATHLEEN BATTLE, WYNTON MARSALIS
5	6	129	IN CONCERT ▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
6	5	27	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
7	8	13	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
8	7	19	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093*	VLADIMIR HOROWITZ
9	9	23	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
10	12	45	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
11	11	23	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
12	10	17	IT AIN'T NECESSARILY SO EMI CLASSICS 54576*	NADJA SALERNO-SONNENBERG
13	16	7	ENCORE! SONY CLASSICAL SK52568*	MIDORI
14	15	3	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080*	ANONYMOUS FOUR
15	14	53	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
16	19	17	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191*	YO-YO MA, EMANUEL AX
17	18	3	BEETHOVEN: VIOLIN CONCERTO EMI CLASSICS 54574*	KENNEDY, NDR SYMPHONY (TENNSTEDT)
18	NEW ▶		PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS	BROOKLYN PHILHARMONIC (DAVIES)
19	13	17	THE LAST RECITAL FOR ISRAEL RCA 09026611604*	ARTUR RUBINSTEIN
20	17	19	BACH: SONATAS RCA 09026612742*	KEITH JARRETT, MICHALA PETRI
21	21	3	AMERICAN ORIGINALS DG 4358642*	EMERSON STRING QUARTET
22	20	57	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
23	23	5	BRAHMS: SEXTETS SONY CLASSICAL 45820*	VARIOUS ARTISTS
24	NEW ▶		FAURE: PIANO QUARTETS SONY CLASSICAL 48066*	AX/STERN/LAREDO/YO-YO MA
25	25	51	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	3	3	ILLUSIONS LONDON 4367202*	1 week at No. 1 UTE LEMPER
2	1	21	THE KING AND I PHILIPS 4380072*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
3	2	55	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
4	5	5	THE JULIET LETTERS WARNER BROS. 45180*	ELVIS COSTELLO AND BRODSKY QUARTET
5	4	17	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621*	THOMAS HAMPSON
6	6	47	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
7	10	7	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS
8	7	21	SYMPHONIC TANGO TELDEC 9031769974*	ETTORE STRATTA
9	8	9	THE ART OF BAWDY SONGS DORIAN 90155*/ALLEGRO	THE BALTIMORE CONSORT
10	NEW ▶		GALWAY AT THE MOVIES RCA 61326-2*	JAMES GALWAY
11	9	13	MAGIC: KIRI SINGS MICHEL LEGRAND TELDEC 73285*	KIRI TE KANAWA
12	12	19	STANDING ROOM ONLY RCA 61370-2*	JERRY HADLEY
13	NEW ▶		AMERICAN PIANO CLASSICS TELARC 80112*	CINCINNATI POPS (KUNZEL)
14	11	21	DARK EYES PHILIPS 4340802*	DMITRI HVOROSTOVSKY
15	14	3	BROADWAY SHOWSTOPPERS ANGEL 54586*	LONDON SINFONIETTA (MCGLINN)

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

Artists & Music



by Jeff Levenson

CALL LETTERS, K-E-Y-S: One of radio's most engaging jazz programs has been "Piano Jazz," produced by South Carolina Educational Radio, hosted by Marian McPartland, and heard on more than 200 stations affiliated with the National Public Radio network. Now in its 16th year, the show has McPartland to thank for its success; aside from being a formidable player (she's been on the scene for nearly 50 years now), she's a deft interviewer as well. Not surprisingly, her insider's demeanor puts guests at ease. They take to her and talk to her, revealing more of themselves and their inner workings than they might in other interview situations. Moreover, they illustrate their points with performance, and she duets with many of them.

In response to numerous requests for "back broadcasts," Jazz Alliance Records (distributed by Concord) has agreed to issue a series of these award-winning shows. The first release features guest **Dave Brubeck**—28 minutes of conversation coupled with 36 minutes of music. The label promises more releases soon; there are 300-plus tapes in the archives awaiting review.

MORE ABOUT DAVE: Jazz Alliance isn't the only label that's got Brubeck on the brain. Columbia/Legacy has just issued a four-CD box, "Dave Brubeck: Time Signatures," which spans the years 1946 through 1991, and which showcases his extraordinary relationships with numerous jazzmen, including long-standing quartet mates **Paul Desmond**, **Joe Morello**, and **Eugene Wright**. For me, Brubeck's best material evokes the op-

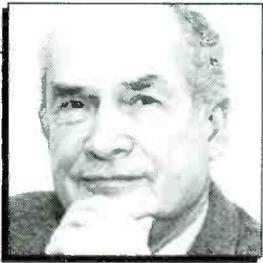
timism and innocence of the '50s better than any other music. Forget that Happy Days nonsense; *this* is the period's true soundtrack.

KISS YOUR AXE? JUST GIVE ME THE CD, THANK YOU: Guitarist **Al Di Meola**, whose "Kiss My Axe" showed strongly in various guitar-zine polls last year (going head to head with **Pat Metheny's** "Secret Story" and **John Scofield's** "Grace Under Pressure"), has embarked on a tour of the States and South America. A video, perhaps, in Uruguay's Montevideo? Could be. He'll be there, March 21.

DISTILLING (DISPERSING) SPIRITS: During 1992, Cognac Hennessy awarded nearly \$100,000 to new jazz artists vying for glory in the brand's jazz search competition, held in seven cities. A number of those finalists scored record deals: **Vladimir Shafranov** (Jazz Alliance), **Straight Ahead** (Atlantic), and **Lello Molinari** and **Frank Carlberg** (Accurate) among them. The Hennessy folks are set to do it again, although this year's competition—slated for April—will take place in four cities only: Detroit, New York, Washington, D.C., and Chicago.

NO ONE'S WATCHING (JUST THE PLANET): Though the lead time we require around here might make the following appear late, I offer it to you anyway, a post-Grammys question, inspired by this year's telecast:

Does anyone care that video-desperate pop stars prancing around in diapers and wedding dresses render our industry the entertainment equivalent of Vince McMahon's World Wrestling Federation? (Overheard, a major record executive to a wide-eyed young musician: "I like what you got, kid. But gimme more of that Haystacks Calhoun thing. Overalls, pitch fork, country-boy-goes-apeshit, eats people. You do that, we make you a winner.")



by Is Horowitz

MIXED MESSAGE: NARAS members of the classical persuasion are always bitching about the short shrift their music gets on the Grammy Awards telecast. But this time, producers of the show had a great idea. Why not tack on a soul version of Handel's "Hallelujah Chorus" to a straight reading conducted by Boston Baroque director and Grammy nominee **Martin Pearlman**? Hopefully the segue would be completed before itchy fingers tuned to another channel.

It may have been good show-biz. But once again, it bared fears that more than a token nod to classical music might drive away viewers and advertisers.

Unfortunately, they're probably right. If top ratings and dollars are the measure there's little room on the telecast for classics, or any other minority music, for that matter. Concerned members of the Recording Academy, and NARAS itself, have reluctantly concluded that a separate Grammy show dedicated to classical music, along with jazz and perhaps show music, is the only way to insure reasonable exposure.

There's hope, finally, that such a telecast will be launched next year. The CBS network has reportedly agreed in principle, and it is now thought more likely that needed third-party sponsorship will be secured.

With fingers crossed, we proceed to the traditional Grammy summary.

Of the 20 labels that shared classical nominations this year, only four survived the final balloting. Deutsche Grammophon, London, and Sony Classical each won three Grammys; Koch International captured two. As

expected, big names, some no longer with us, dominated the awards—**Leonard Bernstein**, **Vladimir Horowitz**, **Georg Solti**, **Yo-Yo Ma**, **Kathleen Battle**.

GOING ON RECORD: At least three labels will be recording the Chicago Symphony Orchestra next season. Performances of the Brahms Symphonies Nos. 2 and 4 by music director **Daniel Barenboim** will be captured live by Erato, as will Schoenberg's Five Pieces for Orchestra, "Verklärte Nacht," and the choral piece "Friede auf Erden." A set of Wagner overtures will be recorded in session.

Former CSO music director **Georg Solti** will record Haydn's oratorio "The Creation" for London. He will also cut several Stravinsky works—"The Card Game," "Petrouchka," and the Symphony in Three Movements, and he'll complete his recorded Bruckner cycle with the First Symphony.

DG sessions with **Pierre Boulez** will find the CSO recording Bartok's Piano Concertos Nos. 1 & 3 with **Kristian Zimerman** as soloist, his Divertimento for Strings, "Hungarian Sketches" and "Bluebeard's Castle." Also on the Boulez schedule is Stravinsky's "Scherzo fantastique."

PIANO FORTE: MusicMasters, which signed multirecord agreements last year with violinist **Shlomo Mintz** and pianist **Vladimir Feltsman**, has added four keyboard artists to its roster—**John Browning**, **Misha Dichter**, **Rudolf Firkusny**, and **Cecile Licad**.

It is part of a program initiated by MM president **Jeffrey Nissim** to compete more directly with major labels in name talent.

Under the new, nonexclusive deals, Browning, who premiered the Barber Piano Concerto more than 30 years ago, will record the composer's complete piano music. An all-Brahms disc will launch Dichter's association with MM. Late Schubert sonatas will engage the attention of Firkusny initially, and Licad's first for the label will be a Chopin set.

K-tel Begins New Imprint Era

LOS ANGELES—Minneapolis-based K-tel International, best known for its television marketing of oldies compilations, is taking aim at retail with its new Era Records imprint.

The company uses the name and atomic-age logo of the L.A.-based label founded in 1955 by Herb Newman and Lew Bedell. According to Era director Steve Wilson, K-tel purchased Era's assets in the mid-'70s, and kicked off its new Era epoch last month.

Four of the first Era releases—"Gypsy" and "In the Garden" by former Whisky A Go Go house band Gypsy and "Distortion" and "\$100 Fine" by garage rockers the Litter—were previously released last year on the K-tel label.

The other initial Era releases are "Aztec Two-Step," a straight reissue of the group's 1972 Elektra debut; "Evil Woman—The Best Of Crow," a compilation of the Minneapolis band's work for the local Amaret label; "San Francisco Girls (Return Of The Native)—The Best Of Fever Tree," a collection of the Houston psychedelic group's Uni material; and straight reissues of albums originally on Minneapolis' Waterhouse Records by guitarists Roy Buchanan ("My Babe") and Mike Bloomfield ("Living In The Fast Lane").

This month, Era will issue a compilation by the local blues'n'boogie unit the Lamont Cranston Band, three Mink DeVille titles first released on Capitol, and Doucette's Mushroom album "Mama Let Him Play." The label will follow in late April with compilations by original Era artists Gogi Grant, the Castells, Dorsey Burnette, and Jewel Akens.

Wilson admits that the obscure nature of some titles will probably limit the audience for Era releases, with reissue sales of "under 50,000 units" in a best-case scenario.

"We're not going to sell a zillion copies of these things," he says. "There aren't any gold records here."

CHRIS MORRIS

ICE RECORDS

(Continued from page 14)

ny has a network of indie distributors that can place the music in big chains such as Tower, Warehouse, and Musicland, "which can give it increased availability and legitimacy, taking it out of the ethnic domain."

RAS and Ice's other plans to expose its soca and calypso titles include having release/listening parties in New York, Washington, D.C., and possibly Los Angeles; exposing artists via video, television, and radio (mostly college and non-commercial stations with world music shows), and tapping them into a touring circuit. "We'll market our performers using conventional, mainstream strategies, the way we would with a pop or rock act," says Dolan, "but we'll also take advantage of the natural base that exists, building from there too."

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Music Video

ARTISTS & MUSIC

Getting No Static On Channel Z Christian Video Satellite Network Debuts

BY DEBORAH RUSSELL

LOS ANGELES—The contemporary Christian music marketplace added a vital piece to its own puzzle this month with the satellite debut of the Z Music network.

The 24-hour music video service, headquartered in Lake Helen, Fla., bowed March 1 on satellite transponder 24, Satcom 4. Its potential audience, according to a recent Gallup poll, comprises at least 50.5 million adult Christian music buyers. Annual sales of Christian music reached \$500 million in 1990, triple the figure from 1980.

"We're going after this exploding market," says John Roos, Z Music's executive VP of marketing. He currently is negotiating a number of cable deals.

"The industry has grown without any help; we're trying to marshal all these people together and take it to the next level," Roos says.

Industry leaders unanimously believe a 24-hour network is the one element missing from the contemporary Christian music picture. But their optimism is mixed with healthy skepticism.

"The [contemporary Christian] industry has been waiting with bated breath for a huge outlet like this to come along," says Craig Bann, video promotions manager at Nashville's Aristo Media. "This could be the MTV of their marketplace. But the labels are going to have to get behind this. It's time to put up or shut up."

Aristo promotes videos from Word, Forefront, Benson, Sparrow, Reunion, Frontline, Starsong, and Pakaderm. It generally promotes three or four Christian clips at a time, Bann says.

"The Christian marketplace simply doesn't deliver the videos that the secular market does," he says, noting it could be difficult for Z Music to find

enough quality clips to fill 24 hours of time. "I've worked with a number of shows that had very high expectations who found out later they just didn't have the material to keep it fresh."

But with limited exposure from small cable systems and about 30 broadcast shows, the labels have been hard-pressed to justify big-budget clips backed with consistent service and promotion, he says.

Billboard reports the half-hour playlist of "Lightmusic," which produces five shows weekly for The Family Channel cable network.

"People are ready for a positive network," says Lightmusic producer Tom Green, whose library includes some 800 clips. "The question of Z Music's success will depend on the cable systems who sign up."

Greg Crutcher, a director with Nashville-based Tune Town Films, says he hopes the network succeeds in eliminating stereotypes about Christian music.

"People think the music is constrained by some creative lack or moral restraint, like it can't be 'cool,'" he says.

Actually, the Christian metal of Pakaderm Records act Guardian was "cool" enough to make it onto the playlist at MTV, notes Pakaderm producer Dino Elefante.

Elefante says Z Music can work as long as it doesn't look like "a Christian 'Wayne's World.'"

"MTV always has looked like something teenagers would let into their rooms," he says.

Z Music is following MTV's lead in dayparting its schedule to meet the needs of its diverse demographic. At least 40 minutes per hour will feature music, says Roos; the network currently has about 200 clips.

"This is not a showpiece for us," says Roos. "It's for the artists, and the music

videos. There will be no preaching."

There will be programs like "E-Z," an easy-listening show for the 25-49, mostly female demographic. A sample playlist includes Sandi Patti, the Winans, Take 6, and Twila Paris.

In the early evening, the focus turns to "Rock And Rap," with an eye toward the 12-24 demo. Videos by D.C. Talk, Petra, and White Cross would be included here.

Prime time is for "Z Tunes," a hits format designed to appeal to the viewers between 18 and 34. The show incorporates such best sellers as Michael W. Smith, Amy Grant, DeGarmo & Key, and Chapman. The schedule then rotates back into "Rock And Rap."

Sunday mornings are the showcase for "Praises," a worship-oriented program with clips by choirs and quartets, drawing on influences from gospel to contemporary Christian. Clips by Glad, Truth Commissioned, and Harvest will be mixed with live performances.

Special features include "Artist Choice," which is hosted and programmed by leading contemporary Christian acts, and "Z Buzz," a news/feature segment. "Raz" is another program during which the network's "ZJs" will phone Christian radio DJs and speak live on the air about their local markets, music, and movements.

In addition, direct marketing is a key component in the programming mix, says Roos. The network will allow viewers the chance to purchase by phone audio and video products, shirts, caps, and collectibles. The direct marketing arm, it is hoped, will generate the revenue necessary for the network to secure its spot in the cable universe.

Z Music is spreading the word via a grass-roots marketing campaign, targeting churches, Christian youth groups, and Christian press and radio.

PRODUCTION NOTES

LOS ANGELES

• Marty Thomas directed MC Ren's video "Mayday On The Front Line," the debut track from the MCA soundtrack to the film "CB4." Bruce Spears produced the Panic Films shoot.

• Director Alastair Coppen is the eye behind Widespread Panic's video "Wondering." Tony Shiff produced

the Capricorn/Warner Bros. shoot.

• Troop's "Give It Up" clip is a Mark Freedman production directed by Bill Aylward. Bryan Greenberg directed photography on the Atlantic clip. Joseph Sassone produced.

• Sean Alquist directed Riverside's new Sire/Warner Bros. video, "Cinnamon Eyes," with producer Mark Meyers.

• Valentine Saloon's new Pipeline Records video, "Smothered In Daisy," is a Mitas Touch production directed by George Mitas. Dan Sallinger produced.

• Nitrate Films' Kim Watson directed Al Jarreau's new "What You Do To Me" video with producer Matthew Pomerans. Arturo Smith directed photography on the Warner Bros. clip.

NEW YORK

• Big Bub's latest Atlantic clip, "Tellin' Me Stories," is a GPA Films production directed by Milcho. Michael Begasse produced, and Hubert Taczanowski directed photography.

• Jesse Peretz directed Come's new Matador video, "Submerge." Eliot Rockett directed photography on the Nitrate Films shoot.

NASHVILLE

• DNA director Rocky Schenck directed Nanci Griffith's new Elektra video, "Speed Of The Sound Of Loneliness," featuring John Prine. Lisa Rinzler directed photography on the shoot and Bruce Coleman produced.

'Bohemia After Dark' Lights Up E. European TV Screens

BOHEMIAN BROADCAST: Portland, Ore.-based "Bohemia After Dark" is going international this week through a pact with the Polish TV production company Uni Vision.

Up to this point, 10-year-old "Bohemia After Dark" has been carried on Portland Fox affiliate KPDX and Seattle independent KTZZ. It is executive-produced by Siouxsie Crawford and Jeff Crawford of Portland's Modern Media Productions.

For the first time, viewers in Poland, Russia, Ukraine, Bialorus, Litwa, and Lotwa will see music videos—10 hours of English-language programming per month—provided by the Crawfords.

"It's a terrific opportunity to be the first in this market," says Siouxsie Crawford. "These people are 20 years behind and they're ready for a music video show."

The average "Bohemia After Dark" playlist can run the gamut from Ween to Miles Davis, from Les Paul & Mary Ford to Disposable Heroes Of Hiphoprisy. Clips from Soul Asylum, Alice In Chains, Dinosaur Jr., Neil Young, and Sonic Youth often appear in the diverse, alternative mix.

The overseas version of the show initially will be limited to those clips for which the Crawfords can obtain foreign licensing rights.

"We're knee-deep in muddling through international licensing right now," Siouxsie Crawford says, noting the show currently holds licensing agreements with about eight labels.

Uni Vision, represented in the U.S. by Time After Time International Inc., last year licensed "Wheel Of Fortune" for broadcast in a number of Eastern European markets.

"One of the main objectives and interests of this company is the promotion of Anglo-American music in Eastern Europe," says Uni Vision's Pawel Hanczakowski. "We are excited about the venture and look forward to a long and prosperous relationship."

COUNTRY ROCKER Travis Tritt pays tribute to disabled veterans in the forthcoming TNN special "Travis Tritt: A Celebration—A Musical Tribute To The Spirit Of The Disabled American Veteran."

The hour-long special, premiering April 5, features Tritt and pals Marty Stuart and Mark O'Connor performing during the DAV's annual week-long rehabilitation event last April.

The show combines concert footage with documentary segments and interviews with the veterans. Jack Cole of Flashframe Films directed the special; he also shot Tritt's video "Anymore" last year, in which the artist portrayed an embittered wheelchair-bound veteran working through his pain with help from a fellow DAV.

Tritt's manager, Ken Kragen, and Flashframe's Len Epand produced the special. Gordon Minard directed photography. Documentary coverage was facilitated by Aspen's Free-wheelin' Films.

VH1 HAS JUMPED INTO the exercise industry, with a daily aerobics and calisthenics show hosted by Ford supermodel Rachel Hunter (aka Mrs. Rod Stewart). "Body By VH1" debuted March 1, and runs at 7 a.m. and noon. The half-hour workout show is backed with music from the VH1 hit-list, and features exercise routines choreographed by National Aerobics Championship medalist Chuck Gemme.

THE EYE



by Deborah Russell

I WANT MY NARM TV: ABC Late Night Entertainment goes behind the scenes at the National Assn. of Recording Merchandisers convention March 6-9 in Orlando, Fla., and will air footage from the convention during its "Spring Break Rave" special set for April 3. R&B singer Jeffrey Osborne will act as the network's man-on-the-scene, conducting interviews with artists and industry leaders.

MORE MUSIC: St. Petersburg, Fla.'s MOR Music TV has signed up with

some 200 independent cable operators around the nation, following a comprehensive direct-mail and trade advertising campaign, encouraging the mom-and-pop operators to carry the unscrambled, free basic service. In addition, the network, which launched Sept. 1, also is now being carried by Fairfax, Va.'s Media General Cable, which reaches about 200,000 subscribers. MOR is broadcast in digital stereo and allows viewers to order audio and video product through a toll-free number.

MTV NEWS: Gerry Laybourne recently was appointed vice chairman of MTV Networks and continues in her role as president of Nickelodeon. She will be working closely with MTV Networks chairman/CEO Tom Freston to improve the structure and efficiency of the company's business operations... MTV VJ Adam Curry has renewed his contract, marking his sixth year with the network. He'll be hosting the "Top 20 Video Countdown" and "MTV's Most Wanted."

REEL NEWS: Director Ralph Ziman has joined London's M-Ocean Pictures for U.K. representation. He has directed clips for the Catherine Wheel, Iron Maiden, House Of Love, and Wasp... L.A.-based Power Films signed director David Dobkin... Director Chris Applebaum signed to N.Y.-based Little Caesar Productions... L.A.'s Madhatter Films has signed director John Kahn.



Love & Kisses. John Gorka's new High Street/Windham Hill video "When She Kisses Me" is a Rainmaker Productions clip directed by Wayne Miller. Pictured performing on location in Austin, Texas, from left, are Roy Rogers, John Gorka, Cliff Eberhardt, and Rolland Denny.

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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Whitney Houston, I Have Nothing
Def Leppard, Tonight
Prince & The N.P.G., The Morning...
Eric Clapton, Running On Faith
P.M. Dawn, Plastic
Monie Love, Born To B.R.E.E.D.
Boy George, The Crying Game
Green Jello, Three Little Pigs
Masters Of Reality, She Got Me

ADDS
Eric Clapton, Running On Faith
Elton John, Simple Life
Boy George, The Crying Game
Prince & The N.P.G., The Morning...
Nanci Griffith, Speed Of The Sound...
Carole King, Lay Down My Life

FIVE STAR VIDEO
Paul McCartney, Hope Of Deliverance

ADDS
After 7, Can He Love You Like This?
Kenny G, Forever In Love
Stephanie Mills, Never Do You Wrong
Vanessa Williams, Love Is

ADDS
Travis Tritt, T-R-O-U-B-L-E
George Jones, Wrong's What I Do Best
John Michael Montgomery, I Love...
Larry Stewart, Alright Already

EXCLUSIVE
Coverdale Page, Pride And Joy
Depeche Mode, I Feel You

HEAVY
Arrested Development, Mr. Wendal
Bon Jovi, Bad Of Roses
Duran Duran, Ordinary World
Madonna, Bad Girl
Megadeth, Sweating Bullets
Naughty By Nature, Hip Hop Hooray
Snow, The Informer
Spin Doctors, Two Princes
Ugly Kid Joe, Cats In The Cradle

ARTIST OF THE MONTH
Sting, If I Ever Lose My Faith

GREATEST HITS
P. Bryson/R. Belle, A Whole New World
Gloria Estefan, I See Your Smile
Whitney Houston, I'm Every Woman
Kenny G, Forever In Love
Madonna, Bad Girl

HEAVY
Duran Duran, Ordinary World
Annie Lennox, Little Bird
Jon Secada, Angel
Vanessa Williams, Love Is

HEAVY
Naughty By Nature, Hip Hop Hooray
Dr. Dre, Nuthin' But A "G" Thang
Bobby Brown, Get Away
Digable Planets, Rebirth Of Slick
Whitney Houston, I'm Every Woman
Arrested Development, Mr. Wendal
Positive K, I Got A Man
En Vogue, Give It Up, Turn It Loose
Alexander O'Neal, Love Makes No...
Shai, Comforter
SWV, I'm So Into You
Jade, Don't Walk Away
Men At Large, So Alone
R. Kelly, Dedicated
TLC, Hat 2 Da Back
CeCe Peniston, Crazy Love
Michael Cooper, Shoop Shoop
Sade, Kiss Of Life
Snow, The Informer
Hi-Five, Quality Time
Chante Moore, It's Alright
Portrait, Honey Dip

HEAVY
Clint Black, When My Ship Comes In
Suzy Bogguss, Drive South
Mary-Chapin Carpenter, Passionate...
Mark Chesnut, Ol' Country
Confederate Railroad, Queen Of...
Billy Ray Cyrus, She's Not Cryin'...
Billy Dean, Tryin' To Hide...
Brooks & Dunn, Hard Workin' Man
Diamond Rio, In A Week Or Two
Radney Foster, Nobody Wins
Alan Jackson, Tonight I Climbed...
Tracy Lawrence, Alibis
Kathy Mattea, Standing Knee Deep...
McBride & The Ride, Just One Night
Reba McEntire/Vince Gill, The Heart...
Dolly Parton & Friends, Romeo
Collin Raye, I Want You Bad
Restless Heart, Mending Fences
Sawyer Brown, All These Years
Shenandoah, Leavin' Been A Long...
George Strait, Heartland
Tanya Tucker, It's A Little Too...
Pam Tillis, Let That Pony Run

BUZZ BIN
Belly, Feed The Tree
Neneh Cherry, Buddy X
Digable Planets, Rebirth Of Slick
Soul Asylum, Black Gold
Stereo MC's, Connected

WHAT'S NEW
10,000 Maniacs, Candy Everybody...
Dina Carroll, So Close
Mary-Chapin Carpenter, Passionate...
Clannad, Harry's Game
Leonard Cohen, Closing Time
Go West, What You Won't Do For Love
Wendy Moten, Come In Out Of...
Vanessa Paradis, Be My Baby
Sade, Kiss Of Life
Neil Young, Unknown Legend

MEDIUM
Jacci McGhee, It Hurts Me
LeVert, Good Ol' Days
Miki Howard, Release Me
Rachelle Ferrell, Welcome To My Love
Shabba Ranks, Music Grip
Trey Lorenz, Photograph Of Mary

MEDIUM
Billy Burnette, Tangled Up In Texas
Tracy Byrd, Someone To Give My...
Stacy Dean Campbell, Poor Man's Rose
Mark Collie, Born To Love You
Skip Ewing, Losing You Is New To Me
Clinton Gregory, Look Who's Needing...
John Gorka, When She Kisses Me
Toby Keith, Should've Been A Cowboy
Kentucky Headhunters, Honky Tonk...
Chris LeDoux, Look At You Girl
Little Texas, I'd Rather Miss You
Ronnie McDowell, Yippy-Ti-Yi-Vo
Palomino Road, Why Baby Why
Lee Roy Parnell, Tender Moment
Kenny Rogers, Wandering Man
Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
Aaron Tippin, My Blue Angel
Shania Twain, What Made You Say That
Rick Vincent, Best Mistakes I Ever...
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything...
Zaca Creek, Broken Heartland

STRESS
10,000 Maniacs, Candy Everybody...
Alice In Chains, Rooster
Def Leppard, Tonight
Dr. Dre, Nuthin' But A "G" Thang
Faith No More, Easy
Whitney Houston, I Have Nothing
INXS, Beautiful Girl
Michael Jackson, Heal The World
Jeremy Jordan, Right Kind Of Love
Lenny Kravitz, Are You Gonna Go...
Living Colour, Leave It Alone
R.E.M., Man On The Moon
Sting, If I Ever Lose My Faith



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Clint Black, When My Ship Comes In
Collin Raye, I Want You Bad
George Strait, Heartland
Kathy Mattea, Standing Knee Deep...
Mark Chesnut, Ol' Country
Mark Collie, Born To Love You
Mary-Chapin Carpenter, Passionate...
Pam Tillis, Let That Pony Run
Radney Foster, Nobody Wins
Reba McEntire/Vince Gill, The Heart...
Restless Heart, Mending Fences
*Robert Ellis Orrall, A Little Bit Of...
Sawyer Brown, All These Years
Tanya Tucker, It's A Little Too...

ACTIVE
Boy George, The Crying Game
Eric Clapton, Running On Faith
Flotsam And Jetsam, Wading Through...
Jade, Don't Walk Away
Jackyl, Down On Me
Joey Lawrence, Nothin' My Love...
Paperboy, Ditty
Portrait, Here We Go Again
Positive K, I Got A Man
Prince & The N.P.G., The Morning...
Shai, Comforter
Silk, Freak Me
SWV, I'm So Into You
TLC, Hat 2 Da Back
Neil Young, Unknown Legend

ADDS
Flavor Unit, Roll Wit The Flava
Green Jello, Anarchy In The U.K.
Mark Wood, Monkeybats
Megadeth, Sweating Bullets
Mitsou, Heading West
Run D.M.C., Down With The King
Trends Of Culture, Off & On

HEAVY
Alan Jackson, Tonight I Climbed...
Billy Dean, Tryin' To Hide...
Billy Ray Cyrus, She's Not Cryin'...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes In
Collin Raye, I Want You Bad
George Strait, Heartland
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Tanya Tucker, It's A Little Too...

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Stacy Dean Campbell, Poor Man's Rose
Mark Collie, Born To Love You
Skip Ewing, Losing You Is New To Me
Clinton Gregory, Look Who's Needing...
John Gorka, When She Kisses Me
Toby Keith, Should've Been A Cowboy
Kentucky Headhunters, Honky Tonk...
Chris LeDoux, Look At You Girl
Little Texas, I'd Rather Miss You
Ronnie McDowell, Yippy-Ti-Yi-Vo
Palomino Road, Why Baby Why
Lee Roy Parnell, Tender Moment
Kenny Rogers, Wandering Man
Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
Aaron Tippin, My Blue Angel
Shania Twain, What Made You Say That
Rick Vincent, Best Mistakes I Ever...
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything...
Zaca Creek, Broken Heartland

ON
Alli Dee, Who's Da Flava
Animal Bag, Everybody
Black 47, Funky Ceili
Blind Melon, Tones Of Home
Dinosaur Jr., Start Choppin'
Drivin' N Cryin', Turn It Up Or Turn...
Green Jello, Three Little Pigs
Denise Leary, Asshole
Monie Love, Born To B.R.E.E.D.
Masters Of Reality, She Got Me
Ned's Atomic Dustbin, Walking...
P.M. Dawn, Plastic
Keith Richards, Eileen
RuPaul, Supermodel
Run D.M.C., Down With The King
Sunscream, Love U More
The The, Dogs Of Lust

BOX TOPS
Gloria Estefan, Megamix
Apache, Gangsta Bitch
Brand Nubian, Love Me Or Leave...
Chi Ali, Funky Lemonade
Common Sense, Breaker 1/9
Denise Leary, Asshole
Eazy-E, Neighborhood Snyder
Eazy-E, Only If You Want It
Geto Boys, Crooked Officer
Green Jello, Three Little Pigs
Half Pint, One Leg Up
Ice-T, Gotta Lotta Love
Ice Cube, It Was A Good Day
Jade, Don't Walk Away
JCD And The Dawg L.B., Get Naked
Kam, Peace Treaty
Luke, You & Me
Madonna, Bad Girl
Men At Large, So Alone
Naughty By Nature, Hip Hop Hooray
Onyx, Throw Your Guns In The Air
Paperboy, Ditty
Pete Rock/CL Smooth, Lots Of Lovin'
Prime Minister Pete Nice, Rat Bastard
Rodney O & Joe Cooley, You Don't...
RuPaul, Supermodel
Shai, Comforter
Snow, The Informer
SWV, I'm So Into You
TLC, Hat 2 Da Back
Whitney Houston, I'm Every Woman
Whitney Houston, I Will Always Love...

HOT SHOTS
Dolly Parton & Friends, Romeo
*John Brannen, Moonlight & Magnolias
John Gorka, When She Kisses Me
John Michael Montgomery, I Love...
Larry Stewart, Alright Already
Lee Roy Parnell, Tender Moment
*Lorrie Morgan, If I Had A...
Shania Twain, What Made You Say That
Tracy Lawrence, Alibis
Travis Tritt, T-R-O-U-B-L-E

MEDIUM
Aaron Tippin, My Blue Angel
Charlie Daniels, America, I Believe...
Chris LeDoux, Look At You Girl
Clinton Gregory, Look Who's Needing...
Doug Supernaw, Honky Tonkin' Fool
Dude Mowrey, Maybe You Were...
George Jones, Wrong's What I Do Best
Guy Clark, Boats To Build
Joy White, True Confessions
Kenny Rogers, Wandering Man
Kentucky Headhunters, Honky Tonk...
Lari White, What A Woman Wants
Little Texas, I'd Rather Miss You
Lisa Stewart, Drive Time
McBride & The Ride, Just One Night
Palomino Road, Why Baby Why
Ricky Lynn Gregg, If I Had A...
Shenandoah, Leavin' Been A Long...
Suzy Bogguss, Drive South
The Bellamy Brothers, Hard Way To...
Remingtons, Nobody Loves You...
Toby Keith, Should've Been A Cowboy
Tracy Byrd, Someone To Give My...
Wylie & The Wild West, Doctor My...
Zaca Creek, Broken Heartland
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*DENOTES ADDS

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Carman, Serve The Lord
Nicholas, Yield Not
Two Hearts, Miracles
Kenny G, Forever In Love
Petra, Sight Unseen
Steven Curtis Chapman, Great...
White Heart, Unchain
Eric Champion, Resolution Time
Young Disciples, Apparently Nothing
Carman, 1955
Delson, More
Donnie Iris, Love Is Like Like A Rock
Manheim Steamroller, Morning
Millions & Millions, Help Somebody
King's X, Black Flag
The Stand, In Three Days
Petra, Who Is On The Lord's Side
Jan Hammer, Seeds
New JB's, James' World
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Jan Hammer, Seeds
New JB's, James' World
Harry Connick, Jr., Stardust
10,000 Maniacs, Candy Everybody...

CURRENT
Goo Goo Dolls, We Are The Normal
Bash & Pop, Loose Ends
Alice In Chains, Rooster
Soul Asylum, Black Gold
Silverfish, Big Bad Baby
Jellyfish, The Ghost At Number One
Daniel Ash, Here She Comes
Lenny Kravitz, Are You Gonna Go...
Dinosaur Jr., Start Choppin'
Belly, Feed The Tree
Sunscream, Love U More
Stereo MC's, Connected
Rage Against The Machine, Killing...
Judybats, Being Simple
Hammerbox, Hoie
4 Non Blondes, What's Up

CURRENT
Michael Jackson, Heal The World
Peter Gabriel, Digging In The Dirt
Eric Clapton, Tears In Heaven
Digable Planets, Rebirth Of Slick
Whitney Houston, I'm Every Woman
TLC, Baby Baby Baby
Pebbles, Giving You The Benefit
Joey Lawrence, Nothin' My Love...

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Chris LeDoux, Look At You Girl
Clinton Gregory, Look Who's Needing...
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Harry Connick, Jr., Stardust
10,000 Maniacs, Candy Everybody...

the Medialine™

Vibe-rations: Rap-Flavored Mag Gets Down, Staffs Up

BY ERIC BOEHLERT

TIME WARNER, after ending its tumultuous relationship with Ice-T, is back swimming in the turbulent waters of rap. *Vibe*, the hip-hop magazine bankrolled by TW and Quincy Jones and whose test issue hit newsstands last fall, finally has been given the go-ahead. The next issue will be out in September with a guaranteed circulation of 100,000.

A TW spokesperson says well-documented run-ins with activists attacking the media giant for irresponsibly backing rap acts did not play a role in deciding *Vibe's* fate. Editor-in-chief Jonathan Van Meter concurs.

The editor is in the process of filling out his staff, which will eventually number 22. Many of the top editors are back from the test issue. Also on board is writer/poet Kevin Powell, best known for his living arrangements on MTV's "The Real World."

Van Meter says the magazine will continue the path laid out by the test issue, although some tinkering—reviews moved to the back of the book?—may be done. He concedes last fall's *Vibe*, under pressure to succeed with its one-shot chance, may have come across as more of a "catalog than a magazine." Future issues will not come crammed with as much edit.

On the business side, John Rollins,

Spin's VP/director of advertising and six-year vet, will join as *Vibe's* publisher. He is looking to the music industry to be *Vibe's* backbone advertiser, followed by consumer electronics and other lifestyle products.

If *Vibe* is able to mine the niche audience of readers with hip-hop sensibility, but who are not necessarily hardcore rap fans, "the magazine has enormous potential," says Brett Wright, Uptown Records' marketing director. "It could be the *Vogue* of hip-hop," he adds.

On the downside, he notes *Vibe* may be able to get \$6,000 an ad from major advertisers, such as Pepsi, but record companies may shy away from that hefty price tag. "That's the entire budget for some of our acts," he says, laughing.

NASHVILLE NOW: ADWEEK magazine editors, taking into account ad revenue and circulation gains, as well as industry buzz, recently dubbed *Country America* the nation's hottest magazine. The lifestyle and music magazine easily outpaced high-profile runners-up such as *Entertainment Weekly* and *Vanity Fair*.

ENGLAND'S DREAMING, Sex Pistols, Punk Rock & Beyond" (St. Martin's Press), by Jon Savage, took first-place honors in the 1992 Ralph J. Gleason Music Book Awards.

IN PRINT

LES PAUL: AN AMERICAN ORIGINAL
By Mary Alice Shaughnessy
(William Morrow & Co., \$25)

As Les Paul drops himself onto a stool most weeks for his Monday-night gig at Fat Tuesday's in Manhattan, a heavy air of history tramps down the stairs with the arriving faithful and presses up against the walls of a room that is roughly the size of a guitar pick. *That's Les Paul.* Then he is playing, and the time is emphatically now; the reverent are, quite respectfully, blown away.

This is what they mean by living legend.

Mary Alice Shaughnessy's biography—as well crafted as it is welcome—goes a long way toward butressing the legendary end of that human equation, filling in the gaps in what for many is a two-word story. Of course, they are two powerful words: electric guitar.

"I have people come up to me and say, you're a real person?!" Paul has said, more often than not with a wink. "You're not just a guitar?"

From the days of Rhubarb Red, Paul's hillybilly persona, to the years with wife/musical partner Mary Ford and now the nights at Fat Tuesday's, Shaughnessy traces Paul's personal and musical evolu-

tion, a sort of what makes Lester strum. Along the way, the *People* magazine staff writer, through myriad interviews with family, friends, and musical partners and careful research that sometimes contradicts Paul's own remembrances, describes the triumph of chart-topping singles like "How High The Moon"; tragedy (including a crippling car accident; when asked how he wanted his shattered strumming arm permanently set, Paul said, "Just point it toward my belly button so I can play"); and a bitter breakup with his wife.

Above all, she describes an almost compulsive drive.

The boy who took apart anything mechanical just to see how it worked ("Don't you touch that!" was a familiar refrain among his family and friends) became what Shaughnessy calls "a space-age sculptor of sound," revolutionizing the way music is made, through his musician's need to get some other, different, *new* sound. Thus: the refined solid-body electric guitar, eight-track recording, overdubbing, close-miking.

The musician eventually influenced countless players; the tinkerer, even more. And he continues still, Shaughnessy notes, making music and living history.

MARILYN A. GILLEN

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A 'World Party' Party. The newly opened AIR Studios in Hampstead was the site of a listening party for the upcoming album "BANG!" from Ensign/Chrysalis act World Party, fronted by Karl Wallinger. The album is due for worldwide release in late April. Shown in front row, from left, are Wallinger; Jane Berk, marketing VP of EMI Records Group North America; and Nigel Grainge, managing director of Ensign. Pictured in the rear, from left, are Chris Hill, head of A&R for Ensign; and Roy Eldridge, managing director of Chrysalis Records U.K.

Labels Unite Divided Market New Bands, Scenes Emerge In Balkans

■ BY PETAR JANJATOVIC

BELGRADE—With the state-run record companies in the former Yugoslavian republics of Serbia and Montenegro all but silenced by international trade sanctions, several young, agile, private record companies have come to the rescue of a new generation of bands here.

These bands, isolated by war not only from the rest of the world but other regions of their homeland, are making rock'n'roll under the blockade, showing little respect for authority but much faith in their own individual musical styles. Acts such as Dza Ili Bu, the Directors, Bad Musicians' Kids and the Punishment To The Ears are forging a new rock scene in Belgrade.

"Fast Bands of Serbia," a four-day festival of rock videos and live performances staged recently at Belgrade's Youth Centre, gave a good overview of these emerging new

bands. For the past two years, these acts have been taken under the wing of a Television Serbia program called "Afirmator," allowing many of them to make their own videos. The festival offered a chronological presentation of film and videoclips from the mid-'60s to the present, then turned the stage over to the upcoming local bands.

Recently, the biggest state-run record company, PGP RTB, released a single by the veteran Serbian band Galija, containing its versions of a song by the Croatian band Film and one by the band Index from Sarajevo. The single was seen as a symbolic effort at musical bridge-building but also was one of the few recent releases by PGP RTB.

However, the new private record labels are much faster and more efficient than the state-run companies, which lumbered for years under a bureaucratic machine certain to quash anything remotely creative. Not surprisingly then, Sorabia Disc and Carlo Records, the two most active private companies, have signed the cream of the crop from the "Fast Bands of Serbia" festival.

Carlo Records took the initiative with its release of "Hey Sailors," the debut album from Dza Ili Bu. The band's modern rock is spiced with irony, as evidenced by liner notes that say the band was the winner of the Split '91 Music Festival, the Croatian equivalent of the Eurovision Song Contest, a festival that was never held because of the war. Carlo also has signed the Directors, known for a raspy punk sound laced with ska riffs and brass accents. The title song from the group's album, "You'll Be Sweeping The Streets," predicts a new occupation for Communists after their fall, while the name of the band itself is an ironic jab at Communist and Socialist company directors who for so many years in Yugoslavia symbolized power and corruption.

With the release of bands such as Eva Braun and Instant Karma, both

drawing on the sound of '60s rock, Carlo Records shows it does not intend to limit itself to any one genre.

Sorabia Records, in the Serbian town of Nils, has issued a debut record called "Good Day" by Belgrade's most promising band, Bad Musicians' Kids. Sappy and attractive, with a strong brass section and funky guitar, the band has become a top favorite. But its intricate arrangements and rich sound do not drown out its politically symbolic lyrics, sung in a mix of Serbian, Croatian, Slovenian, and Russian.

Sorabia also strikes the right balance with a Belgrade trio called Punishment To The Ears. Its debut cassette, "Under The Earth," is a deft compilation of Hendrix-style improvisations and guitar effects and the rawness of punk. A kind of Eastern European answer to Nirvana, Punishment To The Ears is a great bridge between the music of the past and present. At the big outdoor festival held late last August in the East Serbian town of Zajecar, before a crowd of more than 15,000—most heavy-metal fans—the group won the vote of both the jury and the audience as the best band of the three-day event.

Sorabia's catalog also includes the debut record of Baal, whose members are only about 20 years old but whose sound draws from acts such as Sisters Of Mercy and the influence of Byzantine music tradition. Baal is artfully moving toward the sound of "ambiance" and rich, thoughtful instrumentals.

Another new independent label, RAM Records, has released a live CD recording of reggae act Del Arno Band and jazz pianist Misa Krstic.

Meanwhile, PGP RTB is either not using its plants or leasing them out. The availability of repertoire from Western labels has been altogether halted by embargoes against Serbia and, with few exceptions, the company is producing no Yugoslav records.

(Continued on page 61)

'Bodyguard,' Madonna Score In Japan

■ BY STEVE McCLURE

TOKYO—The soundtrack of "The Bodyguard" triumphed in the international category at Japan's seventh annual Gold Disc awards, grabbing the top-album accolade on the basis of 638,000 units sold in 1992. Whitney Houston's "I Will Always Love You" was the top foreign single, with sales of 118,000 copies. Both are BMG Victor releases here and have since outstripped their 1992 sales as "The Bodyguard" bandwagon continues to roll (Billboard, Feb. 27).

The Gold Disc awards, inaugurated in 1987, are based on sales figures compiled by the Recording Industry Assn. of Japan and will be presented at a ceremony Wednesday (10) here. They cover the year Jan. 21, 1992, to Jan. 20, 1993.

Also in the international category, Madonna (Warner Music Japan)

won the RIAJ's artist-of-the-year prize. However, the scale of the win for Japanese artist of the year, pop duo Chage & Aska, illustrates the huge gulf between domestic and foreign artists. Madonna triumphed for sales of 844 million yen (\$6.5 million), while Chage & Aska won in recognition of sales totaling 14.6 billion yen (\$112.5 million).

TWO-TRICK PONY

It is the second time Chage & Aska have won the award. In 1992, the Pony Canyon pair stayed on top of the heap on the strength of two hit albums, "Super Best II" and "Guys," a collection of new material.

The Gold Disc for the year's top-selling domestic single went to "Kimi Ga Iru Dake De" (All I Need Is You Beside Me) by Kome Kome Club (Sony Music Entertainment), which racked up sales of 2.7 million

units. Another Sony act, Dreams Come True, picked up the album-of-the-year honors for selling 3.02 million copies of "The Swinging Star." With sales of more than 3.15 million units, "The Swinging Star" is Japan's all-time best-selling album.

The new-artist prize in the domestic section went to Sony's Masatoshi Ono, who sold 1.7 billion yen (\$13.14 million) worth of records, while among overseas artists, Canada's Holly Cole (Toshiba-EMI) came out on top with sales totaling 274 million yen (\$2.11 million).

Top music videos were "Tour 1991 Birth" by Sony's Yutaka Ozaki, who died last spring, in the domestic category. Guns N' Roses' "Use Your Illusion World Tour 1992 In Tokyo" (MCA Victor) won in the foreign section.

Industry Recounts Lang Ministry

■ BY EMMANUEL LEGRAND

PARIS—Guessing who will be the next Minister of Culture after this month's general elections has become a favorite pastime of professionals in the communications business here.

Polls for the elections, to be held March 21 and 28, forecast a decline of the socialist vote and a rise in the two leading conservative parties RPR and UDF, so much that a conservative coalition victory seems certain.

The only uncertainty is the size of the victory, and Paris is buzzing with rumors about who will land appoint-

ments.

Jack Lang, the colorful Minister of Culture and Communications, will be a hard act to follow, even though many are now criticizing his policy. Lang was minister from 1981-86 and from 1989 to the present.

From an artistic standpoint, Lang's open-door policy has gone a long way to secure media attention and artists' recognition. He started his rule with a clear anti-American mandate and ended it by offering medals to almost any American artist, film maker, or writer who happened to visit France.

One of Lang's most visible moves

in the music field was the appointment in 1989 of the then 27-year old Bruno Lion as his adviser and assistant, in charge of popular music, jazz, and "variété," or nonserious, music.

Jean-Loup Tournier, president of performing rights society SACEM, paid tribute to Lang at MIDEM this year, saying that "whenever we needed him, Lang was there."

Yet sometimes he was all too present, attracting criticism for wanting to be seen with the latest acts. Critics also blame him for having supported

(Continued on page 61)

Blockbuster Mapping Out Goal For Growth In Spain

■ BY HOWELL LLEWELLYN

MADRID—Blockbuster Entertainment, the U.S. video chain that late last year acquired half of Virgin Retail Europe in a joint venture, is to invest more than \$26 million in setting up 60 new video stores in Spain during the next three years.

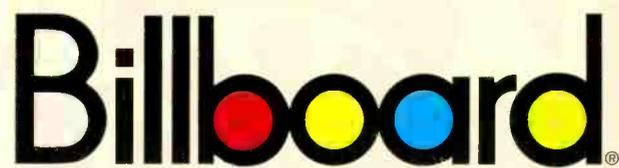
The move was announced Feb. 24 by Jorge Castro, the managing director of Video Invest Espanola.

Video Invest Espanola and Euro-Four are Blockbuster's franchise companies in Spain. Their plan is to open 20 stores a year by 1995, Castro explained. Through them, Blockbuster already controls six outlets, all

based in Madrid, and will open the seventh in April before moving on to Barcelona, where Spain's only Virgin Retail Megastore is located.

Castro says Blockbuster wants a 20% share of the Spanish video rental and sell-through market by 1995, which will mean a turnover of between \$50 million and \$70 million. Eighty percent of this will come from rentals, and 20% from sell-through, he says.

The Spanish video market is currently worth some \$350 million with about 6,000 outlets. Castro says Blockbuster has 40,000 members alone at its six stores, and hopes to have 700,000 by 1995.



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Germany's MPA Grosses Up

BY WOLFGANG SPAHR

HAMBURG—Members of Germany's Music Publishers Assn. upped their turnover by almost 3% last year, says the organization.

MPA's 430 members grossed some \$330 million, with sales of sheet music reaching \$97 million.

Dr. Hans-Henning Wittgen, managing director of the German MPA, says, "Most of the members of the MPA are mostly small- to medium-sized firms. Due to the pressure from international competition, concentration is steadily increasing. Approximately 15 companies represent about 70% of popular music titles."

The outlook for 1993 is little better, with most publishers expecting levels of business similar to those in 1992. However, 27% of publishers expected to have an increase in sales.

Sheet music and songbooks represent a share of 29% of publishing, with remaining revenues coming from mechanical, performing, and synchronization fees.

Wittgen reports, "Germany is a strong export country for exports of classical music literature."

FIMI Puts Italian Industry Membership At 80%

BY DAVID STANSFIELD

MILAN—The record industry federation, FIMI, set up by Italy's five majors following their split with national IFPI organization AFI, now claims to represent 80% of the industry here. This follows the decision by key indie labels such as DDD, CAM, Baby, Nuova Carisch, and the Walt Disney company to join its ranks.

FIMI is backed by BMG, PolyGram, EMI, Sony, and Warner, and has about 14 members. AFI has approximately 160 members, including Virgin, Ricordi, and RTI Music. About half of the group's members are entitled to vote in association affairs.

FIMI's claim of market dominance will be tested by 1992 statistics, when those are issued. AFI president Guido Rignano told Billboard recently, "Both AFI and FIMI have their own statistics, so we'll have to add one on top of the other."

Franco Reali, FIMI president and managing director of BMG Italy, expresses surprise at that comment. "What Rignano says is completely new to me. But we have nothing against exchanging figures. The thing AFI will realize, however, is that FIMI does have 80% of the total market." That original claim was based on 1991 AFI statistics.

In its annual roundup of 1991 world

markets, IFPI reported Italy to have trade deliveries worth \$695 million at retail. That included revenues from shipments of 19.8 million CDs, 24.8 million cassettes, and 9.2 million LPs.

If the two organizations do pool their figures, it is unclear whether

'One of the rules of IFPI is there should be recognition of only one group'

they'll be accepted as "official." AFI's Rignano has acknowledged that many industry professionals no longer view that group as representing the Italian industry. Reali asked whether FIMI now has that mantle, responds, "I don't think that one exists so far. One of the rules of IFPI is that there should be recognition of only one [group] in each territory. We have, however, formalized our request [to be recognized by IFPI] and are waiting."

IFPI director of operations Mike Edwards confirms the organization has received an application from FIMI. Admission is an IFPI council decision, he says, and it is being considered at present. "The basis for recognition is that an organization be

sufficiently representative of the recording industry in a given country," adds Edwards.

FIMI kept a low profile when it was first formed last summer, but at the end of last year, it released a statement in an attempt to clarify reasons for the majors' split from AFI. FIMI claimed the AFI bylaws had been in force for more than 10 years without amendment, despite various changes that have occurred within the association during that time. It is also contended that "the disorderly growth of the number of associate [companies] had, in particular, created a disproportion among the associates themselves, to the disadvantage of those who had originally financed the organization."

FIMI maintained that several attempts in 1990 and 1991 to amend the AFI bylaws had proved impossible, despite work with its members and presidents.

FIMI's Reali is keen to stress that the difference between the two organizations is one of attitude. But he does admit that a major rift exists. AFI's Rignano had claimed it would team up with FIMI on major issues such as piracy, bootlegging, and copyright, and although Reali doesn't rule out the possibility, he counters, "What Rignano says is not the reality. We may reach some agreement in the future to work together on the main

issues, but it's difficult to understand his position. Some AFI member companies, for example, are selling bootlegs."

Meanwhile, FIMI is proceeding with its main objectives of market development, rights protection, the continued development of domestic talent in international markets, and further promotion of classical and operatic music.

"In the past, we were all more in-
(Continued on page 61)

Verstrynge Exit Felt In Pub Community

BY MICHAEL LEAHY

BRUSSELS—The European copyright community has expressed regret at the departure of the Belgian-based Jean-Francois Verstrynge from his post as division chief of DG III, the department that deals with copyright issues (Billboard, March 6).

Verstrynge was behind the community's most vigorous attempts to harmonize legislation within Europe. His past achievements include the rental right directive of 1992, as well as work on terms of protection, cable and satellite, and private copying, which are still under discussion.

(Continued on page 62)

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EDITED BY DAVID SINCLAIR

BALKAN REGION: Goran Bregović has written the score for Yugoslav director Emir Kusturica's first American movie, "Arizona Dream." To coincide with the film's premiere, PolyGram Music has issued a 10-track CD of the original score, recorded in Belgrade, Paris, and New York. As leader of the Sarajevo-based band **Bijelo Dugme**, Bregović boasts a career of nearly 20 years as the most successful rock musician of the former Yugoslavian republics. The bulk of his earlier work was destroyed in Sarajevo by the war, but with the help of **Iggy Pop**, Bregović managed to recycle some of his old rock themes for the "Arizona Dream" soundtrack. More interesting are the numbers that tap into the marvelous old folk motifs of Macedonia, Bosnia, and Serbia—translucent, gentle arrangements that feature the original instruments and players of the region. The sounds of pipes, accordion, and the **Boban Marković Trumpet Band** blend smoothly with those of modern electronic instruments to produce a refreshing and original amalgam. Add the vocal contributions of the **Bjelasnica Mountain Female Choir** and the **Radio Belgrade Choir**, along with soloists **Zdravko Colić** and **Johnny Depp**, and the result is a splendid

and authentic evocation of the folk-singing tradition made famous in Europe by the female trio **Bulgarka**. **PETAR JANJATOVIC**

JAMAICA: Shinehead, the English-born pioneer in the art of fusing Jamaican dancehall reggae and American rap, celebrates his multicultural background with his new single, "Jamaican In New York." Taken from his album "Sidewalk University" (Elektra), the song incorporates the melody and some of the words of **Sting's** "Englishman In New York." Shinehead's version was one of the most popular numbers performed at the launch of his album at Godfather's nightclub in Kingston. **MAUREEN SHERIDAN**



EGYPT: Ali Alhaggar, known for his commitment to pure Arab sounds and traditional instruments (Billboard, Feb. 22, 1992), has turned to jazz and western classical for inspiration for his latest recording, "Tigeesh Nieesh" (Rocky Records). But in a market already swamped by youth music imitating popular western sounds, Alhaggar has continued to resist commercial pressures, and the result is a mixed musical marriage with no losers. Drawing on smooth Arabic melodies and using the sound of the violin to add a distinctive Persian dimension to numbers such as "Ahu Dalisaar," the album is a bold and innovative work that is still a faithful reflection of the Egyptian character. Alhaggar remains virtually the only star in the country who does not own his own record label, but the respect he commands for his originality, artistic ability, and idealism is surely compensation enough for his lack of business acumen. **MUHAMMAD HIJAZI**

FRANCE: A new record label called Hopi Mesa (distributed by New Rose) has been launched with the aim of showcasing instrumental music by a new generation of composers/performers currently making their mark. The results have already proved impressive with the release of three albums: the soundtrack to the movie "La Révolte Des Enfants" by **René Aubry**, a versatile composer whose work has been used in advertising, movies, ballet, and TV; "De Anima" by **Jean-Philippe Goude**, an eclectic pianist and composer of many TV themes; and "Amour-Légende" by **Henry Torgue** and **Serge Houpin**, a collection of music composed for **John Claude Gallotta's** ballets. This new wave of artists has built bridges between classical and contemporary music, producing work that is rich and complex, yet appealing to a large audience. **EMMANUEL LEGRAND**

NEW ZEALAND: Singer **Annie Crummer**, whose debut album, "Language" (Warner), sailed into the top 10 earlier this year, has received a clutch of nominations for the annual music awards to be held April 5. In addition to a nod for top female vocalist, she is up for single of the year for her gold-certified "See What Love Can Do" and for Polynesian album of the year for "Language," a nomination reflecting the strong cross-cultural appeal of the album, which features some lyrics sung in the Cook Island Maori language. Crummer and producer **Nigel Stone** are also nominated in the producer-of-the-year category for "See What Love Can Do." For Crummer, such acknowledgment has long been deserved. Both as a solo star and as a member of the popular group **When The Cats Away** (along with Margaret Ulrich, now enjoying success with her second solo album), she has consistently captivated audiences with her rich, high, and powerful soul voice. **GRAHAM REID**



Korean Gov't Begins Anti-Piracy Drive 'Legal' Pirates Thought To Be Industry's Bad Egg

■ BY BYUNG HOO SUH

SEOUL—The government has begun its drive to fight piracy and to improve the protection provided by the country's intellectual property laws (see story, page 59). The Ministry of Culture has made public a number of measures and regulations to be used in this effort.

"The scope of the new measures may well be called epoch-making in that they seek the total recall of the illegal U.S. repertoire licenses," contends IFPI Korea manager **Kim Seh Won**. These licenses allowed local firms to manufacture and market product featuring international repertoire, to the dismay and anger of the multinational labels.

Such Korean companies have been asked to "surrender" lists of titles released in this manner, and

been warned that such activities are not permitted. "The re-examination of the repertoire in dispute is aimed at ferreting out fraudulent practices committed by the legally registered local companies," says **Park Nam Suk** of the international A&R department of **Jigu Records**.

"Formerly, the Ministry of Culture has been the only government agency that gives the green light to release a new record," **Park** continues. "And the Korean Public Performance Ethics Committee's job has been to [review] the content of the repertoire as a moral watchdog."

According to **Yoo Kul Ho**, director of the ethics committee, the Korean Phonograph Assn. is now being given "additional rights and responsibilities in reviewing and rechecking the legality of every licensing

agreement for international repertoire."

At **EMI/Kemongsa**, marketing executive **Lee Kang Yul** adds, "Korea's rampant piracy problem is unique. It is presumably practiced more by the legally registered companies than the elusive pirates. Only a handful of such 'untouchables' have brought a bad name to an otherwise wholesome Korean music industry. The trick is very simple: Get a document for a false licensing agreement, or fabricate one. Submit it to the authorities. Go ahead and release a record."

Lee notes that, at first, the Korean industry did view the arrival of foreign firms as a disturbing development. Now, he says, local companies have begun to understand that a few "legal pirates" have become an

(Continued on page 61)

PolyGram Dealt Blow In Stones Case

■ BY MIKE HENNESSEY

BERLIN—Tchibo, the German coffee retail chain, has successfully appealed an interim injunction ordering the company to cease distribution of a four-CD package of pre-1966 Decca recordings by the **Rolling Stones** (Billboard, Feb. 20).

The injunction was initially granted to **PolyGram** Dec. 7, after lawyers representing the multinational claimed the repertoire was protected under Article 7 of the Rome Treaty, which prohibits discrimination between the nationals of member states.

Describing the Feb. 23 district court decision here as a temporary setback, **PolyGram** legal adviser **Burkhard Rochlitz**, said, "We will maintain our proceedings against Tchibo and intend to claim in court that Article 7 takes precedence over German copyright law, which grants a 50-year protection period to German nationals but not to foreign nationals." As the German law stands at present, protection to producers is granted for only 25 years after fixation of a sound recording. On this basis, Tchibo is claiming the **Rolling Stones** repertoire is now in the public domain.

In a parallel case, Tchibo was due to face further court action March 4 over a four-CD set of **Beatles** recordings. A temporary injunction was granted Feb. 5 by the Frankfurt Regional Court to lawyers acting on behalf of **Paul McCartney** (Billboard, March 6).

Despite the injunction, Tchibo was reported to be continuing to sell the CDs, but, according to **Donald Valbert**, an **EMI** legal adviser, the violation of the injunction has now ceased.

"We have no idea just how much of this product has been sold," says **Valbert**, "but we do know that no mechanical royalties have been paid, since **GEMA** [the German authors' society] has not licensed this repertoire. The problem is that the German courts are sitting on the fence in this matter, waiting for [a decision in an-

other case]. While this is still pending, considerable advantage is being taken of the unclear situation in Germany. We are now pressing the European Court to make a ruling as soon as possible in order to end this damaging uncertainty."

Adds **Rochlitz**, "It is particularly

unfortunate at this time that German courts are making judgments which involve discrimination against foreigners. A decision on Article 7 by the European Court of Justice becomes increasingly urgent."

The CDs are produced by a Berlin (Continued on page 61)

Ex-Nuke Plant Makes Music Russians Swap Arms For CDs

■ BY WILLEM HOOS

JEKATERINBURG, Russia—A former atomic weapons supplier is the location of **Russia's** third CD plant, which started production mid-January.

The **Ural Electromechanical Plant**, some 1,100 miles north of **Moscow**, used to supply components for **Russia's** nuclear arsenal, but with the end of the cold war and the advent of a market economy in the former Soviet Union, it has diversified into other activities to safeguard its 10,000-strong labor force.

CDs are the latest addition to the diverse product palette of the **Jekaterinburg** (formerly **Sverdlovsk**) plant. It produces goods ranging from simple automatic coffee makers to advanced ophthalmology equipment.

Dutch company **ODME** delivered the CD plant, which included two **Mk-III Monoliners** and ancillary equipment. **ODME** also trained managers and operators.

The plant has been built with money from the plant's owner and supervisor, the **Russian** ministry of **Nuclear Energy**, which has invested \$12 million in the project. No foreign capital is involved.

Managing director of the factory is **Valery Savin**, a chemistry graduate who recently visited the Netherlands to find out more about CD manufacturing and marketing.

According to **ODME's** project manager, **Nanno van Slageren**, the **Russians** will do their utmost to avoid CD piracy. **Savin** and the **Russian** Ministry of **Nuclear Energy** have informed the newly formed **Russian IFPI** group about the plant and have asked for measures preventing piracy in the plant.

The factory claims it will cater only to the **Russian** market. **Van Slageren** expects that in a few years' time some 50 million CDs will be sold in the former Soviet Union.

IFPI says it is aware of the plant, and has not received any negative reports about it. However, **IFPI** director of operations **Mike Edwards** points to the absence of any meaningful copyright legislation in the country as a potential problem.

"The same problem also exists in **Russia** as anywhere else, namely that there are too many plants chasing too few legitimate orders."

According to **ODME**, employees at the plant will receive a monthly salary of some \$60, which, says plant director **Savin**, "means we can realize very competitive prices in the international CD business."

It is expected that by the end of the year the **Jekaterinburg** plant will be able to manufacture laserdiscs. Video recorders are already assembled at the plant under a joint venture with **Philips**, which supplies components from **Austria**.

HITS OF THE WORLD



EUROCHART HOT 100 3/6/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	2	NO LIMIT 2 UNLIMITED MCA
3	5	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
4	4	EXTERMINATE SNAP LOGIC
5	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
6	12	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
7	NEW	I FEEL YOU DEPECHE MODE MUTE
8	6	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
9	9	LITTLE BIRD/A SONG FOR A VAMPIRE ANNIE LENNOX RCA
10	8	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT RCA
ALBUMS		
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	2	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
3	4	MICK JAGGER WANDERING SPIRIT ATLANTIC
4	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
5	3	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
6	6	ABBA GOLD POLAR
7	7	BONEY M GOLD-20 SUPER HITS HANSA
8	8	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
9	11	MICHAEL JACKSON DANGEROUS EPIC
10	10	BON JOVI KEEP THE FAITH JAMBCO

AUSTRALIA (Australian Record Industry Assn.) 3/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
2	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
3	3	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURB/SONY
4	5	YOU AIN'T THINKING (ABOUT ME) SONIA DADA FESTIVAL
5	4	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS EMI
6	6	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS/EMI
7	8	SWEET LULLABY DEEP FOREST COLUMBIA
8	11	GIMME LITTLE SIGN PETER ANDRE MELODIA/FESTIVAL
9	10	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA
10	NEW	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
11	NEW	LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
12	7	NOVEMBER RAIN GUNS N' ROSES GEFFEN
13	9	JUMP THE MOVEMENT BMG
14	NEW	HOUSE OF LOVE EAST 17 POLYDOR
15	NEW	BED OF ROSES BON JOVI PHONOGRAM
16	13	IF I EVER FALL IN LOVE SHAI MCA
17	16	LITTLE MISS CAN'T BE WRONG SPIN DOCTORS SONY
18	20	SWEET THING MICK JAGGER WARNER
19	NEW	I'M EVERY WOMAN WHITNEY HOUSTON BMG
20	17	GANGSTA BELL BIV DEVOE MCA
ALBUMS		
1	5	ERIC CLAPTON UNPLUGGED WARNER MUSIC
2	1	SOUNDTRACK THE BODYGUARD ARISTA
3	2	SONIA DADA SONIA DADA FESTIVAL
4	6	THE DOORS THE BEST OF THE DOORS WARNER
5	3	KENNY G BREATHLESS BMG
6	4	DEEP FOREST DEEP FOREST COLUMBIA
7	NEW	THE CULT PURE CULT VIRGIN
8	NEW	THINGS OF STONE AND WOOD THE YEARNING COLUMBIA
9	9	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF... CHRYSALIS
10	8	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN
11	15	PAUL McCARTNEY OFF THE GROUND EMI
12	NEW	MICK JAGGER WANDERING SPIRIT WARNER
13	10	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
14	7	THE TWELFTH MAN STILL THE 12TH MAN EMI
15	14	ELTON JOHN THE ONE PHONOGRAM
16	12	SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL
17	11	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN
18	13	GUNS N' ROSES USE YOUR ILLUSION I GEFFEN
19	NEW	HOTHOUSE FLOWERS SONGS FROM THE RAIN POLYDOR
20	16	WENDY MATTHEWS LILY 100ART/WARNER

GERMANY (Der Musikmarkt) 2/23/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	2	ALL THAT SHE WANTS ACE OF BASE METRONOME
3	15	NO LIMIT 2 UNLIMITED Zyx
4	6	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
5	7	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
6	5	OPEN SESAME LEILA K COMA
7	4	EXTERMINATE SNAP LOGIC
8	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
9	8	SASCHA DIE TOTEN HOSEN VIRGIN
10	9	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
11	10	HOUSE OF LOVE EAST 17 METRONOME
12	11	ROCK WITH YOU INNER CIRCLE WEA
13	13	HELLO SHAKESPEARS SISTER LONDON
14	16	POWER OF AMERICAN NATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
15	12	HEAL THE WORLD MICHAEL JACKSON EPIC

16	14	RUN TO YOU RAGE INTERCORD
17	17	OUT OF SPACE PRODIGY BLOW UP/INTERCORD
18	18	TOM TRAUBERT'S BLUES ROD STEWART WARNER MUSIC
19	NEW	BECAUSE THE NIGHT CO.RO Zyx
20	NEW	ALICE IN FASHIONLAND FLORIAN SNYDER EDELTON
ALBUMS		
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	2	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
3	4	MICK JAGGER WANDERING SPIRIT ATLANTIC
4	3	BONNIE TYLER THE VERY BEST OF COLUMBIA
5	5	BONEY M GOLD-20 SUPER HITS HANSA
6	6	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
7	10	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
8	9	BON JOVI KEEP THE FAITH MERCURY
9	8	SOUNDTRACK SISTER ACT HOLLYWOOD
10	7	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
11	11	ABBA GOLD POLYSTAR
12	16	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
13	12	CHARLES & EDDIE DUOPHONIC CAPITOL
14	14	SHAKESPEARS SISTER HORMONALLY YOURS LONDON/METRONOME
15	15	MICHAEL JACKSON DANGEROUS EPIC
16	13	MANFRED MANN'S EARTH BAND BLINDED BY THE LIGHT ARCADE
17	NEW	ACCEPT OBJECTION OVERRULED RCA
18	17	GENESIS LIVE-THE WAY WE WALK VOL. 1 VIRGIN
19	18	VAYA CON DIOS TIME FLIES BMG/ARIELA
20	19	DIE PRINZEN KUSSEN VERBOTEN HANSA

JAPAN (Music Labo) 3/8/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	TOKINO TOBIRA WANDS TOSHIBA/EMI
2	2	MAKENAIDE ZARD POLYDOR
3	1	BOKURAGA UMARETA ANO HINO YOUNI USED TO BE A CHILD FUN HOUSE/PONY CANYON SONY
4	7	ROAD THE TRABRYU MELDAC
5	6	BOKUTACHINO SHIPPAI MORITADOUJI WARNER/JAPAN
6	NEW	KISSNI UTARETE NEMURITAL KOJI KIKKAWA TOSHIBA/EMI
7	5	OSAEKIRENAI KONO KIMOCHI T-BOLAN ZAIN
8	3	DOUKOKU SHIZUKA KUDO PONY CANYON
9	8	CHOTTO MAKI OHGURO TOSHIBA/EMI
10	4	YASASHEI AME KYOKO KOIZUMI VICTOR
ALBUMS		
1	NEW	SING LIKE TALKING ENCOUNTER FUN HOUSE
2	1	SOUNDTRACK THE BODYGUARD BMG/VICTOR

3	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY TOSHIBA/EMI
4	NEW	ACCESS FAST ACCESS FUN HOUSE
5	NEW	FUMINA HISAMATSU BIRTH BMG/VICTOR
6	NEW	KAN TOKYO MAN POLYDOR
7	2	TAKASHI UTSUNOMIYA BUTTERFLY EPIC
8	NEW	THE BLANKY JET CITY C.B.JIM TOSHIBA/EMI
9	NEW	STING TEN SUMMONER'S TALES BEST VICTOR
10	3	MARIKO TAKAHASHI SPECIAL POLYDOR

FRANCE (Nielsen/Europe 1) 2/27/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
2	3	ONLY THE VERY BEST PETER KINGSBERY EPIC
3	4	HEAL THE WORLD MICHAEL JACKSON EPIC
4	2	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
5	5	DON'T YOU WANT ME FELIX RCA
6	6	SLEEPING SATELLITE TASMIN ARCHER EMI
7	8	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT POLYGRAM
8	7	BECAUSE THE NIGHT CO.RO PANIC/POLYGRAM
9	14	LE LION EST MORT CE SOIR POW WOW REMARK/POLYGRAM
10	11	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVIEN TALAR/SONY
11	12	LES INFIDELLES DES LARMES ET DES MAUX TREMA SONY
12	13	SWEAT A LA LA LA LONG INNER CIRCLE WEA
13	18	THE GREAT PRETENDER FREDDIE MERCURY EMI
14	NEW	HEY JOE WILLY DEVILLE F.M.WMD
15	NEW	AIME-MOI ENCORE LES CHARTS POLYGRAM
16	17	I'LL BE THERE MARIAH CAREY COLUMBIA
17	9	POUR L'AMOUR D'UN GARCON HELENE AB/BMG
18	15	CONQUEST OF PARADISE VANGELIS EAST WEST
19	NEW	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
20	20	MYLENE FARMER QUE MON COEUR LACHE POLYDOR/POLYGRAM
ALBUMS		
1	1	SOUNDTRACK THE BODYGUARD RCA
2	3	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
3	7	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
4	2	JOHNNY HALLIYDAY BERCY 92 PHONOGRAM/POLYGRAM
5	4	MICHAEL JACKSON DANGEROUS EPIC

6	5	GOLDMAN JONES FREDERICKS SUR SCENE COLUMBIA
7	6	JORDY POCLETTE SURPRISE SONY
8	NEW	GEORGHE ZAMPHIR UTOPIA POLYGRAM
9	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
10	8	GENESIS LIVE-THE WAY WE WALK VOL. 1 VIRGIN
11	10	JEAN-MARC THIBAUT DES CHANSONS PLEIN LE COEUR SONY/PPF
12	11	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
13	9	JEAN-PHILIPPE AUDIN & MODENA OCARINA SONY/DELPHINE
14	17	VANGELIS 1492 CONQUEST OF PARADISE CARRERE
15	18	DANY BRILLANT C'EST CA QUI EST BON WEA
16	NEW	LAURENT VOULZ CACHE DERRIERE ARIOLA/BMG
17	NEW	VERONIQUE SANSON SANS REGRETS WEA
18	NEW	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
19	19	MICHEL BERGER & FRANCE GALL DOUBLE JEU APACHE/WEA
20	NEW	ALAIN BASHUNG OSEZ JOSEPHINE BARCL POLYGRAM

ITALY (Musica e Dischi) 3/1/93

THIS WEEK	LAST WEEK	SINGLES
1	1	GLI SPARI SOPRA VASCO ROSSI EMI
2	6	ORDINARY WORLD DURAN DURAN PARLOPHONE
3	9	IF I EVER LOSE MY FAITH IN YOU STING A&M
4	3	EXTERMINATE SNAP BMG/ARIELA
5	5	HOPE OF DELIVERANCE PAUL McCARTNEY EMI
6	2	MUSIC FARGETTA FLYING
7	4	OPEN YOUR MIND U.S.U.R.A. DISCOMAGIC
8	NEW	NO LIMIT 2 UNLIMITED ALA BIANCAGOT IT
9	8	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
10	NEW	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
ALBUMS		
1	1	LITFIBE TERREMOTO CGD
2	2	MARCO MASINI T'INNAMORERA! RICORDI
3	3	SOUNDTRACK THE BODYGUARD ARISTA
4	4	LITFIBA TERREMOTO CGD
5	5	LIGABUE SOPRAVVISSUTI & SOPRAVVIVENTI WEA
6	7	DURAN DURAN DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
7	6	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
8	9	LUCIO BATTISTI LE ORIGINI RTI MUSIC/RTI
9	NEW	MICK JAGGER WANDERING SPIRIT ATLANTIC
10	8	ZUCCHERO FORNACIARI MISERERE POLYDOR

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
2	6	GIVE IN TO ME MICHAEL JACKSON EPIC
3	3	LITTLE BIRD ANNIE LENNOX RCA
4	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
5	13	DH CAROLINA SHAGGY GREENSLEEVES
6	4	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
7	NEW	ANIMAL NITRATE SUEDE NUDE
8	2	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT RCA
9	8	I FEEL YOU DEPECHE MODE MUTE
10	7	DEEP EAST 17 LONDON
11	NEW	BAD GIRL MADONNA MAVERICKS/IRE
12	NEW	PUSSYOH, THE GUILT JESUS LIZARD/NIRVANA TOUCH AND GO
13	15	STICK IT OUT RIGHT SAID FRED AND FRIENDS TIG
14	10	THE LOVE I LOST WEST END featuring SYBIL PWL SANCTUARY
15	11	RUBY TUESDAY ROD STEWART WARNER BROS
16	18	IN YOUR CARE TASMIN ARCHER EMI
17	9	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
18	NEW	RE:EVOLUTION THE SHAMEN ONE LITTLE INDIAN
19	22	TOOK MY LOVE BIZARRE INC featuring ANGIE BROWN VINYL SOLUTION
20	12	ORDINARY WORLD DURAN DURAN PARLOPHONE
21	37	CONSTANT CRAVING K.D. LANG SIRE
22	NEW	I PUT A SPELL ON YOU BYRAN FERRY VIRGIN
23	29	THIS TIME DINA CARROLL A&M
24	16	HOW CAN I LOVE YOU MORE? (REMIXES) M-PEOPLE deCONSTRUCTION/RCA
25	27	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC
26	17	THE SIDEWINDER SLEEPS TONITE REM WARNER BROS
27	30	IN THE STILL OF THE NITE(I'LL REMEMBER) BOYZ II MEN MOTOWN
28	NEW	ALL ABOUT EVE MARXMAN TALKIN LOUD
29	NEW	WOUNDERFUL RUNRIG CHRYSALIS
30	21	SWEET HARMONY THE BELOVED EAST WEST
31	38	FOR WHAT IT'S WORTH QUI 3 MCA
32	14	STAIRWAY TO HEAVEN ROLF HARRIS VERTIGO
33	23	GROUND LEVEL STEREO MC'S GEE STREET/4TH+ B'WAY
34	26	OPEN YOUR MIND USURA deCONSTRUCTION/RCA
35	NEW	SHE HITS ME THE 4 OF US COLUMBIA
36	19	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA
37	NEW	GIVE IT TO YOU MARTHA WASH RCA
38	36	HARVEST MOON NEIL YOUNG REPRISE
39	NEW	THE BOTTLE THE CHRISTIANS ISLAND
40	33	N.Y.C. (CAN YOU BELIEVE THIS CITY?) CHARLES & EDDIE CAPITOL

THIS WEEK	LAST WEEK	ALBUMS
1	3	ANNIE LENNOX DIVA RCA
2	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
3	NEW	ROD STEWART ROD STEWART, LEAD VOCALIST WARNER
4	23	ERIC CLAPTON UNPLUGGED DUCK/REPRISE POLYGRAM
5	6	BUDDY HOLLY & THE CRICKETS WORDS OF LOVE POLYGRAM
6	9	MICHAEL JACKSON DANGEROUS EPIC
7	NEW	SAINT ETIENNE SO TOUGH HEAVENLY
8	5	TAKE THAT TAKE THAT AND PARTY RCA
9	1	EAST 17 WALTHAMSTOW LONDON
10	NEW	MIDGE URE/ULTRAVOX/BAND AID/VISAGE/PHIL LYNDTT IF I WAS: THE VERY BEST CHRYSALIS
11	13	THE STEREO MC'S CONNECTED 4TH +B'WAY
12	14	DINA CARROLL SO CLOSE A&M
13	4	DURAN DURAN DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
14	15	K.D. LANG INGENUE SIRE
15	11	SIMPLY RED STARS EASTWEST
16	7	EN VOGUE FUNKY DIVAS EASTWEST AMERICA
17	8	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF... COOLTEMPO
18	18	TASMIN ARCHER GREAT EXPECTATIONS EMI
19	NEW	LIVING COLOUR STAIN EPIC
20	NEW	POISON NATIVE TONGUE CAPITOL
21	10	THE CULT PURE CULT BEGGARS BANQUET
22	12	DAVID ZINMAN/LONDON SINFONETTA GORECKI SYMPHONY NO.3 ELEKTRA NONESUCH
23	38	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
24	NEW	VAN HALEN LIVE: RIGHT HERE, RIGHT NOW WARNER
25	NEW	RADIOHEAD PABLO HONEY PARLOPHONE
26	16	THE BELOVED CONSCIENCE EASTWEST
27	NEW	LEO SAYER ALL THE BEST CHRYSALIS
28	17	PETER GABRIEL US REAL WORLD
29	22	NIRVANA NEVERMIND DGC
30	19	SISTER SLEDGE THE VERY BEST OF SISTER SLEDGE ATLANTIC
31	21	MICK JAGGER WANDERING SPIRIT ATLANTIC
32	20	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
33	30	CHER CHER'S GREATEST HITS: 1965-1992 GEFFEN
34	27	BELLY STAR 4AD
35	NEW	THE AUTEURS NEW WAVE HUT
36	25	ERASURE POP! THE FIRST 20 HITS MUTE
37	28	SHAKESPEARS SISTER HORMONALLY YOURS LONDON
38	24	SNAP THE MADMAN'S RETURN LOGIC/ARISTA
39	29	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
40	NEW	NAUGHTY BY NATURE 19 NAUGHTY III BIG LIFE

SPAIN (TVE/AFVE) 2/24/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	I FEEL YOU DEPECHE MODE SANMI RECORDS
2	NEW	NO ES VERDAD CICEVERSA MAX MUSIC
3	9	I WILL ALWAYS LOVE YOU S.WASHINGTON MAX MUSIC
4	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/ARIELA
5	2	NO LIMIT 2 UNLIMITED BLANCO Y NEGRO
6	5	TRACTOR AMARILLO ZAPATO VELOZ BLANCO Y NEGRO
7	NEW	MEGASAP MIX A.S.A.P. ENFASIS
8	3	DUR DUR D'ENTRE BEBE! JORDY CBS/SONY
9	4	BOMBAS CHIMO BAYO KONG-B Y NEGRO
10	7	OPEN SESAME LEILA K MAX MUSIC
ALBUMS		
1	1	SOUNDTRACK THE BODYGUARD ARIOLA
2	3	JUAN LUIS GUERRA AREITO KAREN/BMG
3	5	PAUL McCARTNEY OFF THE GROUND EMI/ODEON
4	7	VARIOUS ARTISTS LOCO POR LA TELE RCA
5	4	VARIOUS ARTISTS MAQUINA DEL TIEMPO BLANCO Y NEGRO
6	2	JUAN PARDO SINCERAMENTE JUAN HISPANOX
7	9	ROSARIO DE LEY EPIC
8	RE	ERIC CLAPTON UNPLUGGED WARNER
9	RE	VARIOUS ARTISTS BANDAS SONORAS ORIGINALES BMG/ARIELA
10	10	MIKE OLDFIELD TUBULAR BELLS II WEA

CANADA (The Record) 2/22/93

THIS WEEK	LAST WEEK	SINGLES
1	5	HIP HOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY
2	3	A WHOLE NEW WORLD PEABO BRYSON & REGINA BELLE COLUMBIA/SONY
3	10	BED OF ROSES BON JOVI MERCURY/PGD
4	4	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA
5	NEW	INFORMER SNOW EAST WEST
6	6	IN THE STILL OF THE NIGHT BOYZ II MEN MOTOWN
7	1	FLEX MAD COBRA COLUMBIA/SONY
8	2	DEEPER AND DEEPER MADONNA SIRE/WEA
9	NEW	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
10	NEW	MAN ON THE MOON R.E.M. WARNER BROS./WEA
ALBUMS		
1	1	VARIOUS ARTISTS THE BODYGUARD ARISTA/BMG
2	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	3	LEONARD COHEN THE FUTURE COLUMBIA/SONY
4</		

LABELS UNITE DIVIDED MARKET

(Continued from page 56)

ords.
 "I thought music knew no frontiers, but it is simply being prevented from reaching us," says Stanko Terzic, director of the company for the past 15 years. "This company has been collaborating with PolyGram and other international record companies for 30 years and music fans here are used to being kept up-to-date with what's going on in the world. We've always tried to make sure they are informed about all quality events in the fields of rock, pop, jazz, and classical music, but now the sanctions have put an end to all this by banning cooperation and making it impossible for us to pay for licenses.

"Young audiences are the biggest losers, and I hope the sanctions will be alleviated in the field of culture," says Terzic. "For years we held the rights for Eastern Europe and as such were free propagators of Western music. Although we're a small company, I think we have done a lot to bring together people from different countries. But now all this has stopped."

When foreign capital can again flow into the region, Terzic hopes that PGP RTB can step up CD production. "I'm also optimistic about reviving the market throughout what used to be Yugoslavia. Apart from the fact that it is in our common interest, obvi-

ously the music, emotions, and affinities of young people [throughout the former Yugoslavian republics] are the same."

Accordingly, the state-run company recently released the single by Galija, in a gesture of unity. But the label also has issued the 10th album by a band called Electric Orgasm titled "Balkan Horror Rock: Sex, Drugs, Violence And Fear." The album is inspired, in more than just name, by what people in these former Yugoslavian republics have been living through. A listener should not be surprised by the album's dedication "to all our friends in Zagreb, Ljubljana, and Sarajevo, with whom we are out of touch." In this part of the world, not even rock music can pass unscathed by ugly reality.

POLYGRAM DEALT BLOW IN STONES CASE

(Continued from page 59)

company, Magna Tontraeger, and bear the stamp of Sonopress, the German CD plant owned by BMG. So far 168,000 of the four-CD boxed sets have been produced.

Herman Heemeyer, sales director of Sonopress, acknowledges the company manufactured between 50% and 60% of the total production of the Beatles and Stones packages ordered by Magna Tontrager Produktions GmbH, Berlin, in April last year.

"I must admit, when I saw the order on my return from the Easter break, I was a little surprised," he says. "But we accepted the commission for very good reasons.

"First of all," he continues, "Magna is a highly reputable company which has been established for 15 or 20 years. We were reassured in writing that the musical rights for duplication

were acquired according to regulations. Secondly, we were released from any liability claims from third parties.

"Thirdly," Heemeyer says, "Magna has a manufacturing contract with GEMA. And, fourthly, Sonopress and Magna have a relationship built on mutual trust."

Asked about the reaction of Sonopress after it was learned that the repertoire was the subject of legal actions by EMI and PolyGram, Heemeyer says, "As soon as we heard this, we contacted the companies and explained our position. Much to our regret, the situation has escalated to legal actions. We hope that within the very near future the musical rights situation in Europe will be clearly defined."

FIMI PUTS INDUSTRY MEMBERSHIP AT 80%

(Continued from page 58)

involved [within AFI] in difficult discussions about events like the San Remo Song Festival," says Reali, implying that other, strategic matters did not receive their due attention—a shortcoming for which the BMG president says the all majors were responsible. "I pushed the issues of piracy, copyright laws, and the system of distribution, but they were never resolved. These issues are important for the development of the Italian market."

Reali adds that he believes the situation is changing with the arrival of a new generation of industry executives. "Stefano Senardi is president at

PolyGram, and Gerolamo Caccia Dominioni is managing director at CGD, so suddenly people like EMI's Roberto Citterio and I are becoming the oldest. Also, independent companies like DDD and Baby Records don't want to be involved in daily discussions when it's not a question of an association issue, but one involving single companies. That is the difference between AFI and FIMI."

FIMI has scheduled a press conference in Milan March 15, but no further details were available by press time.

KOREAN GOV'T BEGINS ANTI-PIRACY DRIVE

(Continued from page 59)

even greater problem, one which severely damages the industry's image.

As to complaints that the multinationals are being shut out of the market by the local wholesalers' pricing practices, Park Nam Suk disagrees. "The price war is not engineered by the local wholesalers. If there is any, it's a price war between pirates and multinationals."

Park adds that with increasingly frequent tours of Korea by top international artists, releases by the multinationals are outselling local repertoire titles six to four, and sometimes at a higher price. For instance, he says, the soundtrack album to "The Bodyguard" has sold 850,000 copies here, making Korea the fourth-largest market worldwide for this release.

JACK LANG

(Continued from page 56)

a rap act called Supreme NTM (with NTM standing for "Nick Ta Mere," or Fuck Your Mother).

More seriously, others have questioned the need for a government to show interest in a field that relied heavily on market forces. Some observers note, in Lang's defense, that he never tried to create an "official" musical style, and has never attempted to interfere in the creative process.

Lang will be better remembered as the man who gave artists, performers, publishers, and producers the Copyright Law of 1985, now known as the "Lang Law." It created a blank-tape levy to balance the devastating effects of home taping, and it introduced neighboring rights to be paid by music users, including broadcasters, clubs, and public places using music.

The latter part has been met with great resistance, and some radio stations, notably FM station NRJ, have fought the collection of royalties.

Yet the 1985 law is unanimously considered by the industry to be one of the

greatest advances in its field. Last year alone it generated an estimated extra 260 million-290 million French francs (\$46.4 million-\$51.8 million). It has had a significant effect on shaping European Community legislation.

Lang has also tried to introduce new venues, such as the Zenith 3,000-5,000 seat concert halls, financed partly by state subsidies. The first were opened in Paris with Montpellier following a year later. Two new ones opened in Toulon and Pau last year, with another four due this year.

In 1985, Lang created the Fonds de Soutien, which regrouped promoters and the ministry of culture in a structure managing funds coming from a tax on concert tickets. The Fonds went towards modernizing venues.

Export also started to be a hot issue in Lang's time. The French Music Office in N.Y. was opened two years ago to promote French productions in the U.S.

Independent labels have also received support through a fund which has distributed 8 million francs to 47 labels.

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Canada

Cable Royalties Likely For Canadian Composers

■ BY LARRY LEBLANC

TORONTO—Music composers and publishers are close to receiving cable royalties for the first time with the passage by the House of Commons of the government-backed Bill C-88 Feb. 18.

The bill, an amendment to the Copyright Act, must still pass in the Senate (and is expected to do so swiftly) and receive royal assent.

Its major significance to creators is that it amends the definition of a musical work in the Copyright Act, which has remained unchanged since its enactment in 1924.

As a result of the redefinition, the Society of Composers, Authors and Music Publishers of Canada, which lobbied federal legislators and the Department of Communications for the bill, would be legally permitted to seek tariffs from the Copyright Board for musical works on nonbroadcast radio and television services delivered to subscribers by cable systems. Nonbroadcast services are signals distributed through cable systems that do not originate from off-air broadcasters.

"It'll be millions of dollars [in royalty payments] before it shakes out," predicts Paul Spurgeon, SOCAN's in-house legal counsel.

SOCAN had sought the legislative amendment to correct a drafting oversight in Phase I of the Copyright Revisions in 1988, which has allowed the cable industry to refrain from paying music copyright royalties for the transmission of music contained on such nonbroadcast services as MuchMusic, YTV, First Choice, and the Nashville Network.

The reason songwriters and publishers have never been able to earn royalties from cable systems for this type of programming is due to a musical work being defined in the Copyright Act "as any combination of melody and harmony or either of them printed, reduced to writing or otherwise graphically produced or reproduced."

The Canadian Cable Television Assn. has argued that its members, which service about 80% of Canadian homes, did not have to compensate creators because they are not transmitting a written version of the work, as defined in the act. Radio and television broadcasters had not disputed the intent of the law and have been paying royalties.

Under Bill C-88, a musical work

would be defined in the Copyright Act as "any work of music or musical composition, with or without words."

SOCAN and the CCTA have been battling in court since 1990, when the performing-rights organizations PRO-CAN and CAPAC (which merged in 1990 to become SOCAN) proposed tariffs to the Copyright Board that would apply to nonbroadcast services delivered by cable systems.

However, the CCTA went to the Federal Court Trial Division, requesting that the court prohibit the Copyright Board from hearing the matter on the basis that the law did not create liability on cable systems for the use of music.

In a 1991 decision, the Federal Court Trial refused to grant a prohibition order to prevent the Copyright Board from considering the proposed SOCAN tariff. That was upheld by the Federal Court of Appeal in a Jan. 5, 1993, decision.

Attempts over the years to amend the Copyright Act in its entirety have repeatedly failed and have resulted in copyright irregularities.

In 1988, a series of sweeping amendments through Bill C-60 (also known as Phase I) were intended to clarify the musical-work issue but failed to do so.

"This should have been dealt with in Phase I but, because of an oversight, it wasn't," says Michael Rock, GM of SOCAN. "The government's intent was to insure that cable paid, but that didn't happen because of leaving the antiquated definition of a musical work on the books."

A 1989 amendment, Bill C-2, introduced the right of communication by telecommunication. It not only applies to copyright works that are retransmitted by cable systems (distant signals that are already available over the air) but also to works that are transmitted by them. While defining a creator's right to receive payment for originating signals by cable for the first time, the amendment did not address the musical-work issue because the federal government intended to deal with it in Phase II of Copyright Revisions, which would also address such key music industry issues as neighboring rights and rental rights.

Phase II was to follow soon after Phase I revisions, but it has been repeatedly postponed. Now, with Prime Minister Brian Mulroney's recent resignation and a national election set for this year, its future is further clouded.

VERSTRYNGE EXIT

(Continued from page 58)

In addition, Verstryngé represented the community at the GATT talks, ensuring intellectual property matters were brought to the fore.

He has been promoted to general secretary to the council of the Commission.

"He was absolutely engrossed in his field," comments Francoise Avalange, who handles European affairs for French authors rights society SACD. "We can only hope that his successor is as dedicated."

The move is untimely: In addition to the directives already in the pipeline, a fundamental definition of authorship

for specific rights is being debated. "It is a fantastically complex discussion," notes Philippe Kern, IFPI's director of European affairs.

No successor had been appointed by press time, and Verstryngé's departure is not expected to put an immediate hold on the progress of legislation.

However, Verstryngé was personally responsible not only for producing the draft directives, but also ensuring their smooth passage through the different stages of the E.C. legislature.

His in-depth knowledge of the issues is likely to be the greatest loss, say observers.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

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. 615-596-4487.

March 5-7, **Fifth International Live Music Conference**, SAS Portman Hotel, London. Rob Hollingsworth, 011-44-71-359-9000.

March 6-9, **35th Annual NARM Convention**, Marriott's Orlando World Center, Orlando, Fla. 609-596-2221.

March 8, **American Latin Music Assn. (ALMA) Latin Music Showcase**, Marriott's Orlando World Center, Orlando, Fla. Bill Velez, 212-830-2573.

March 9, **Seventh Annual Soul Train Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 10-14, **23rd Annual ITA Seminar**, Arizona Biltmore, Phoenix. Henry Brief, 212-643-0620.

March 11, **National Assn. of Black-Owned Broadcasters (NABOB) Communications Award Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 11-13, **Western Conference of College Broadcasters**, San Jose State Univ., San Jose, Calif. 401-863-2225.

March 12, **Tejano Music Awards**, San Antonio Convention Center, San Antonio, Texas. 512-377-0588.

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, **The First Billboard Billie Awards**, Puck Building, New York. 212-536-5019.

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 20-21, **MusicCan '93 and Canadian Music Exposition '93**, Westin Harbour Castle, Toronto, Ontario, Canada. 416-533-9417.

March 21, **22nd Annual Juno Awards**, O'Keefe Centre, Toronto, Ontario, Canada. 416-485-3135.

March 22-24, **Sponsor's Return**, 10th annual event marketing seminar presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

March 23, **"The Business Of Entertainment: The Big Picture,"** third annual conference on the state of the entertainment industry, co-sponsored by Wertheim Schroder investment bank and Variety, Pierre Hotel, New York. 212-492-6082.

March 26-27, **Current Legal Issues in the Music Industry and Annual Meeting of the American Bar Assn. Forum on the Entertainment and Sports Industries**, Lansdowne Re-

sort, Washington, D.C. 312-988-5900.

March 26-27, **Music and Entertainment Industry Educators' Assn. National Conference**, Belmont Univ., Nashville. Robert Mulloy, 615-385-4504.

March 27, **American Jewish Committee's 1993 Music-Video Division Human Relations Award Dinner-Dance**, honoring John H. Marmaduke, president/CEO of Western Merchandisers Inc. and Hastings Books, Music & Video Inc., Grand Hyatt, New York. Lenny Myron, 212-751-4000 x338.

March 28-April 1, **Gospel Music Week**, Stouffer Hotel and Nashville Convention Center, Nashville. Debra Atkins, 615-327-3747.

March 30, **"Everything You Need To Know About Music Sampling,"** forum presented by Music Career Services, Eighth Ave. Studios, New York. 212-860-2082.

APRIL

April 1, **Gospel Music Assn. Dove Awards Show**, Tennessee Performing Arts Center-Jackson Hall, Nashville. 615-327-3747.

April 1-3, **Independent Music Festival**, New York Univ., New York. 212-998-4999.

April 13, **"Patents, Copyrights and Trademarks—How To Protect Your Work,"** seminar presented by entertainment lawyer Wallace Collins and the Learning Annex, New York. 212-570-6500.

April 14, **1993 Gold Medal Gala of the International Radio & Television Society**, honoring William Morris Agency chairman Lou Weiss, Waldorf-Astoria, New York. 212-867-6650.

April 14, **"Song Plugging—How To Get Your Song Recorded And Played,"** presented by the Ass. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-682-6113.

April 16-19, **Broadcast Education Assn. 38th Annual Convention**, Las Vegas Convention Center, Las Vegas, Nev. Louisa Nielsen, 202-429-5354.

April 17, **T.J. Martell Foundation Humanitarian Award Dinner**, Hilton Hotel, New York. 212-245-1818.

April 18-22, **National Assn. of Broadcasters Convention**, Las Vegas Convention Center, Las Vegas, Nev. 202-429-5300.

April 18-22, **CDISC-4**, fourth annual compact disc-interactive software conference, Newport

Marriott Hotel, Newport Beach, Calif. 310-444-6600.

April 22-25, **Impact Conference**, Bally's Park Place, Atlantic City. 215-646-8001.

MAY

May 1-4, **National Assn. of Video Distributors Annual Convention**, Hyatt Grand Champions Hotel, Palm Springs, Calif. 202-872-8545.

May 6-8, **Second Annual Music Row Industry Summit**, Maxwell House Hotel, Nashville, Tenn. 615-269-7073.

May 9-12, **Food Marketing Institute Show**, McCormick Place, Chicago, Ill. 202-452-8444.

May 11, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 12-16, **NAIRD Convention**, Hyatt Regency, Crystal City, Va. 609-482-8999.

May 18-20, **Billboard Latin Music Conference**, Downtown Hyatt, Miami, Fla. Melissa Subatch, 212-536-5018.

May 20, **Billboard/Univision Latin Music Awards**, James L. Knight Center, Miami, Fla. Melissa Subatch, 212-536-5018.



Back To The Future. Industry executives gather for a panel discussion on "Entertainment In The 21st Century," presented by the B'nai B'rith Music and Performing Arts Unit at Sutton Place Synagogue in New York. The panelists, from left, were Joseph Annechino, VP of merchandising and business development, Orion Home Video; moderator Barry Hirschberg, VP of the B'nai B'rith Music and Performing Arts Unit and president of Hirschberg Productions; Mickey Gensler, retail consultant and president of the Music and Performing Arts Unit; Bruce Maimen, producer of the "Scott And Todd" morning show on WPLJ New York; and Joe Serino, editor, Interactive Update.

LIFELINES

BIRTHS

Girl, Yasmin Lauren, to **Robert and Margo Bolland**, Jan. 8 in Hilversum, Holland. He is a composer and producer whose credits include Falco's "Rock Me Amadeus," Status Quo's "In The Army Now," and Samantha Fox's "Love House." He is also co-managing director of Bolland Companies Holland.

Boy, Bradley Adam, to **Charles Rosenkrantz and Rochelle Friedman**, Jan. 8 in Florida. She is VP/managing editor of Country Music Magazine, a publication she has worked at for 17 years. She also served as a free-lance writer/producer of weekly country music countdown shows for Unistar (formerly United Stations).

Girl, Rivka Nichols, to **Dan and Sarah Rappoport**, Jan. 20 in New York. He is East Coast account manager for CEMA Special Markets.

Girl, Delaney Dyer, to **Delbert McClinton and Wendy Goldstein**, Feb. 25 in Nashville. He is a Grammy-winning Curb recording artist. She is a personal manager.

MARRIAGES

Hank Meyer to Ellen Fitton, Feb. 20 in Tappan, N.Y. He is studio manager for BMG Studios. She is an assistant engineer with Sony Classical.

DEATHS

James R. McCallum, 48, of a brain tumor, Jan. 18 in New York. McCallum was publisher of Musical America In-

ternational Directory of the Performing Arts. He joined Musical America in 1982 as associate publisher and advertising director for the annual directory and the bimonthly magazine, and became publisher in 1990. The magazine folded in 1992. Prior to joining Musical America, McCallum held positions at Columbia Artists Management and Herbert Barrett Management.

Harold Barlow, 77, of cardio-pulmonary arrest brought on by sepsis, Feb. 15 in Long Island, N.Y. Barlow wrote many songs, including "The Things I Love," recorded by Dizzy Gillespie, Miles Davis, and others; "I've Got Tears in My Ears," a novelty song used in sketches by Lucille Ball and Dean Martin; "Mama"; "You Talk Too Much"; "The Things I Love"; "My Foolish Heart and I"; and many others. He also authored the reference works "A Dictionary Of Musical Themes" and "A Dictionary Of Opera and Song Themes." A violinist, he played in orchestras under Arthur Fiedler and Fabien Sevitzky. An expert on plagiarism issues, he was often retained to do research and testify on behalf of artists, motion picture studios, and music publishers. He is survived by his wife Sara, son Steven, daughters Peggy Puccio and Pamela Barlow, six grandchildren, and seven great-grandchildren.

Leonard Rakliff, 69, cause of death unconfirmed, Feb. 24 in Philadelphia. Rakliff was senior VP of Universal Record Distributing Corp. A pioneer in the wholesale music business in the U.S., he was longtime GM of Universal, and directed its growth from a regional distributor to a national one-stop.

GOOD WORKS

FOR VICTIMS OF WAR: Croatian rock artist **Enad Bach** has penned a song, "Can We Go Higher?," which calls attention to the plight of victims of the war in Bosnia. With a \$14.95 donation to the **International Rescue Committee**, each caller will receive a recording of the song, released through **Rockworld Records**. The number to call is 900-40-PEACE. Artists include **Martin Sheen, Indigo Girls, Richie Havens, John Malkovich, Rick Danko, Garth Hudson of the Band, Ellen Burstyn, Michael York, Johnny Farina, Michael Penn, and Peter Holsapple**. For more info, call **Jane Blemenfeld** or **Jennifer Singer** at **In-Media Publicity** at 212-242-7700.

FOR VICTIMS OF FLOODS: Guitarist **Carlos Santana** will participate in a 30-second public-service announcement appealing for dona-

tions for **Tijuana Flood Victims**. Produced in English and Spanish on both audio and video, the PSAs are the result of the flood's devastation, which has left more than 35 people dead, many missing, and nearly 10,000 homeless in the city of Tijuana. Damage is estimated at \$30 million. Radio or TV stations wishing to air the announcements can contact **Bob Zimmerman** at **World Emergency Relief**, 2630 E. Beyer Blvd., San Ysidro, Calif., 92073, or phone 619-428-6830 or fax 619-428-3719. For more info, call **Susan Stewart** at **Jensen Communications**, 916-823-5962.

FOR LIFEbeat: The band **Jass Trambone** raised \$124 for the Los Angeles chapter of LIFEbeat, the music industry AIDS service organization, in a benefit performance held Feb. 5 in L.A.

A CHEERFUL PRESENCE: **The Atlantic Group** is donating the flowers from its post-Grammy party at The Monkey Bar in Los Angeles to the Midway Hospital AIDS Unit, Southern California Center for Immune Suppressions.

SCREENING FOR FOOD: Minneapolis-based **Deep Debt Productions**, in cooperation with **Let It Be Records**, among other local groups, planned a special March 5 screening of the documentary, "Of Management And Modern Rock: The Demise Of KJ104, Rock Of The '90s," to benefit the **Sharing and Caring Food Shelf**. A canned food donation is required for entry. After the screening, there was a discussion of modern-rock radio in the Twin Cities with a chance to meet air personalities and local musicians.

FOR THE RECORD

In a Feb. 20 Billboard Report, AEI Music Network Inc. was reported to have 700,000 customers. The correct number of customers is 70,000.

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The finalists for each category will be announced in Billboard's March 6th issue.

NOW SAVE THIS DATE – The awards ceremony, to be held at the Puck Building, NYC, is on March 18 from 6-9pm and will be hosted by World Famous artist LeRoy Neiman.

This promises to be one of the most prestigious and exciting events in the industry!

Call The Billie Awards Hot-line for ticket reservations and information,

212-536-5019.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Movie Rentals Rate Highly 66 Store Monitor: Video Presence At NARM..... 69
End Of Era For U.K. Trade Group 67 Warner 'Game' For Vid Release 73

PICTURE THIS™

By Seth Goldstein

ONE MORE TIME: A.C. Nielsen is taking another crack at expanding the collection and sales of home video data. A while back, Nielsen Home Video Index gave up its lengthy effort to convince the studios to purchase rental information generated by the newly installed peplemeters. Hollywood balked at the price.

Now, NHVI has shifted its focus to sell-through, offering data on how often and how many cassettes are bought. The cost, according to VP/product manager Paul Lindstrom, should be "relatively low" because video is part of a packaged-good analysis that has drawn clients from "five, 10, or 15 industries, not five, 10, or 15 companies." Nielsen has employed the service for two years in some 40,000 homes; participants wave a scanning wand over each purchase, transmitting UPC data to a hand-held computer that downloads its contents to a Nielsen mainframe.

Lindstrom hopes to take the concept to the studios this spring and to start providing analyses to clients later this year. The service spotlights consumer activity in the context of their overall purchases. But there's a chance it may not fly. "The data that I've seen so far has been pretty preliminary," Lindstrom cautions. "If it doesn't track well, we won't do it."

Nielsen, which tried and dropped a POS system similar to VideoScan in the early '80s, has returned to retail measurements courtesy of the Blockbuster-CBS "Hot Pix" program (Billboard, March 6). His job, says Lindstrom, will be to validate Blockbuster's own information on rental turns. "Our function isn't that major."

LOWER, LOWER: Rincon Children's Entertainment will knock a few more bucks off suggested list when it introduces a line of \$5.98 licensed product in July. Thus far, prices have been in the \$10-\$12 range, no different than the competition. "It's the reality of the world," says Rincon president Ralph King, who is looking for a small edge in a kid-vid market "absolutely flooded" with look-alike releases. Rincon is dubbing titles in high-speed SP.

King figures there are "so many
(Continued on page 68)

PPV Takes New Stab At Movies Older Features Could Be The Ticket

BY EARL PAIGE

LOS ANGELES—Pay-per-view, which has carved a niche in sport and music special events, is trying once again to do the same with movies. Studio release windows always give home video the edge on new releases, so PPV services have shifted their efforts to pricing of older features.

The change in direction was a pervasive theme at the annual Paul Kagan Seminar Feb. 17-18 at Ma Maison Sofitel Hotel here. Until recently, PPV ticket prices have remained high, averaging \$4.35 in 1992, down from \$4.48 in 1987, according to Kagan analysts Larry Gerbrandt and Bill Marchetti.

Moreover, Gerbrandt noted a new consumer survey study of 6,500 households that rated 50 products and services with poultry "as the best buy in the country, followed by video rentals." PPV ranks "dead last" behind hospital service. "People would rather go to the hospital than order a PPV," Gerbrandt added.



Awaiting Liftoff. Michael Jordan has his feet on the ground (almost), while CBS/Fox Video hopes to soar with sales of its latest paean to the basketball great. This one is called "Michael Jordan Air Time" and includes behind-the-scenes footage of his 1991-92 season with the Chicago Bulls and time spent with Dream Team-mates at the Summer Olympics in Barcelona.

One answer is to outprice the competition. Western Communications in Ventura County, Calif., for example, has pegged movies at \$2.95 with buy rates jumping from 60% to 97%.

The panel, however, suggested lower prices may not be the answer.

Eric Frankel, senior VP of marketing, pay TV, cable, and network features, for Warner Bros., said the fee discounts are another attempt to treat the symptoms rather than find a cure for the fundamental problems that have been "stalling" PPV. These include more logical scheduling, more operators willing to go up to three or more channels, and increases in addressable penetration.

"We can't even convince 70% of the cable industry to be addressable," he said.

Pushed by Gerbrandt to predict a price reduction, Frankel said that will depend on how rapidly multiple channels take off. That could make the difference.

"If the multichannel concept is employed, we will see prices go down. They will probably end up around \$3.50, and when I rent in New York at Blockbuster it costs me \$4.29... and, even in my wife's hometown outside Milwaukee, at Blockbuster it cost us at least \$3.29. I've never seen these \$1 rentals."

Indicating more familiarity with lower PPV prices were two panelists whose services are now promoting movies at 99 cents—Jim English, senior VP of programming at Viewer's Choice, and Hugh Panero, president of Request TV.

Studios "have agreed to 99-cent 'nevers,'" said English, referring to promotions aimed at viewers who have yet to purchase movies and one test at \$2.99 in 2 million homes. But he maintained studios generally are sticking to their minimums at \$2 and that cable operators are having to take more "out of their pockets" on such promotions.

English strongly disagreed with Kagan's scenario giving PPV a pricing edge: "Blockbuster is three nights for \$3, they're not \$4.50 and \$5, so if anything, we've got to go the other way." He commented, "The unknown to all of this" is whether budget PPV "gets anyone new to come in or do you just get the existing 30% user base buying more frequently." The latter is "not necessarily the answer at this point," English said.

At Request, Panero said price has been adjusted down from "\$4.95 to

\$3.95 so we can be more competitive with Blockbuster hoping volume makes up for the loss in revenue." Meanwhile, PPV has to change its strategy from defensive to offensive "to be more competitive with home video," said Panero. "We have to look at the video store offering lots of choice and lots of convenience."

The challenge is to prove "we offer more value" in competition with video stores that have delivered home entertainment for 12 years, according to Frankel. As yet, he charged, PPV does a poor job promoting itself.

Panero contrasted PPV and pay TV with services like HBO and Showtime enjoying "enormous amounts of advertising and promotional dollars that really don't exist right now in PPV," and asked whether it will "come out operator margin or studio margin or something they can do together. Everybody is very defensive. Studios have a problem because if they get too aggressive [in PPV] they take a lot of heat from home video, which is their

(Continued on next page)

Public Funding For Films Irks Mail Houses

BY SETH GOLDSTEIN

NEW YORK—Video mail-order houses, which survive on the sales of old movies in the public domain, have a beef. They claim they're losing access to titles that have been preserved with the help of public funds.

In testimony submitted to the National Film Preservation Board of the Library of Congress, which met Feb. 12 in Los Angeles, a group called the Committee for Film Preservation and Public Access said agreements meant to save thousands of features give the studios full control over their use. "At all archives, many films are preserved, stored, and cataloged with federal funds and no support from the copyright owner," according to the committee's 15-page statement. "Not only do the studios have exclusive access to the

(Continued on next page)

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Movie Viewers Prefer Rentals, Survey Says

LOS ANGELES—This is the kind of news independent retailers like to hear: Renting movies is rated the most enjoyable and most cost-effective way to watch them, according to a national survey released during the January Consumer Electronics Show in Las Vegas.

Rentals beat out other couch-potato favorites, including cable or direct-satellite delivery, commercial TV, theaters, cassette and laserdisc purchases, and PPV.

The survey, conducted Dec. 10-14, 1992, was commissioned by the Electronics Industries Assn. and based upon telephone responses from 1,000 adults. Some 36% of respondents picked rentals, followed

by cable/satellite (22%), TV (16%), theaters (16%), purchases (5%), and PPV (2%).

They were also asked to rate each method for its entertainment value compared with the money spent. Rentals, rated a good value by 65% of the sample, again came out on top. Purchases were second at 38%, one point ahead of theaters (37%), followed by cable premium services (32%) and PPV (9%).

EIA estimates 76% of families rent movies, up seven points from 69% in 1991. Of those who do rent, 69% said they borrow at least two cassettes a month. By contrast, only 37% of the sample make two or more theatrical trips a month.

JIM McCULLAUGH

PUBLIC FUNDING FOR FILMS IRKS MAIL HOUSES

(Continued from preceding page)

preservation material, but they receive all income from its exploitation."

The studios meter out titles on cassette to take advantage of "the VCR revolution, which has seen the release of the most popular classics for home viewing," said the committee. Its solution: "All public funding of film preservation should be contingent on eventual public access to the preserved films."

"We would like to see the subject brought up to the studios at some point," says Greg Luce, an unofficial committee spokesman, whose Sinister Cinema, Medford, Ore., has been a major mail-order source for PD titles. "It would be good to see the studios voluntarily step back. It would be a very noble gesture considering all the money the American public has put in." Luce claims the testimony got a sympathetic hearing from the Library of Congress' Winston Tabb, a board member.

At present, however, the LC is a sore spot, says journalist and film historian Ed Hulse. He complains about "an incredible boondoggle mentality. Huge amounts of public money go to the LC. This testimony is a wake-up call to these people." As one example, the National Endowment of the Arts has awarded more than \$13 million toward "film and video preservation activities," the committee noted.

It said the problem extends beyond taxpayer-supported preservation. "The copyright owners have shown every indication that once the 75-year copyright terms expire, they will prepare revised versions that qualify for new copyrights, and the originals will be withdrawn from circulation."

Exhibit A to the committee is the 1940 "Fantasia," which Disney has said will vanish forever once it prepares a new edition. "Public domain is not going to lead to the widespread availability of the great films," the committee argues. "Instead, it will be the cause of the disappearance of these motion pictures in their original versions." Paramount also collected criticism.

The committee lists seven movies Gary Cooper made for the studio from 1927-46 that have been preserved at public expense but "are currently unavailable to the public in their original or restored form." Titles include some well-known releases, such as "A Farewell To Arms," "Meet John Doe," and "For Whom The Bell Tolls" as well as the early "Children Of Divorce" and "One Sunday Afternoon."

Columbia Pictures, it notes, bought up many libraries for TV distribution. Most of the their contents "are already in the public domain," but "[b]eing preserved with Federal funds, these are orphan films." Warner Bros. and Turner Entertainment, which owns the RKO Pictures library, were also criticized for limiting access.

NEW STAB AT MOVIES

(Continued from preceding page)

biggest client."

And cable operators who push get heat from HBO and Showtime. "It's a very tough business," he said.

Stephen Rockabrand, VP of pay TV and ancillary markets at Paramount Pictures, told the audience his studio is the only one as yet with variable pricing for PPV. He wondered how operators can charge "\$4.95 for a movie that grossed \$3 million and the same price for one grossing \$120 million."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	4	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
2	2	3	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
3	5	2	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
4	3	5	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
5	7	3	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
6	26	2	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
7	6	10	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
8	4	9	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
9	8	14	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
10	9	8	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
11	11	6	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
12	10	5	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
13	12	13	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
14	13	5	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
15	14	16	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
16	15	12	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
17	22	21	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
18	19	15	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
19	20	10	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
20	16	9	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
21	18	9	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
22	17	5	MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin	1992	PG-13
23	21	19	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
24	23	2	THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz	1992	R
25	NEW ▶		SOUTH CENTRAL	Warner Bros. Inc. Warner Home Video 12594	Glenn Plummer	1992	R
26	25	2	STEPHEN KING'S IT	Warner Bros. Inc. Warner Home Video 12198	Richard Thomas John Ritter	1990	NR
27	24	7	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
28	30	5	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer	1992	R
29	38	3	WHERE ANGELS FEAR TO TREAD	New Line Home Video Columbia TriStar Home Video 75703	Helena Bonham Carter Judy Davis	1992	PG
30	28	7	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
31	NEW ▶		COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
32	36	16	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
33	NEW ▶		HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
34	32	18	THE CUTTING EDGE	MGM/UA Home Video M902315	D. B. Sweeney Moira Kelly	1992	PG
35	39	18	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
36	NEW ▶		SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
37	29	2	MOM AND DAD SAVE THE WORLD	HBO Video 90743	Teri Garr Jeffrey Jones	1992	PG
38	31	6	WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
39	NEW ▶		ALIEN INTRUDER	PM Home Video 232	Maxwell Caulfield Tracy Scoggins	1992	R
40	35	12	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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U.K. High Court Lays Vid Trade Group To Rest

LONDON—The Video Trade Assn., at one time the only retail body for independent stores in the U.K., has been laid to rest in the Companies Court of the High Court of Justice, which granted a Custom and Excise petition to close the association for failing to pay a 25,000 pound (about \$37,500) value-added tax bill.

Alarm bells were rung in May 1992 when the VTA had to resign its seat on the Video Standards Council for being unable to pay its 10,000 pound (\$15,000) subscription.

The VTA, operational for 10 years, was particularly effective in providing legal assistance for independent stores during the "nasties witch hunt" of the mid-'80s, when police raids on video stores and court proceedings were being carried out with shop owners in the dark.

Since the Video Recordings Act of 1984 and the introduction of the Assn. of Video Retailers—a new body, helmed by active video store owners—membership of the VTA dwindled. A licensing deal with computer games manufacturer Sega, which tied rentals to VTA membership, wasn't sufficient to keep the association alive.

PETER DEAN



Hog Wild. David Crosby poses with a vintage road warrior in Cabin Fever Entertainment's hog homage, "Harley Davidson: The American Motorcycle." He's one of several celebrities, including Peter Fonda of "Easy Rider" fame, featured on the tape.

DIRECTOR'S CUT!
Additions: 23 Minutes of Previously Unseen Footage!

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Faith No More, "Video Croissant," Warner Reprise Video, 45 minutes, \$16.98. The fluffy pastry pictured on the cover art isn't the only thing that's tasty about this second longform offering from Faith No More. A handful of videoclips from songs spanning the alternative act's burgeoning career—from the multiplatinum "The Real Thing" to the latest album, "Angel Dust"—are sprinkled with interview segments from MTV and live footage from a concert in Brazil. For the perfect side dish, sample FNM's new EP on Slash/Reprise/WB.

CATHERINE APPLEFELD



Brecker Brothers, "Return Of The Brecker Brothers," GRP Video (212-245-7033), 60 minutes, \$19.98. Lensed by Larry Jordan, who has made quite a name for himself as the electricity behind John Mellencamp's and Mariah Carey's "Unplugged" and Bruce Springsteen's "Plugged" projects, this live-performance video finds Brecker Brothers Michael and Randy in exquisite form. A theater in the Olympic city of Barcelona is the setting for the signature jazz/funk-spiced musical selections featured here, which also can be found on the act's companion album. Backed by an able band that includes Dennis Chambers and Mike Stern, the Breckers sweep through such highlights as the Grammy-nominated "Above And Below," "Song For Barry," and "Inside Out." Casual interviews round out the proceedings. All in all, a very welcome return.

C.A.

CHILDREN'S

"Winter Wolf," Miramar Productions/BMG Video (206-284-4700), 30 minutes, \$14.98. Third release in Miramar/BMG's fabulous Legends series is a touching and educational tale of how people can learn to love and respect creatures of the wild—and each other—rather than loathe them. Young Callie, who is half Native American, is the first to spot a pack of wolves on the outskirts of the Pacific Northwest town where she lives. Despite hearing skepticism from the town's farmers, who want to trap the wolves and drive them away, Callie talks to a preservationist who explains that these wolves are the first to come back to the area in more than 50 years. And a chat with her

grandmother reveals the important role wolves play in her Native American heritage. Filmed in Roslyn, Wash., home to television series "Northern Exposure," this story offers beautiful footage of wolves filmed in the wild and an equally beautiful message.

C.A.

"Bump: My First Video," Strand, 30 minutes, \$9.98. Best of Strand's "British Invasion" is this excellent animation for the very young. Bump, an elephant with perennially bandaged head, faces six little problems—backward-growing flowers, a river monster, how to catch a cloud, etc.—with a little help from his friends. And their solutions are so sweet, silly, and ultimately sensible that they could live in the Hundred Acre Woods. Perfectly designed for little ones in art, language, and music, "Bump" holds appeal for adults as well in its special sense of humor. Also a lot of fun and educational is "Mr. Men In The Great Alphabet Hunt." Beware, however, of the Roald Dahl releases—"Dirty Beasts" has animals eating children and "chewing the pieces nice and slow," and "Revolt Rhymes" is even worse, with such unconscionable images as a child beating and Little Red Riding Hood holding a handgun.

CATHERINE CELLA



"Thomas, Percy And The Dragon & Other Stories," Strand Video, 37 minutes, \$12.98. Has Thomas run out of steam? In this, the tank engine's eighth release, most of the stories are slight or muddled. The title animation is a happy exception, with Thomas taking on a mysterious load at the harbor and Percy learning we're all afraid at some time. "A Scarf For Percy" also delights with snow scenes and slapstick sure to tickle young funny bones. Diehard Thomas fans should still enjoy the tape. New fans would be better off with any earlier releases—especially "James Learns A Lesson," "Thomas Gets Bumped," and the premiere, "Thomas Gets Tricked."

C.C.

"The Banana Slugs String Band," Split Image, 37 minutes, \$16.95. Mother Earth has a new ally on video with this concert-cum-music-video tape from the "Slugs." Like their natural

counterparts, the band is surrounded by redwoods on stage. And by tape's end, they become trees as they exhort their young audience to sing and dance "I'm A Tree." Other songs extol marshlands as ducks go "Butts Up" to eat, tide pools in a colorful on-location music vid, and the food chain in "Dirt Made My Lunch." Composed of former science teachers, the band knows the best education is entertaining. So it serves up its eco message in upbeat, clap-along tunes. The kids on video are having fun—so should kids viewing the tape at home or in school.

C.C.

HEALTH/FITNESS

"Christy Lane's Sweating To Country Vol. 1," Let's Do It Productions/Simitar Entertainment, 40 minutes, \$9.95.



Those who choose to participate in this thorough workout will heave an early sigh of relief upon discovering that aerobicizer Christy Lane is, in fact, not clad in the miniskirt and cowboy boots pictured on the cover while leading her class. The proceedings, however, are country through and through—from the twangy-tinged Kelly Hughes Band perched on a balcony behind exercise class to the cutoff shorts and belts worn by participants to the incorporation of fun line dances such as the Achy Breaky into the routine. Lane proves an adept motivator, coaxing and cheering her following through the dance portion and the floor exercises that round off the program.

C.A.

DOCUMENTARY

"Pole To Pole," A&E Home Video, 400 minutes, \$69.95. This rugged, four-volume adventure takes comic writer/actor Michael Palin from the North Pole, south along longitude 30 degrees east, to the South Pole. The viewer is treated to an array of cultures, temperatures, and scenery, as well as Palin's unique brand of wit and humor. This unusual journey lasted more than five months, covering more than 23,000 miles and passing through 17 countries. In volume one, the expedition begins at the North Pole, and continues through Russia. Volume two takes the team to Greece, through Cyprus, and

on to the most dangerous trip thus far—2,000 miles of the Nile river. Volume three finds Palin on the trail to Nairobi, across the Equator, and into Africa. In volume four, Palin must reach Cape Town by a certain time in order to catch the once-a-year boat to Antarctica. This handsomely packaged program will appeal to a wide audience, and is perfect for gift-giving or collecting.

MARC GIAQUINTO

MADE-FOR-TV

"The Twilight Zone: Volume 13 and 14," CBS Video, 50 minutes each, \$12.98 each. Best-known of the four 1959-62 "Twilight Zone" installments featured in latest pair of two-episode tapes is "The Hitch-Hiker," from 1960, starring Inger Stevens. Driving cross-country too fast for her own good, a N.Y. department store buyer experiences—as series host/creator Rod Serling intones—"a minor incident on Highway 11 in Pennsylvania perhaps to be filed under accidents you walk away from." Perhaps not. Indelibly fearful story is paired with another memorable gripper, "The Sixteen Millimeter Shrine," with Ida Lupino as an aging movie queen unable to quit the "blank tomb of an empty projection screen." Both segments of Vol. 14 take place in past eras and involve chilling coffin-side encounters, as well as familiar faces like Lee Marvin and Edgar Buchanan.

JIM BESSMAN

INSTRUCTIONAL

"Love-N-Giggles: Fun Under One," IHAI Inc. (800-TICKLE-U), 30 minutes, \$19.99.



Created by a new mom of triplets, this video is billed as "your at-home play class." About a dozen mini-activities are set to songs and rhymes for parent-infant pairs to do together. Best cuts are the title dance-along tune, "The Wheels On The Bus," with its built-in movement fun, and "Peas, Please, And More Bananas," a muse video to give baby a break midway. While some production elements could be improved, "Fun Under One" well fills a void in parenting videos. Whereas most focus on infant care, safety, and development, this video shows new parents how to play with their babies. And play, of course, is as developmental and bond-enhancing as it is fun. A great way to help parents take their first step, tape also comes with songsheet and Giggieball.

C.C.

Billboard.

FOR WEEK ENDING MARCH 13, 1993

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	15	A YEAR AND A HALF IN THE LIFE OF METALLICA Elektra Entertainment 40148	Metallica	LF	34.98
2	8	27	UNPLUGGED Warner Reprise Video 38311	Eric Clapton	LF	19.98
3	3	9	USE YOUR ILLUSION: PARTS I & II Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
4	7	15	LIVE PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
5	16	5	CEREAL KILLER Zoo Records BMG Video 11036	Green Jello	LF	16.98
6	5	19	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
7	4	27	X-TREME CLOSE-UP PolyGram Video 440085395-3	Kiss	LF	19.95
8	RE-ENTRY		MOONWALKER Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
9	6	37	THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF	24.98
10	2	13	THIS IS MICHAEL BOLTON SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
11	9	17	BEYOND THE MIND'S EYE Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
12	12	3	POP-THE FIRST 20 HITS Warner Reprise Video 3-38343	Erasure	LF	19.98
13	24	9	USE YOUR ILLUSION: PART I Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	LF	19.98
14	20	9	THE COMPLETE PICTURE Warner Reprise Video 3-38330	The Smiths	LF	19.98
15	10	9	PLUGGED SMV Enterprises 19V-49162	Bruce Springsteen	LF	19.98
16	NEW		THE LOVE BONE EARTH AFFAIR PolyGram Video	Mother Love Bone	LF	14.95
17	17	17	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
18	13	15	BUILDING EMPIRES EMI Home Video 33153	Queensryche	LF	19.98
19	21	3	VIDEO CROISSANT Warner Reprise Video 3-38323	Faith No More	LF	16.98
20	15	21	OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
21	11	15	LIVE FROM RADIO CITY MUSIC HALL SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98
22	28	3	WELCOME BACK Strand Home Video 8121	Emerson, Lake & Palmer	LF	14.98
23	22	9	USE YOUR ILLUSION: PART II Geffen Video Uni Dist. Corp. 39522	Guns N' Roses	LF	19.98
24	19	29	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
25	14	13	A YEAR AND A HALF: VOL. 2 Elektra Entertainment 40147	Metallica	LF	19.98
26	23	5	NIGG4Z4LIFE Priority Video 50520	N.W.A	LF	19.98
27	NEW		LIVE: RIGHT HERE, RIGHT NOW Warner Reprise Video 3-38290	Van Halen	LF	29.98
28	NEW		THE JULIET LETTERS Warner Reprise Video 3-38340	Elvis Costello & The Brodsky Quartet	LF	19.98
29	27	13	FOUNDATIONS FORUM '91: A WEEKEND IN HELL A&M Video PolyGram Video 4400895573	Various Artists	LF	14.95
30	30	21	TIME WILL TELL PolyGram Video 440084059-3	Bob Marley	LF	19.95

© RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

PICTURE THIS

(Continued from page 65)

duplicators, [that] their prices can be a little flexible," which could translate to \$1.25 per finished cassette. Nevertheless, he adds, "We're not going to make a hell of a lot of money." Shipments are pegged at about 100,000 tapes a month.

PENNEY'S FROM HEAVEN: J.C. Penney has selected three children's labels for its chain—and one of them isn't Disney, according to trade sources.

The winners: **Random House's** "Sesame Street," **Lyons Group's** "Barney," and **Strand Home Video's**

"Thomas The Tank Engine & Friends," created by **Britt Allcroft**. Disney was passed over, we're told, largely because its availability on the market has cut margins to the vanishing point. Penney, which tested "Thomas" all last year, began taking the Strand line in March.

Strand considers the deal worth "an order of magnitude" in sales, which showed a three-fold increase in 1992. Penney will have ample time to exploit the "Thomas" catalog since Strand plans to add just one new title in 1993 to the eight currently available.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

VIDEO PEOPLE

Michael Olivieri is named executive VP of Fox Lorber Associates and GM of its home video division. Olivieri, out of the business for several years, had been founder and president of Forum Home Video after serving as sales and marketing VP at Vestron Video.

Brian Wood, senior VP of Columbia House Video, is one of four honorees of the 1993 Vision Fund of America annual awards banquet, May 6 in New York. The others: **Atushi (Herb) Matsumoto**, president of Maxell Corp. of America, and **Alex Geisler** and **Herbert Bass**, co-chairmen of the board of Unitel Video.



WEINSTEIN

Martin Weinstein, formerly of Turner Home Entertainment, is named executive VP of GoodTimes Home Video's new rental venture.

Philip Kent is appointed to the newly created position of president of Turner Home Entertainment, which includes home video, publishing, licensing and merchandising, and new media.

Thomas Hawkins is named VP/general counsel, Blockbuster Entertainment.

Appointments at Academy Entertainment: **Brian Kandler** to VP of acquisitions and business affairs; **Susan Luksik** to executive director; and **David Bryant** to director of operations.

Gene Moriarty joins The Maier Group as sales VP, a new post. **Steven Bulzoni** is appointed national key accounts manager.

Jay Barack is named regional video director in Burbank, Calif., for Uni Distribution, succeeding **Barbara Schmitt**, now based in Atlanta.

Steven Jarmus is promoted to senior VP, international, and **David Shiba** to senior VP of finance at MCA Home Entertainment Group. **Evan Fong** is advanced to publicity director, MCA/Universal Home Video.

Retailers Rethink NARM/VSDA Split

VIDEO AT NARM: Audio and video still seem to be coming together, despite the 2-year-old separation of the **National Assn. of Recording Merchandisers** and **Video Software Dealers Assn.**

VSDA was sponsored by NARM since its 1982 inception, and later became affiliated with it by way of sharing administrative staff and headquarters in Marlton, N.J.

Now, there's renewed speculation about the relationship between the two groups, sparked by the decision to hold the VSDA spring board conclave immediately prior to NARM's March 6-9 meet at the Marriott Orlando World Center in Florida.

VSDA had no such presence last year in New Orleans or in 1991 in San Francisco. During that period, VSDA hired its first executive VP to head the administrative staff, severed its relationship with NARM, and moved into its own quarters in Moorestown, N.J.

Why the appearance in Orlando? "It's pure coincidence," says one VSDA director. "We were looking for a warm site, not New York or Chicago. Our spring meeting is the only one where spouses are invited, though this is not paid for by VSDA. So we wanted a vacation-type site."

Even the Philadelphia area was

discussed as a venue, because of the proximity of VSDA's administrative office. Meanwhile, VSDA is still attempting to iron out the details of its recently announced move to Los Angeles.

"If NARM figured in at all, it came down to whether our meeting would be the first of March or late March," says the board source. "Be-

STORE MONITOR

by Earl Paige

cause some of our directors do have to attend NARM, we made it right before their convention. We are not holding any joint meeting with the NARM board. There is no official joint business."

Some speculators contend that NARM is gaining in video presence because of the enormous role its members have in sell-through. Moreover, audio and video confluence is dictated by moves such as **Blockbuster's** acquisition of **The Music Plus** and **Sound Warehouse**.

Still more convergence is seen in music chains' developments of sell-

through video wings, such as **Musicland Group's Suncoast Motion Picture Co.** and the **Saturday Matinee** division of **Trans World Music**.

For the first time, three directors at NARM, including retiring president **Arnie Bernstein**, work at companies that have VSDA board members—**Musieland**, **Blockbuster**, and **Handleman Co.** (Bernstein, in an interview elsewhere in this issue, speaks to the growing influence of video at NARM).

One source at a NARM-member company, who doubts the two groups will meld, sees the split along sell-through and rental lines. "Las Vegas is the rental show; we don't even attend," says this buyer from a large music-oriented chain, describing VSDA's annual conclave.

This line of thought is strengthened by the decline of rental at some combo chains. Musieland recently closed down a rental operation it has maintained in West Coast stores since 1986.

"I don't buy all this remerger talk, of it all becoming one trade group again, or of any kind of split like rental and sales," says another source. "Take out the seven or so big sell-through titles, 'Beauty And The Beast,' and so forth. These are the

(Continued on page 73)

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	18	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	16	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	47	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
4	4	21	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	10	3	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
6	7	22	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
7	6	6	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
8	5	4	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
9	8	5	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
10	11	14	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
11	NEW ▶		SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
12	13	4	BARNEY IN CONCERT	The Lyon's Group	Various Artists	1992	NR	14.95
13	12	11	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
14	14	6	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
15	9	92	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
16	19	19	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
17	17	32	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
18	RE-ENTRY		HOW GREEN WAS MY VALLEY	FoxVideo 1037	Maureen O'Hara Walter Pidgeon	1941	NR	19.98
19	18	23	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
20	25	2	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyon's Group	Various Artists	1992	NR	14.95
21	20	6	PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
22	24	22	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
23	21	36	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
24	26	19	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
25	15	14	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
26	39	3	GENTLEMEN'S AGREEMENT	FoxVideo 1077	Gregory Peck Dorothy McGuire	1947	NR	19.98
27	16	4	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
28	34	94	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
29	22	23	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
30	RE-ENTRY		ROCK WITH BARNEY	The Lyon's Group	Animated	1992	NR	14.95
31	NEW ▶		COTTON COMES TO HARLEM	MGM/UA Home Video 203079	Godfrey Cambridge Raymond St. Jacques	1970	R	14.95
32	27	64	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
33	40	3	BARNEY GOES TO SCHOOL	The Lyon's Group	Various Artists	1992	NR	14.95
34	NEW ▶		GREEN JELLO: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jello	1993	NR	16.98
35	29	26	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
36	23	2	THE GREAT MUPPET CAPER	Walt Disney Home Video	The Muppets	1981	G	22.99
37	32	29	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
38	36	16	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
39	NEW ▶		ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99
40	RE-ENTRY		PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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Prebook: March 30
NAAD: April 23

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6 Titles Join Criterion Collection; 'Vegas,' 'Trespass' Enter

A FEW GOOD DISCS: Voyager will launch Criterion Collection special editions of six notable Hollywood films day-and-date with their regular tape and disc releases.

Due in May is Robert Redford's "A River Runs Through It" (widescreen, CLV/CAV, extras, \$99.95), with director Redford's commentary on one track. "A Few Good Men" (wide, CLV/CAV, \$99.95), Louis Malle's "Damage" (wide, \$49.95), Francis Ford Coppola's "Bram Stoker's Dracula" (wide, CAV, extras, \$124.95), and James Ivory's "Howard's End" (wide, CLV/CAV, \$99.95) are all set for June.

Coming this month: the much-anti-

ipated expanded version of Robert Altman's "The Player" (wide, CLV/CAV, \$99.95), with audio commentary by Altman, interviews with 20 screenwriters, and various deleted celebrity cameos.

IMAGE is releasing "Honeymoon In Vegas" with Nicolas Cage (\$34.99) this spring, along with the following \$39.99 titles: Alan Pakula's "Consenting Adults" with Kevin Kline and Mary Elizabeth Mastrantonio, "Mr. Saturday Night" with Billy Crystal, the acclaimed "Mediterraneo," and the regular edition of "The Player."

MCA will bow the Walter Hill action tale "Trespass" (wide or pan-scan, \$34.98) May 12. William Sadler, Bill Paxton, Ice T, and Ice Cube make up the inharmonious mixture of greedy gold hunters and urban crime lords. Also set for late spring are "The Public Eye" (wide or pan-scan, \$34.98) with Joe Pesci as a pesky tabloid photographer; "Dr. Giggles" (wide or pan-scan, \$34.98); "Winning" (1969, wide, \$39.98) with Paul Newman; "Brides Of Dracula" (1960, \$34.98) with Peter Cushing; the Dashiell Hammett thriller "The Glass Key" (1942, side 2 CAV, \$34.98) with Alan Ladd and Veronica Lake; and Don Knotts' "The Shakiest



by Chris McGowan

Gun In The West" (1967, wide, \$34.98).

WARNER REPRISÉ has just released two new pop laserdiscs: "Chicago: And The Band Played On" (\$29.98) and "Van Halen Live: Right Here, Right Now" (\$34.98). Due in March are "Elvis Costello And The Brodsky Quartet: The Juliet Letters" (\$29.98) and "Ray Charles: The Genius Of Soul" (\$29.98).

IMAGE reported a loss for the third quarter that ended Dec. 31. Its net sales for that period were \$16.6 million, with a net loss of \$876,000, as compared with sales of \$19.5 million and a net income of \$861,000 in the same quarter a year ago. Net sales for the nine months ended Dec. 31 were \$43.3 million, as compared with \$42.1 million for the same period in 1991.

MULTIMEDIA NEWS: Sega has about a dozen titles now available for its Sega CD player, which has achieved impressive sales since launching last November (Billboard, Jan. 16). "Make My Video: Marky Mark And The Funky Bunch" (\$64.99) gives fans a chance to create music videos for three Marky Mark songs, using assorted running footage and abundant special effects. And "Night Trap" (\$59.99) is an interactive live-action title that resembles a combination of suspense game and slumber party.

PLAYBOY ON DISC: Image recently bowed "Playboy: The Best Of Sexy Lingerie" and "Playboy: The Best Of Wet & Wild." Each title is \$29.99 and in the CAV format, which allows viewers to watch the programs at different speeds or frame-by-frame. In addition, these single-disc releases

have been packaged in gatefold covers, with centerfold photos of the models inside.

PIONEER ARTISTS has launched "Guns N' Roses: Use Your Illusion I & II" (four sides, 180 mins., \$39.95), which features the band in concert in Tokyo in 1992. For music of a more mellow sort, A*Vision offers "Elton John: Live World Tour 1992" (\$29.98), in which the singer/songwriter performs his greatest hits in Barcelona.

POLYGRAM has two \$29.95 discs for football fans: "Most Memorable Moments In Super Bowl History," with 52 minutes of highlights ranging from Joe Namath to Joe Montana, and "NFL Rocks," which has 44 minutes of action choreographed to tunes by Bon Jovi, Elton John, and Robert Palmer.

COLLECTOR'S CORNER: The Pioneer Special Edition boxed set of "Rambling Rose" (1991, wide, side 3 CAV, extras, \$74.95) is a splendid deluxe presentation of the Martha Coolidge film, which features Laura Dern, Robert Duvall, Diane Ladd, and John Heard. Director Coolidge's running commentary about the movie can be heard on an audio track.

Columbia TriStar's special edition of "A League Of Their Own" (wide, extras, \$49.95) showcases Penny Marshall's baseball saga, which stars Tom Hanks, Geena Davis, and Madonna; the disc includes the 30-minute PBS documentary that inspired the movie. In Columbia TriStar's widescreen edition of "The Waterdance" (\$34.98), Eric Stoltz, Wesley Snipes, and William Forsythe are three paraplegics struggling to recover, and resume their lives.

Image has two new deluxe laser editions. The two-headed Pushmi-Pullyu can be found in the beloved film musical "Dr. Dolittle" (1966, wide, \$69.98), which is based on the Hugh Lofting book, stars Rex Harrison, and has music by Leslie Bricusse, and choreogra-

(Continued on next page)

Billboard®

FOR WEEK ENDING MARCH 13, 1993

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
1	NEW ▶		A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	39.95
2	NEW ▶		DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 41279	Meryl Streep Goldie Hawn	34.98
3	4	3	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51438	Bridget Fonda Jennifer Jason Leigh	34.95
4	2	9	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	29.98
5	7	3	RAISING CAIN	Universal City Studios MCA/Universal Home Video 41285	John Lithgow Lolita Davidovich	34.98
6	3	7	SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	29.98
7	1	13	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	34.95
8	5	19	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	39.95
9	11	7	MONTY PYTHON AND THE HOLY GRAIL	Criterion Collection 1311	John Cleese	49.98
10	22	3	MO' MONEY	Columbia TriStar Home Video 51316	Damon Wayans	34.95
11	6	9	BOOMERANG	Paramount Pictures Pioneer LDCA, Inc. 32717	Eddie Murphy Robin Givens	34.95
12	8	9	ALIEN 3	FoxVideo Image Entertainment 5593	Sigourney Weaver Charles Dutton	39.98
13	13	63	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	29.95
14	RE-ENTRY		JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 35574	Kevin Costner	149.98
15	9	9	THE ROCKY HORROR PICTURE SHOW	FoxVideo Image Entertainment 1974	Tim Curry Richard O'Brien	39.98
16	12	3	DIGGSTOWN	MGM/UA Home Video Pioneer LDCA, Inc. ML102692	James Woods Louis Gossett Jr.	29.98
17	10	9	UNIVERSAL SOLDIER	Carolco Home Video Pioneer LDCA, Inc. LD69032	Jean-Claude van Damme	34.95
18	24	23	SCARFACE ▲	Universal City Studios MCA/Universal Home Video 41473	Al Pacino	39.98
19	RE-ENTRY		MY COUSIN VINNY	FoxVideo Image Entertainment 1876	Joe Pesci Marisa Tomei	39.98
20	NEW ▶		LOONEY TUNES AFTER DARK	Warner Bros. Inc. Warner Home Video 12585	Animated	34.98
21	NEW ▶		LOONEY TUNES CURTAIN CALLS	Warner Bros. Inc. Warner Home Video 12586	Animated	34.98
22	15	19	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	39.98
23	17	9	HOUSESITTER	Universal City Studios MCA/Universal Home Video 41280	Steve Martin Goldie Hawn	34.98
24	14	15	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	34.98
25	18	57	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	24.95

♦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.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Falling Down (Warner Bros.)	8,724,452	1,220 7,151	8,724,452
2	Groundhog Day (Columbia)	7,607,615	1,742 4,367	36,368,890
3	Homeward Bound (Buena Vista)	5,949,729	1,798 3,309	23,585,467
4	The Crying Game (Miramax)	4,917,120	985 4,992	28,034,360
5	Sommersby (Warner Bros.)	4,142,931	1,762 2,351	33,498,962
6	Aladdin (Buena Vista)	3,879,296	1,717 2,259	184,200,162
7	Untamed Heart (MGM)	2,617,683	1,123 2,331	11,089,737
8	Scent of A Woman (Universal)	2,489,760	1,248 1,995	45,017,039
9	Army of Darkness (Universal)	2,274,285	1,391 1,635	7,800,345
10	A Few Good Men (Columbia)	1,922,151	1,278 1,504	129,462,655

Warner's Tears Of Joy Studio Nabs 'Crying Game' Vid

■ BY SETH GOLDSTEIN

NEW YORK—Warner Home Video should be "Crying" all the way to the bank this year (Billboard, March 6).

It reportedly has acquired cassette rights to "The Crying Game," the Miramax feature that received six Academy Award nominations, including best actor, supporting actor, and director. In addition, another Miramax nominee, "Passion Fish," is thought to be going to Columbia TriStar Home Video.

"The Crying Game" is part of a package of eight Miramax titles that had gone begging until the movie registered as a critical and commercial success. One reason was the price tag: Miramax is said to have opened bidding for "The Crying Game" alone at \$4 million. Warner, which should rack

up rental sales of several hundred thousand cassettes for Oscar favorite "The Unforgiven," wouldn't comment on the deal, and Miramax executives were unavailable at deadline.

The Miramax title won't reach the same level as the Clint Eastwood western, but the numbers should total a respectable 125,000-150,000 units, worth about \$8 million wholesale, according to sources. "The Crying Game" could get a further boost from the release of Boy George's rendition of the title song from the soundtrack on SBK Records.

Warner is among the few studios without ties to the independent producer, which has released through HBO Video, Paramount, and Disney. "Miramax has exclusive deals with everyone," one home video executive says wryly.

STORE MONITOR

(Continued from page 69)

heavily advertised mass-merchandise-type titles. If you look at sell-through without these kinds of big titles, then it's a specialty business, very broad selection, more like the VSDA membership."

S&S SHAPES UP: Sight & Sound Distributors is encouraging video specialty retailers to emphasize sell-through. Lynn Petersen, public relations coordinator, points to a fitness product promotion under way as an example.

The wholesaler's Marquee member stores will feature an offer to consumers of a free three-month subscription to Shape magazine upon purchase of any of 12 titles in the promotion.

KEEPING PACE: S&S isn't the only wholesaler finding exercise videos hot. ETD at its Denver Branch hosted Jennie Garth, television star and new entry into the fitness video market, along with 3,000 enthusiastic fans at a King Sooper store and another 1,000 at a Pace outlet.

According to Ted Sarandos, branch manager, authorities were skeptical at first about beefing up security. "In Arvada [Colo.], they have this funny law: No uniformed security unless it's the police," says Sarandos.

"I tried to explain that Garth drew 1,700 on a stormy Saturday over in L.A. at a Music Plus, and that's Hollywood, kind of jaded when it

comes to this sort of thing. So as it drew near time for the event, they had to get the fire department and everybody, finally about 27 officers."

In-store events for wholesale club outlets are now part of the expanding sell-through market, says Karla Kent, buyer for the 117-store Pace web. "We had Jennie appear in the back of the warehouse portion and worked people around the sides, out of the high traffic aisles," Kent notes.

"We didn't advertise it at all, but [top 40] KS104 had it on the air all week with a 'Beverly Hills, 90210' jacket giveaway that ETD helped set up," says Kent. Pace sold the \$19.98 list title at \$11.49.

IT'S IN THE BOOK: The Audio Publishers Assn. counts among its friends and boosters the VSDA and the many video outlets handling books on tape, according to Beth Baxter, editor of the trade group's newsletter. "A year ago, we walked the show in Las Vegas, but this time we will have an exhibit," says Baxter, also an executive with Buckingham Classics.

New exposure for audio books is very much in APA's plans. The association made its first exhibit recently at the Winter Consumer Electronics Show and will have more presence at NARM, too.

That audio books are a relatively new phenomenon is seen in recent

LASER SCANS

(Continued from preceding page)

phy by Herbert Ross. Meanwhile, "Invaders From Mars" (1953, side 2 CAV, extras, \$49.99) is William Menzies' tale of a Martian invasion of a small American town. The disc includes an alternate ending, alternate footage, and production stills.

Voyager's "The Burmese Harp" (1956, \$49.95), directed by Kon Ichikawa, was one of the noteworthy Japanese films of the '50s that brought world attention to that country's cinema. At the end of World War II, a Japanese corporal in Burma undertakes a solitary spiritual journey that

leads him to renounce militarism and his past.

Don't miss Image's "Pathfinder" (1988, \$39.99), a superb and vivid adventure film set in the icy snowscapes of Lapland. One quibble: it should have been letterboxed. Image's "Stranger Among Us" (wide, \$39.99) does have its original aspect ratio, but that's not enough to make this curious Sidney Lumet detective story work. The setting of a Hassidic community is fascinating, but Melanie Griffith is totally miscast as a tough-talking cop.

U.K. Vid Rental Sees Silver Lining

■ BY PETER DEAN

LONDON—The decline in the U.K.'s video rental habit is only marginal and not as apocalyptic as some observers suggest, according to the annual Consumer Monitor report commissioned by the British Videogram Assn. In fact, satellite reception, although still the main threat to video in the U.K., appears to have reached a plateau.

The figures show 36% of adults owning a VCR borrow less frequently than they did a year ago, compared with 21% who rent more often. About 5% no longer rent. The market consists of 29.86 million people, of which 26.69 million are adult renters. More than 80% rent cassettes at an average rate of 2.89 times a month. Teenagers rent

more videos than does any other age group. The 16-19-year-old cohort borrows at a rate of 3.28 times a month.

Those who have upped their

Consumers cite word of mouth, trailers as influences in title selection

renting frequency have done so because of "poor quality of TV," a better selection of films available to rent, and increasing access to a VCR, according to the BVA. All the renting age groups use their recorders for time-shifting TV pro-

grams three times more than they use them to view rental tapes.

Choosing a title within the store is most influenced by trailers on other tapes and favorable word-of-mouth. Thirty-one percent enter the store with a specific release in mind, but only 8% of respondents were able to rent a title of their choice the last time they tried.

There's room for improvement in educating the public about release windows, the report suggests. Less than half of the survey sample understand that movies arrive on cassette before they're screened via satellite, which has leapt from 14% to 23% of VCR households. Even heavy renters, it was found, are confused about order of appearance.

APA statistics. Of 33 member publishers, 18 started operations in the late '80s, three began in 1990, and three more in 1991. There are 14 non-voting affiliates, as well, and a continuing product flow is assured. APA estimates 1,400 titles were planned for 1992, adding to the 10,000 already available from member firms. The trend toward unabridged versions, making for larger editions and more tapes, seems assured.

RENTAL REVOLUTION: More video outlets are extending rental periods for catalog, according to reports drifting out of the Laennec Group meeting Feb. 21 and 22 in Denver. One price plan is the so-called "555" scheme, "five movies for \$5 for five days," says Herb Wiener, among the more prominent video industry attendees.

According to Wiener and others, the two-day conclave spent hours sharing concepts and ideas. "It was small enough so that you didn't have to break up into groups," says Tom Warren, owner of Video Hut in North Carolina, another attendee.

Warren, however, doesn't favor rental plans that lower the perceived value of the service. "It's all we can do to keep our price up now. How do you explain these discounts to the customer?" Warren points especially to the Music Plus 49-cent rentals on the West Coast. Tower Video has also advertised selected rentals at 49 cents.

"I would much rather see a rebate-type plan along the lines of car manufacturers. Or rent two and get one free. That way, the value is not lowered in the customer's perception," Warren contends.

However, Wiener, co-owner of Home Video Plus Music/Discount Entertainment in Texas, says customers have always understood the concept of midweek bargain rates designed to increase traffic. Wiener says the \$5 plan is a way "to move catalog that just sits there week in and week out, earning no money whatsoever."

As for Laennec Group, Wiener says the organization spawned gossip, be-

cause four VSDA board members attended. "It's nothing even remotely near competing with VSDA—it's another concept," he notes. Wiener says at one point there was a spirited debate about Rentrak, the rental revenue-sharing plan. "A lot of things like this came up that you would never get into at a VSDA meeting."

A total of 53 attendees from 29 video stores and chains attended. Attendance was spread geographically, too, from Warren on the East Coast to Jim Salzer, another prominent VSDA, leader from Ventura, Calif.

PIRACY PUSH: Raids and seizures across Texas and in Puerto Rico highlighted recent Motion Picture Assn. of America anti-piracy operations. Two Saginaw, Texas, sites were D&K Video, 1029 Saginaw Blvd., and K&K Video, 101 E. McLeroy. In Dallas, Inter Video, 1007 S. Walton Walker, and #1 Video, 3040 N. Buckner Blvd., were nailed.

Other Texas actions: Azle Video, 450 Main, Azle; J&B Video, 213 Smythe St., Bowie; Movies To Go, 710 Sheppard Road, Burkburnette; Video Gallery, 2540 Old Denton, Carrollton; King Video, 300 W. Gravis, San Diego; Target Video, 4408 Prescott, Corpus Christi; and King Video, 614 S. Reynolds, Alice.

Puerto Rico sites: Super Video Mi Sitio, Calle Munoz Rivera No. 41, Juncos; Las Cumbre Video, Avenida Emiliano Pol 262, Rio Piedras; Video Met's, Centro Comercia, Guaynabo; J.R. Video Club, Calle Robles No. M-13, Villa Turab, Caquas; Fantasy Video, Bo Puente Carr 119, Camuy; and Toita Video Club, Carr 14 KM 65.5, Cayey.

In New York, authorities and MPAA investigators conducted sweeps of street vendors in Manhattan, Brooklyn, and the Bronx. Also hit in New York: Video Mall, 102-55 Queens Blvd., Forest Hills, and Hollywood Video, 3722 103rd St.

In California: A lab at 4007 Cudahy, Huntington Park; Video 4 U, 318 W. Beverly Blvd., Montebello; Videoland, 916 Sutter, San Francisco; US Video, 2811 Story Road, San Jose; Video M, 1543 Amar

Road, West Covina; and Olympic Video, 2561 W. Olympic Blvd., Los Angeles.

In Florida: Action Video, 3202 49th St. N., St. Petersburg, and Giant Video, 578 E. 4th Ave., Hialeah. In Massachusetts: Video Den, 27 Bennington Dr., East Boston, and Broadway Video, 137 Broadway, Somerville. In New Jersey: Sami's Video, 321 Verona Ave., Newark; street vendors at the Columbus Flea Market in Columbus and at the Cowtown Flea Market, Woodstown. In Pennsylvania: Venture Video, 1588 Haines Road, Levittown; West Coast Video, 923 South St., Philadelphia; and Metro Video, 2561 S. 61st St., Philadelphia.

Raids were also conducted at Taylor Super Video, 25211 Van Born Rd., Taylor, Mich., and Camp Washington Video, 2863 Colerain Ave., Cincinnati.

RAIDS UP IN '92: The war on video piracy shows some progress, at least in the number of criminal charges filed in 1992. The total was up 75%, says MPAA. There was a corresponding 66% increase in number of convictions, and a 39% gain in the number of suspected pirates who voluntarily surrendered alleged copies.

MPAA shows 404 cases involving civil or criminal actions and the seizure of 204,580 videocassettes, including 16,000 tapes seized in 168 voluntary forfeiture actions. The total value of seizures is placed at \$12 million.

Last year, 222 people were charged with either federal or state criminal violations; 152 were convicted. In 1991, the totals were 126 charged and 91 convicted. MPAA investigators were also involved in 26 cases of alleged theft of signals from cable or satellite systems.

The second-largest alleged counterfeiting operation was snuffed out in Suffolk County, N.Y., last October, resulting in seizure of 5,587 cassettes and 90 VCRs; 16 persons were arrested. There were subsequent raids on 15 stores, three residences, and a duplicating facility.

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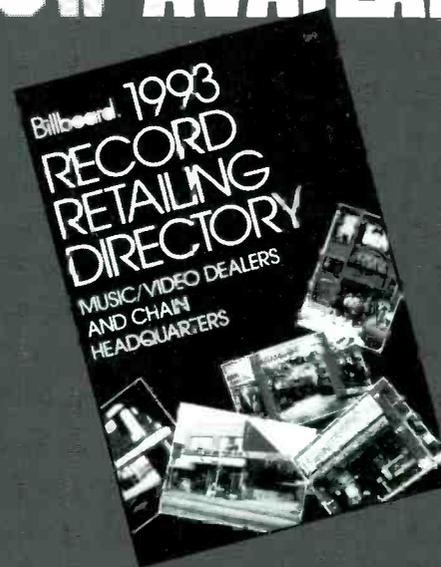
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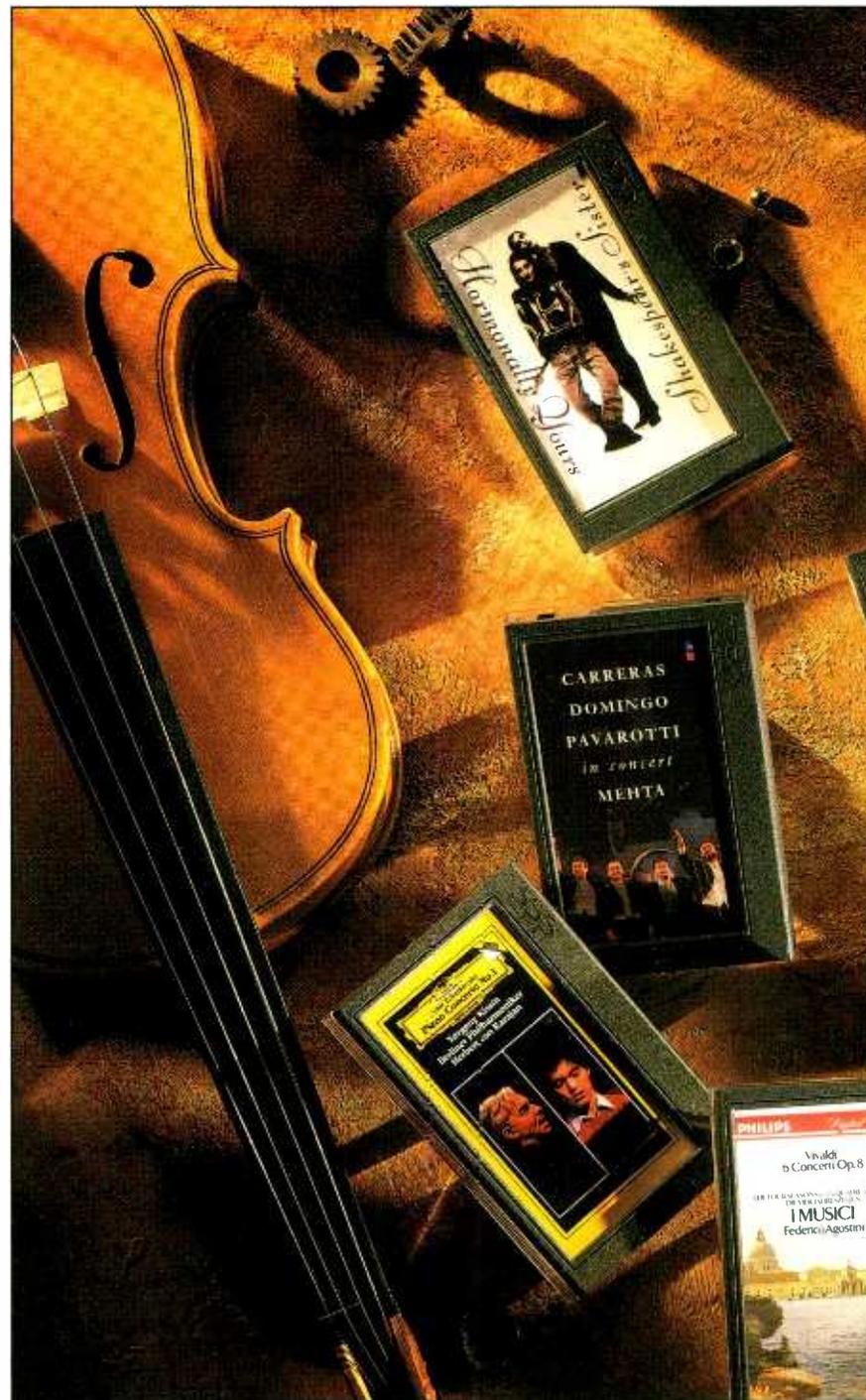
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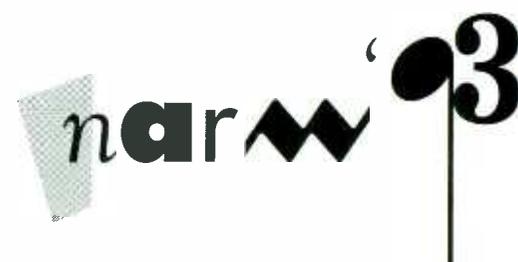
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Top Music Chains By Store Count

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	VIDEO RENTALS	MUSIC VIDEO SALES	THEATRICAL VIDEO SALES	LASER DISC SALES	COMPUTER/VIDEO GAMES	DCC	MINIDISC
THE MUSICLAND GROUP Minneapolis, Minn. (Musicland, Sam Goody, On Cue, Media Play. The company also runs Suncoast Motion Picture, a 251-unit, video-sell-through-only chain not included in the total store count.)	884	761	0	884	884	150	0	30	50
TARGET STORES INC. Minneapolis, Minn. (Target. The company is a discount department-store chain that buys for and operates its own music department.)	508	12	0	508	508	2	508	0	0
TRANS WORLD MUSIC CORP. Albany, N.Y. (Record Town, Tape World, Coconuts, other logos. Not included in the store total is Saturday Matinee, an 84-unit, video-sell-through-only chain owned by Trans World and 52 leased departments run for Montgomery Ward, K mart and other retailers.)	502	364	17	502	502	70	325	12	12
CAMELOT MUSIC North Canton, Ohio (Camelot Music, Camelot Music Superstore, Spectrum. The total doesn't include 26 stores Camelot bought from Hasting's early in 1993.)	328	305	0	328	328	215	0	0	0
WHEREHOUSE ENTERTAINMENT INC. Torrance, Calif. (The Wherehouse, Leopold, Odyssey, Rocky Mountain Records)	315	52	259	315	310	40	315	3	0
SUPER CLUB MUSIC CORP. Atlanta, Ga. (Record Bar, Tracks, Turtle's, Rhythm & Views)	286	152	89	286	286	33	10	14	21
BLOCKBUSTER MUSIC Fort Lauderdale, Fla. (Music Plus, Sound Warehouse)	237	2	216	237	216	88	0	15	15
WEE THREE RECORD SHOPS INC. Philadelphia, Pa. (Wee Three Records, Wall To Wall Sound & Video, Mother's, Listening Booth, Record World, Square Circle, The Wall)	169	146	0	169	169	0	0	0	0
STRAWBERRIES INC. Milford, Mass. (Strawberries, Waxie Maxie's)	138	11	7	138	138	15	0	25	30
HASTINGS BOOKS, MUSIC & VIDEO INC. Amarillo, Texas (Hasting's Books, Music & Video; Hasting's Books & Music; Hasting's Music. Total includes the 26 stores Hasting's sold to Camelot in early 1993.)	128	53	82	85	128	10	82	0	0
DISC JOCKEY Owensboro, Ky. (Disc Jockey)	127	123	0	127	127	12	0	0	1
BEST BUY CO. Bloomington, Minn. (Best Buy Superstores)	112	2	1	112	112	6	112	0	112
NATIONAL RECORD MART Carnegie, Pa. (National Record Mart, NRM Music, Oasis Music & Video, Waves Music)	101	86	5	101	101	12	0	0	37
TOWER RECORDS/VIDEO West Sacramento, Calif. (Tower Records, Tower Video) (The company also owns 4 stores in the U.K., 1 in Tiawan, 14 in Japan, 15 book stores, 3 galleries and 3 off-price outlet stores, which are not included in the total.)	76	0	66	76	76	76	5	70	76
CENTRAL SOUTH MUSIC SALES, INC. Nashville, Tenn. (Sound Shop, Music 4 Less)	73	60	0	73	0	0	0	0	0
SPEC'S MUSIC & MOVIES Miami, Fla. (Spec's Music & Movies)	63	15	38	63	63	44	0	2	2
NOBODY BEATS THE WIZ Carteret, N.J. (Nobody Beats The Wiz)	52	0	0	52	52	39	52	52	52
KEMP MILL MUSIC Beltsville, Md. (Kemp Mill Music)	37	4	0	37	0	0	0	37	37
HARMONY HOUSE RECORDS & TAPES INC. Troy, Mich. (Harmony House Records & Tapes)	34	5	0	34	0	0	0	8	10

(Continued on page 82)



Chain Growth '92: Malls Saturated, Electronics Invading, And Wee Three's Not So Wee

By Ed Christman

NEW YORK—The recession finally took its toll on the music industry, as music chains posted the lowest annual store growth rate since Billboard began tracking store counts in 1986.

For 1992, music chains (defined as owning five or more stores) had a net store growth of 1.04 percent, closing out the year with 4,685 outlets. The store growth rate has stumbled considerably from the heady days of 1989, when music chains posted their largest annual growth rate (10.1 percent) in the history of the Billboard survey. The industry's chain store growth rate was 3.03 percent in 1990 and 3.7 percent in 1991.

Wee Three, which acquired most of the Record World chain and 20 National Record Mart stores during 1992, posted the largest growth among chains, both in net store count gain and in growth rate. The Philadelphia-based company, which is owned by British merchant W. H. Smith, closed the year with 169 stores, which represents a net gain of 83 outlets or a 96.5 percent growth rate from the previous year.

Minnie Growth

Minneapolis was a hub for most of the store growth posted in the survey. Of the 208-store net gain posted by music chains surveyed, three Minneapolis-based chains—The Musicland Group, Target and Best Buy—accounted for 152 of them, with respective net gains of 69, 45 and 38. Accordingly, the three

chains were ranked second, third and fourth in net store gains.

Of those three chains, Target and Best Buy are not music specialty retailers like most of the other chains surveyed. Target, ranked as the second-largest chain in store count with 508 outlets, is a discount department-store chain, but it is included in

Of the 208-store net gain posted by music chains surveyed, three Minneapolis-based chains—the Musicland Group, Target and Best Buy—accounted for 152 of them.

the survey because it buys music direct from the majors.

Best Buy, along with Carteret, N.J.-based Nobody Beats The Wiz and Cambridge, Mass.-based Lechmere, represents part of an invasion into music by electronics chains. Indeed, Best Buy and Nobody Beats The Wiz are among the fastest-growing music merchants. Best Buy grew 51.4 percent over the previous year, in terms of total outlets, while The Wiz posted a 48.6 percent growth rate. A new entry in the survey this year from the electronics sector is Circuit City, which could be among the largest music merchants by the time next year's survey comes out. So far, Circuit City has added music and video to 11 of its 250

stores.

On the other hand, Musicland is the preeminent specialty outlet with a total of 884 music outlets. Its net gain of 69 new stores represents an 8.5 percent increase over the previous year's total. The other large specialty chain is Albany, N.Y.-based Trans World Music Corp., which grew by 18 outlets for a 3.7 percent growth rate.

Pruning Portfolios

Like most of the large chains surveyed, both webs opened far more new stores than their net gains represent. But both companies have been aggressively pruning underperforming outlets from their portfolios. In addition, both Musicland and Trans World run video-sell-through-only chains, which are not included in their store totals. Musicland owns the 251-unit Suncoast Motion Picture Co., while Trans World runs the 84-unit Saturday Matinee. Moreover, Trans World also has 52 leased departments, an area that is growing for the company. Last year, Billboard stopped counting leased departments in store totals because the business appeared to be in decline.

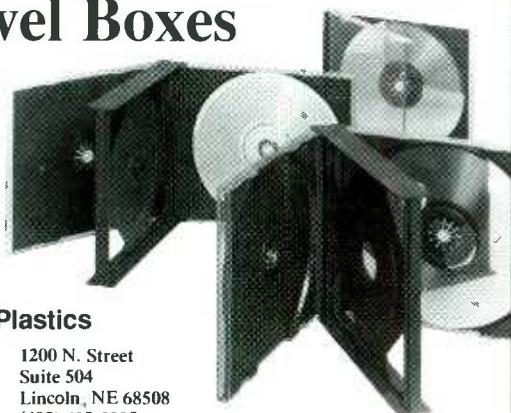
The other chain posting a double-digit increase in total outlets in 1992 was Camelot Music, which closed out the year with 328 stores, up 21 units from the previous year. On Jan. 4, the chain closed a deal for 26 Hasting's outlets, which will be included in next year's survey.

In other aspects of the survey, en-

(Continued on page 82)

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Chains

Continued from page 81

closed mall outlets decreased slightly as a percentage of total outlets. Enclosed malls are saturated with music outlets, while that retail segment in general is beginning to lose its luster. The convergence of both factors spurred music chains to look for locations on the street in urban areas and in strip centers in the suburbs.

In calculating data for its survey, Billboard collects information from chains with five or more stores. But because of space considerations, only webs with 10 or more outlets are listed. All data is as of Dec. 31, 1992.

Good Goods: Games & Minidiscs

This year's survey turned up some changes inside the store as well. December marked the launching of new software carriers in the MiniDisc and Digital Compact Cassette. As of Dec. 31, 605 outlets were carrying MiniDisc, while 311 outlets carried DCC.

For the first time, Billboard asked chains about CD-ROM, CD-I and other interactive media and found that 299 chains are carrying that type of product line. Laser Karaoke appears to be on the downswing among music chains. Last year, 385 outlets carried it, but this year's survey found 276 stores carrying it.

Rental outlets continue a slow decline among music chains. Of the 4,685 stores represented in the survey, 836 rent movies, down from last year's 906 outlets.

The product line that appears to be gaining the most acceptance inside music outlets is computer and video games. That segment grew by 41 percent, to 1,476 outlets. However, only seven chains appear to make up most of that total.

Meanwhile, music video was in all but 88 of the outlets represented in the survey, while theatrical and special-interest video was carried by 4,223 outlets. ■

THE EXPECTATIONS OF CHAIRMAN YOUNG: A Different Kind Of NARM And A Call To "Remember What We Are All About"

By Earl Paige

From the time it opens with a big splashy magician act to when it closes with the awards show, this year's music-chain gala will have more pizzazz and glitz than any annual National Assn. of Recording Merchandisers shindig in recent memory.

"In recent years there's been lots of focus on technology, even this year with mini-disc and DCC and all the other electronic things," says Scott Young, convention chairman, who explains how NARM devoted time as well to the phaseout of the compact disc longbox and the need to have software imprinted with an anti-shoplifting signal.

"All these things have to do with the tangibles of our business, and we need to remember once in a while that what we really are all about is selling emotions, feelings, art, entertainment and magic. We need to remember what we're in business for. It isn't because of plastic and vinyl and aluminum."

This year's convention March 6 to 9, the 35th annual for the trade group, is at the Marriott Orlando World Center in the Florida vacation mecca.

According to Young, president of West Coast-based Wherehouse Entertainment, "At a place like Orlando, where it's fun to begin with," the idea of a different kind of NARM is all the more appropriate. In this vein, NARM is gearing entertainment to the whole family, including one program headed by children's favorite



Shari Lewis.

Although Young emphasizes music, some vendors have let it be known that the convention for them is one of positioning sell-through video in a showcase for the major chains. In this sense, home video couldn't have a more promising atmosphere than all the Hollywood hoopla surrounding Orlando.

With Blockbuster Entertainment, the world's largest home video retail player, now moving aggressively into music through dramatic acquisitions and technological forays like custom-made CDs, the video and audio nexus expands even more at this year's show.

(Continued on page 106)

Top Music Chains By Store Count Continued from page 81

ROSE RECORDS Chicago, Ill. (Rose Records. Total does not include 5 leased departments run for Montgomery Ward.)	33	0	0	12	0	14	0	6	6
THE RECORD SHOP INC. Sausalito, Calif. (The Record Shop)	30	29	0	30	30	0	0	0	0
SOUND DISK-TRIBUTORS INC. St. Louis, Mo. (Streetside Records, Streetside Discs & Cassettes, Penny Lane Records)	25	0	0	25	0	5	0	25	8
LECHMERE Woburn, Mass. (Lechmere)	23	19	0	23	23	23	23	23	23
PEACHES MUSIC & VIDEO Miramar, Fla. (Peaches Music & Video)	21	0	0	21	21	10	0	4	16
THE FLIP SIDE INC. Arlington Heights, Ill. (The Flip Side)	21	2	1	21	0	0	0	0	0
MUSIC CITY RECORD DISTRIBUTION Nashville, Tenn. (Cat's Compact Discs & Cassettes)	17	0	0	17	0	0	0	0	0
PEGASUS MUSIC & VIDEO INC. Layton, Utah (Pegasus Music & Video)	17	7	8	17	17	9	8	0	5
THE RECORD EXCHANGE OF ROANOKE, INC. Charlotte, N.C. (The Record Exchange)	14	0	0	14	0	0	0	0	0
RECORD THEATRE INC. Buffalo, N.Y. (Record Theatre, Record Theatre Video)	14	1	4	14	14	14	0	14	14
STARSHIP MUSIC INC. Norcross, Ga. (Starship Records & Tapes, Starship Music & Movies)	14	5	5	14	14	0	0	0	0
MUSIC BIZ ENTERPRISES INC. St. Louis (Music Vision, Music Biz. Total does not include 4 stores that license the chain's logo.)	14	0	0	14	0	2	0	4	4
JR'S MUSIC SHOPS OF HAWAII Honolulu, Hawaii (House Of Music, JR's Music Shops)	14	5	0	14	14	0	0	0	2
CAVAGES INC. Buffalo, N.Y. (Cavages, Crazy Charlie)	13	13	0	13	13	4	0	0	0
ONE-STOP RECORD HOUSE INC. Atlanta, Ga. (Peppermint Records & Tapes)	13	11	0	13	0	0	0	0	0
RECORD EXPRESS South Windsor, Conn. (Record Express)	13	0	0	13	5	3	0	5	5
ENTERTAINMENT ENTERPRISES Carmel, Ind. (Karma Records, Boogie Records. Total does not include an estimated 11 stores that license the chain's logo.)	12	2	2	12	2	0	2	0	0
RECORD DEN Cleveland, Ohio (Record Den, Music Box. Total does not include 3 leased departments run for McCrory's and Newberry's.)	12	11	0	12	0	2	0	0	3
RECORD GIANT INC. Amsterdam, N.Y. (Record Giant)	11	0	0	11	0	0	0	0	0
CIRCUIT CITY Richmond, Va. (Circuit City, Impulse)	11	0	0	11	0	0	11	0	6
TEMPO MUSIC & VIDEO Chatsworth, Calif. (Tempo Records & Tapes, Nickelodeon)	10	0	10	10	10	10	0	2	0
ALWIK RECORDS INC. Elizabeth, N.J. (Alwik Records Inc.)	10	5	0	10	10	0	0	3	3
MICHIGAN WHERE HOUSE RECORDS Lansing, Mich. (Michigan Where House Records)	10	0	0	10	0	0	0	10	10

Source: Billboard Survey. All data as of Dec. 31, 1992. Some data is based on Billboard estimates.

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Keynoter Jan Timmer On Formats, Futures & Philips

By Ken Terry

NEW YORK—For Philips president Jan Timmer, the keynote speaker at this year's NARM convention, the occasion will be a kind of homecoming.

"I have some good memories of past appearances [at NARM], and I'm looking forward to seeing some of my friends there," he says, adding that his keynoter will address "the relationship between technology and new music."

Timmer knows a great deal not only about technology, but also about the music business. From 1983 to 1987, he was president and CEO of PolyGram International, a subsidiary of Netherlands-based Philips Electronics N.V. Although he has since risen in the Philips hierarchy, becoming head of the consumer electronics division in 1987 and president of the whole company in 1990, he is still proud of his achievements in the music industry.

Timmer, 60, helped spearhead the industry's switch to CD, which has been the basis for its prosperity during the past decade. In 1986, when the success of the CD was already becoming apparent, Timmer told an audience of NARM attendees that the new format would become the dominant sound carrier and that it would spawn a family of optical products.

Both of his predictions have come true. CD sales have surpassed cassette and LP volume in most advanced countries, and such products as CD-Interactive and CD-ROM are offering consumers new multimedia possibilities. While CD Video never



caught on, combi-players that accommodate audio CDs and laserdiscs have breathed new life into the videodisc market.

"It's always nice in life to be proved right sometimes," Timmer remarks.

Ironically, in another part of his 1986 speech, Timmer cautioned the industry against embracing digital audiotape too quickly. Back then, he and other label executives were concerned that a premature DAT launch could nip the incipient CD bonanza in the bud. But today, with the CD

firmly implanted in the marketplace, Philips and PolyGram are vigorously promoting their latest product, the digital compact cassette. Asked how he views the initial progress of DCC, Timmer says he is "very encouraged."

"We always wanted to put a genuine quality product on the market, and when I read the reviews about DCC, I'm very proud of our achievement."

At the same time, he sticks by his early '80s prediction that the CD "will be around long into the next

century. It will eventually be replaced by something we don't know yet, but it will be hard to beat the sound quality of the CD. It will be able to stand the test of time."

The overwhelming success of CDs has been a boon for hardware manufacturer Philips, which co-developed the optical-disc system with Sony. Philips, which also developed DCC and CD-I, is one of the preeminent technology companies in the home entertainment field; it is also the leading consumer electronics firm in Europe.

In addition, Philips has become a major player in the music and video retailing field. In March 1991, it purchased a controlling share in Super Club, a Belgian company that, through its Super Club U.S. subsidiary, now runs about 500 stores in this country. Among them are the outlets that used to comprise the Record Bar and Turtles record retail chains as well as the VideoTowne and MovieTime video chains.

Video-rental giant Blockbuster, in which Philips holds a minority interest, has been eyeing Super Club as a possible addition to its burgeoning retail empire. But, while Super Club (now wholly owned by Philips) has had financial problems, Timmer denies that Philips wants to sell the company. "We have an interest in Blockbuster, and we own Super Club," he says. "We are happy with that situation and have no interest in changing it."

On the new-technology front, Philips is facing competition for CD-I from other new multimedia products, and for DCC from Sony's recently launched MiniDisc system. But Timmer says he is not concerned about either challenge.

Regarding CD-I, he says, "There have always been many ideas about multimedia, and the challenge is to get from idea to reality. We are very encouraged by the response we are getting in the market, and in time CD-I will find its place in the market. We have always emphasized the fact that you can play both CD and CD-I on one machine, which we feel is a

user-friendly feature."

DCC and MD, both of which offer digital recording capability, were initially targeted at different market niches: DCC was supposed to appeal to the home user, while MD was seen as a portable product. Some MD manufacturers, however, recently have announced they will make home decks, and both Philips and Panasonic are planning portable DCC players.

Nevertheless, Timmer denies that this is a competitive situation. "I never look at MiniDisc in those terms," he explains. "In my view, it's a different product for a different consumer category. I don't see direct competition between the two carriers."

Timmer also believes that the downward trend in worldwide industry unit sales for the past two years is only a temporary deviation. "After this very long period of aggressive growth, we must realize the rate of growth will slow down until we find new areas where we can make up for it," he says. Among the geographical areas where he foresees future business expansion are China and Eastern Europe.

The Philips president has much experience with such faraway places. In 1963, 11 years after joining Philips, he was named manager of its operation in Ethiopia. In 1968, he returned to the Netherlands to lead Philips' Regional Bureau Tropical Africa. In 1970, Timmer moved to the Corporate Staff Bureau, of which he was appointed director in 1973. He became head of Philips' activities in South Africa in 1977. From there, he jumped to the PolyGram Group Management team in 1981. Two years later, he was named president of PolyGram.

How does it feel to run Philips, a huge industrial conglomerate, after being head of PolyGram?

Timmer laughs, then says, "Well, it's much larger but not as much fun. I'm not unhappy, but I sometimes have fond and nostalgic memories of my days in the music business." ■

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COAST

Talent

Continued from page 85

Chunguitos. However, rather than following directly in their brothers' foot-

steps, they've made the flamenco house sound their trademark, working with Spain's top flamenco house producer, Raul Orellana. Videos are a big part of this sister act, and Azucar Mo-

reno receives heavy airplay on European MTV. Their 1992 album, "Ojos Negros," is a lively addition to the genre they've helped promote.

Chris Isaak

His music evokes sweeping panoramas of open plains, endless skies and dark, compelling sensuality. San Franciscan Chris Isaak's the veteran of four albums, but most people know him for the smash single "Wicked Game" from his 1990 album, "Heart Shaped World."

Isaak, who grew up listening to country music, early Sun sessions and crooners like Dean Martin and Bing Crosby, fought on an amateur boxing team and worked as a film studio tour guide in Japan before deciding to pursue singing. The sudden takeoff of "Wicked Game" thrust a totally surprised Isaak into the spotlight, sending him off on an impromptu whirlwind schedule of tour dates around the world.

An actor who's had a part in the "Twin Peaks" movie and a starring role in Bertolucci's "Little Buddha," Isaak is back with the Reprise release "San Francisco Days," featuring his band Silverstone, Tom Brumley of the Desert Rose Band playing melancholy steel guitar, and the single "Can't Do A Thing To Stop Me."

Charles & Eddie

Old enough to have grown up on soul greats like Marvin Gaye, James Brown and Ray Charles, yet young enough to dive headlong into the hardcore technological world of samples and looping, Charles & Eddie strive to retain the warmth and immediacy of soul music while adding modern technological flourishes.

Charles Pettigrew and native Californian Eddie Chacon met on a New York subway, only to find out they were recording demos at the same studio. Soon the two were working out

(Continued on page 90)

Arnie Bernstein

Valuable Input From NARM's Outgoing President

By Earl Paige

(Marketing editor Paige interviewed Bernstein earlier this month.)

Although the National Assn. of Recording Merchandisers is U.S.-based, its mission for the future is globally inspired, as the world becomes one marketplace for prerecorded home entertainment.

That's the direction, as NARM celebrates its 35th year, seen by Arnie Bernstein after his year at the helm—a year that has culminated in the first joint meeting of the Americans and their European counterpart, the British Assn. of Recording Dealers.

Regarding his turn at NARM's tiller as one of the most eventful years ever, Bernstein, president of the Musicland Group's store division, sees the short-range goal of a worldwide release date for albums as one of the first signs that the global marketplace has arrived. Another step is electronic-articles surveillance, or

shoplifting prevention, as the theft-warning signal becomes implanted when the goods are made. And still further along on the time line, but not all that far off, is the downloading of all prerecorded music and video on a digital basis.

While all the global village plans sound futuristic, much of what is dis-

cussed these days is off-the-shelf available. Certainly, it's a fact of life that NARM member firms such as Musicland Group, with eight units in the U.K., operate internationally, while chains from foreign shores continue to set up shop in the U.S. Most recently, Virgin Retail threw down a gauntlet in Los Angeles.

A 10-year veteran at Musicland, Bernstein inherited such issues as the lyrics-content land mine, the compact disc refixturing era, and wholesalers jumping the gun a little in the case of U.S. one-stops with ambitious visions of a single, borderless world market. In a wide-ranging Q & A on the eve of his trip to explore globalization with the British group, Bernstein considers that he's leaving his successor a couple of very hot potatoes as well.

BILLBOARD: Do we want a worldwide street date? We have had some problems in the U.S. with one-stops breaking street date—although, as you say, that's not strictly a NARM problem. But there is the pure logistics...

Arnie Bernstein: I think it is in the coordinating. You can work out all those details. They have certainly done it. Disney did it with "Fantasia" worldwide. This whole thing is just really an understanding on our part and on BARD's part to try to understand the world market a little better. With release schedules, we have a way where we try to standardize it.

BB: EAS source-tagging is another point of discussion.

AB: We don't know whether they want to have it all processed, because most of the people there in the U.K. operate small shops where inventory is not live. Does it make a

(Continued on page 104)



Chris Isaak

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Magic's In The Music And The Music's In These

All-star Talent Set To Entertain Conventioneers

(This listing of performers was accurate as of press time, and may not reflect later additions or substitutions.)

By Dana Mayer

The 35th annual NARM convention's roster of artists showcases the music industry's diversity and strength—from performers who have scored big in several crossover categories to those who are success stories in healthy niche markets. The sheer variety and talent of these artists highlights something that most NARM members already believe—that the power of music will prevail in these tumultuous times.

Christopher Hart

Magician Christopher Hart may have the most famous hands in the movie biz. That's because he starred as Thing, the handsomest family member of a gaggle of gruesome relatives in the hit film "The Addams Family."

A continuing love affair with magic began for Hart at age 11, when he first viewed the Bill Bixby series "The Magician" on television. Hart went on to work as a salesman at the renowned Hollywood Magic Shop and as an apprentice at the Magic Castle, an esteemed L.A. private club and showcase. Hart's work eventually gained the attention of magician extraordinaire David Copperfield, who hired him as a junior magician. The Academy of Magical Arts has nominated Hart as Stage Magician of the Year.

Luther Vandross

After a musical career spanning more than 20 years, Vandross continues to be one of a rare breed: a true superstar, gifted as a singer, songwriter, producer and creator of lavish concert spectacles.

In the 10 years spanning 1981 to 1991 alone, Vandross scored five platinum and three double-platinum albums, and all but one peaked at No. 1 on the R&B charts. Then there's Vandross' 18 Top 10 R&B singles, including "She Won't Talk To Me," "Treat You Right" and "Power Of Love/Love Power." The latter earned Vandross a Grammy for Best R&B Song; he's been feted with two other Grammys, for Best R&B Vocal Performance. He's written and produced for the soul divas he worshiped as a child: Aretha Franklin, Diana Ross, Dionne Warwick,



Paulina Rubio

Vandross inked a long-term solo recording contract with Epic in 1981. His first album, "Never Too Much," peaked at No. 1 on the R&B charts, and by 1989 his singles were going Top 10 in the pop charts as well, proof of his wide appeal as a genuine crossover artist.

As of this writing, Vandross, with Janet Jackson, is nominated for a 1992 Grammy for the Top 10 Pop—and No. 1 R&B—duet, "The Best Things In Life Are Free." "Love Me Again," Vandross' new album, is slated for a spring release.

Las Chicas Del Can

With song titles like "Fuego, Fuego (Fire, Fire)," "Fiebre (Fever)" and "Explosivo," Las Chicas Del Can (The Girl Group) brings new meaning to the word sizzle.

The first all-female merengue group in their native Dominican Republic and possibly the world, the foursome was formed in 1983, when renowned merengero Wilfredo Vargas gathered a group of women to socialize and exchange personal histories. True pioneers, Las Chicas have opened up new boundaries in the interpretation of merengue, putting their own trademark gloss on that well-loved style of music, and have played an integral part in spreading Dominican popular music to many corners of the globe.

Barrio Boyzz

These five bilingual Boyzz take their

name from the rough New York City neighborhoods where they were raised. Freddy Correa, Louie Morrero, Robert Vargas, Angelo (Angel) Ramirez, Jr., and David Daville mix liberal doses of attitude and street smarts into their debut album, "Crazy Coolin'," a unique fusion of Latin, hip-hop, bilingual rap, R&B and pop. Shepherded by their manager Joe Jacket, the Boyzz live by the fraternal principles of brotherhood and perseverance, keeping the music and group togetherness uppermost in their minds.

A chance meeting with Charles Koppelman, EMI Records Group CEO, allowed the Boyzz a once-in-a-lifetime chance to belt out a few of their tunes a cappella right in the CEO's office. A few lawyers and signed papers later, the Boyzz had a contract. Enter Jacket's fraternal principles, designed to turn the Boyzz' patterns of street-learned misbehavior into goal-directed success. The Barrio Boyzz embarked on a U.S. promo tour of junior high and high schools—both entertaining and setting an example—and their first single, "Muy Suavemente," made the Billboard Latin charts. Keeping true to their roots, the Barrio Boyzz shot the video for "Muy Suavemente" in the barrio of New York City and made both English and Spanish versions.

Paulina Rubio

Paulina Rubio is known throughout the Latin music world as "La Chica Dorada" (The Golden Girl) for her long blonde hair. "La Chica Dorada" is

also the title of her debut album. Rubio signed in June '92 to EMI Capitol de Mexico, and her catchy single "Mio (Mine)" went gold in that country. "La Chica Dorada," bearing the U.S. Capitol/EMI Latin imprint, has been high on the U.S. Latin charts for weeks.

The 21-year-old daughter of Mexico's famed soap opera star Susana Dosamantes, Rubio until recently played the villainess Andrea on Mexico's popular soap opera "Baila Conmigo (Dance With Me)." When the series ended, Rubio made personal and TV appearances round Mexico. She's slated to do the same in the U.S. and Puerto Rico this month.

Azucar Moreno

In English, Azucar Moreno simply means "Brown Sugar." Encarna and Toni Salazar are two beautiful Spanish gypsy sisters who specialize in the hybrid Euro-dance sound called flamenco house. Signed to Sony Spain and Sony Discos in the U.S., the duo created Europe-wide interest in 1988 when the single "Aungue Me Falte El Aire (Breathless)" placed on the German dance charts. The sisters went on to place fifth in the Eurovision Song Contest with their hit "Bandido," the title cut on their next album. The song also went to No. 3 on Billboard's Latin charts.

With several popular albums already out, Azucar Moreno continues to be a hitmaking presence. The sisters' success is truly a family affair—their brothers are the top flamenco act
(Continued on page 86)

Tag Tale: The Long Haul To EAS Agreement

By Paul Verna

NEW YORK—Although the recent source-tagging test commissioned by the National Assn. of Recording Merchandisers was conceived last year, attempts to incorporate electronic-article surveillance tags into prerecorded media at the point of manufacture date back to 1985.

The main obstacles were the lack of a standard EAS technology, the diversity of product shapes and sizes in the majority of retail environments (music and video notwithstanding), and the cost of rejiggering existing manufacturing facilities to accommodate automated tag applicators.

Because of these impediments, a source-tagging standard was not forthcoming, and the issue lay dormant from the late '80s until February '92, when the Recording Industry Assn. of America announced that its member record companies would switch to a jewel-box-size packaging standard beginning in April

1993.

That landmark decision reignited the debate over store security and forced NARM to seriously reconsider the potential benefits of source-tagging. However, it did not solve

Transitional headaches—and the specter of an unprotected retail base—fueled NARM's resolve to proceed with its EAS initiative.

the issue of a technological standard: various suppliers, each offering different and incompatible technologies, were (and still are) entrenched in the marketplace.

The RIAA decision also unleashed a battle between manufacturers and retailers over the cost of effecting the transition between the two packages. Retailers asked the manu-

facturers for a per-disc rebate of approximately 50 cents to assist in reconfiguring their stores, but they got less than half of that. They also asked the manufacturers to delay the elimination of the longbox until they could determine if a universal source tag was possible, and if so, what kind of technology it would be. The manufacturers, however, refused to delay the elimination of the longbox.

As a result, most dealers are being forced to use the rebate money to buy plastic keepers, which cost about 50 cents, in the interim. And then, if universal source tagging is possible, merchants will still have to pay to refixture their source, as well as possibly buy a new EAS system to accommodate whatever technology is ultimately chosen by NARM.

These transitional headaches—and the specter of an unprotected retail base—fueled NARM's resolve to proceed with its EAS initiative. The association quickly formed an EAS committee consisting of the

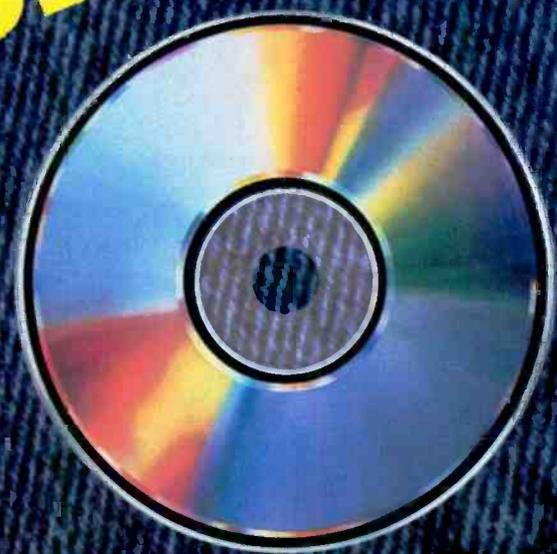
members of the Loss Prevention committee plus representatives of the leading music industry suppliers of EAS systems: Sensormatic, Checkpoint, 3M, Knogo and Canadian firm CAPS.

That committee updated NARM's source-tagging criteria by lowering the minimum permissible distance between EAS pedestals from 12 feet to six, mandating that the tag must adhere to the product or package in a hidden spot, and asking the five suppliers to enter "reasonable cross-licensing agreements for technology and manufacturing" once an EAS source-tagging standard was established. The latter point proved objectionable to CAPS, and so it bowed out of the test, according to NARM executive VP Pam Horovitz.

Then, in August, NARM commissioned APTEL Labs to conduct a neutral test of eight systems from the four remaining suppliers. Although NARM set an early-fall deadline for completion of the test, the results were postponed first until late December and then until mid-February [beyond press time].

One EAS observer says of the APTEL test, "This is the first time we'll ever have all these technologies in one room at one time. It's a big battle. May the best technology win." ■

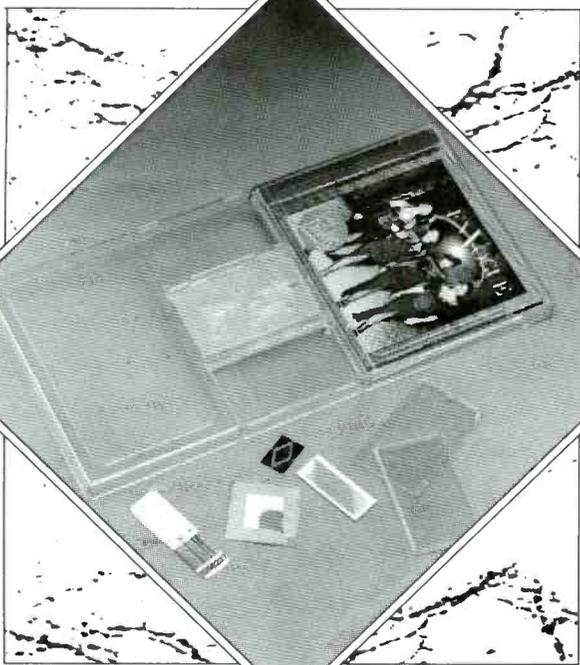
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NARM Nuggets: EAS Issues, Awards Update, Candid Camera

NARM AHOY! As Billboard hits the newsstands March 6, the entire retail, wholesale, and distribution community will be in Orlando, Fla., for the kickoff of the annual National Assn. of Recording Merchandisers convention, which will run through Tuesday (9). And in the words of Alan Meltzer, president of Bethel, Conn.-based Titus Oaks Cos., "It wouldn't be a NARM convention without a good controversy."

This year's convention could serve as a forum for a number of possible flashpoints, including used CDs, the packaging rebate, and the difficulties encountered in the transition away from the longbox. But the overriding issue that appears to be emerging for this convention is whether a universal electronic article surveillance tag can become a reality. Far from being controversial—although some EAS manufacturers might feel otherwise—merchandisers eagerly await that answer. NARM was expected to make a decision on this last week, but postponed it until March 4—beyond press time—thus heightening the



by Ed Christman

about security.

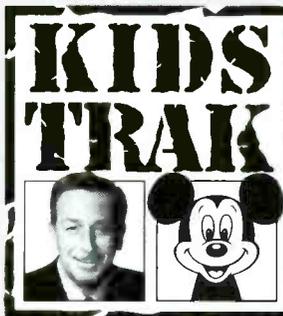
Even though the trade association has yet to announce a decision, both The New York Times and the Wall Street Journal have done a number of articles on this, saying that Sensor-matic's acousto-magnetic technology is getting the nod.

If the trade association truly has reached a decision—look in the Billboard Bulletin column, which goes to bed three days later than Retail Track—expect much of the dialog at the convention to focus on how source tagging can be implemented.

LATE NARM NEWS: NARM has announced the **Beach Boys (Brother Records/Navarre)** and **Jon Secada (SBK/EMI Records Group)** will host the annual Best Sellers awards. Secada will present awards in 13 categories as part of NARM Scholarship Foundation Dinner Sunday (7), while the Beach Boys will hand out 13 awards at the banquet, which concludes the convention Tuesday (9). . . . Also, **Kennedy**, host of MTV's "Alternative Nation," will serve as MC at the store managers' bash, which will be hosted by **Peaches Entertainment** at its Orlando outlet. Peaches is calling the store managers' bash "NARM Unplugged," since it will highlight live acts.

FINALLY, everybody get ready to wear your Sunday-best clothing, just in case someone with a camera comes up to you and asks if you want to be on national TV. It turns out ABC Late Night Entertainment will be in Florida during the NARM convention filming a 90-minute "Spring Break Rave" segment, which is set to air April 3. As part of that show, ABC has decided to stop at the convention to film the proceedings. According to a NARM press release, recording artist **Jeffrey Osborne** will be ABC's "on the scene reporter," conducting interviews with artists, industry personalities, and NARM members, as well as showing some artist performances and behind-the-scenes activity.

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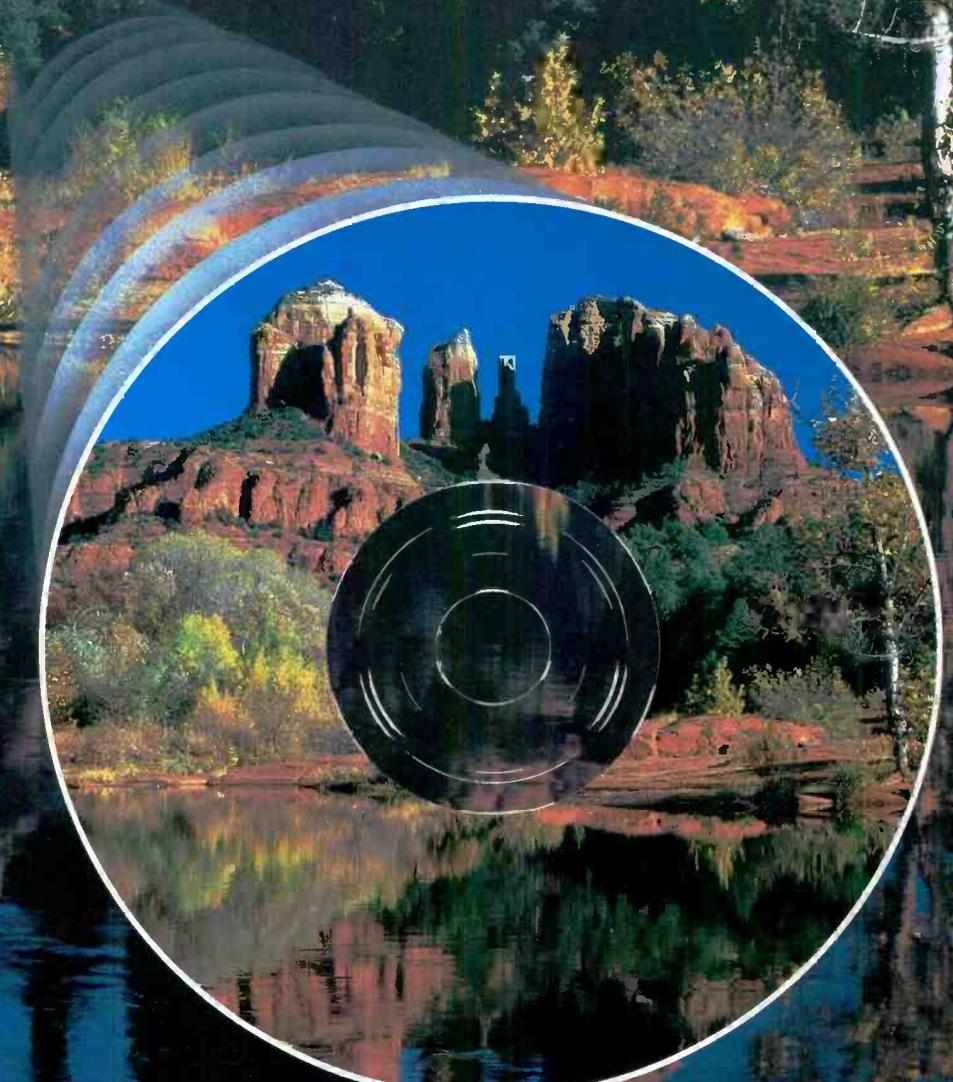


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Talent

Continued from page 86

songs together. Their debut album, 1992's "Duophonic," launched the single "Would I Lie To You," which scored big on the Billboard Hot 100. Their second single, "NYC," was built around a Buffalo Springfield riff. Some cuts on "Duophonic" were co-written with Brits The Boilerhouse (Chaka Khan, Chic, Pop Will Eat Itself), and mixes by clubsters Youth (P.M. Dawn), Joe "The Butcher" Nicolo (Kris Kross) and others are featured.

Gin Blossoms

The Tempe, Ariz., Gin Blossoms' brand of wry, folk-tinged rock has caused a stir among album rock, alternative and college listeners. Catchy, hook-laden and full of twangy guitars, the band's sound has been likened to that of Tom Petty, R.E.M. and even the Byrds.

Back in the days before they signed with their current label, A&M, the Gin Blossoms had the distinction of being the only unsigned band on the MTV-aided CMJ awards show. The Gin Blossoms put out their own indie album, "Dusted," in 1989, and in 1991 released an A&M EP, "Up And Crumbling." Their singles "Allison Road" and "Mrs. Rita" became hummable radio mantras for the alternative set. The group built a growing following by playing colleges and opening dates for Toad The Wet Sprocket, Del Amitri and the Neville Brothers. "Hey Jealousy," from their recorded-in-Memphis album, "New Miserable Experience," is a long-running CMJ favorite. The Gin Blossoms are in the midst of their "Shut Up And Smoke" tour of college campuses and college-related venues.

Sonia Dada

Sonia Dada ain't a "she," it's a "they"—and all male. The eight-member band from the heart of Chicago is multi-ethnic and multi-talented and combines multiple genres. Rock, soul, gospel, jazz, R&B, even tinges of rap—all co-mingle in Sonia Dada's spirited, gutsy, groovy sound. Sonia Dada songwriter/guitarist/record producer Daniel Laszlo first encountered fellow Dadaists Sam Hogan, Paris Delane and Michael Scott singing gospel harmonies under a Burger King sign in a Chicago subway station. He brought them together with friends—guitarist David Resnik, drummer Hank Guaglianone and bassist Erik Scott; keyboardist Chris "Hambone" Cameron joined shortly afterwards.

Sonia Dada's lyrics can also be multi-dimensional. The album's opener, "We Treat Each Other Cruel," at first appears to be about a failed romance but turns out to also question why people of different faiths, colors and cultures can't get along. The group's first disc is out on Chameleon Records.

Buddy Guy

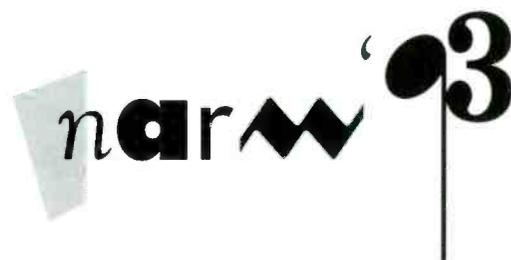
A legend for over three decades, Buddy Guy is known for his wailing blues guitar and wild licks.

Guy left his Lettsworth, La., birthplace for Chicago in the late 1950s

and first gained notoriety in the Chicago blues clubs as a sideman to the likes of Muddy Waters and Howlin' Wolf. He went on to record a series of epic

sessions for Chess Records in the '60s and became an international star, touring the U.S., Europe, Africa and

(Continued on page 94)



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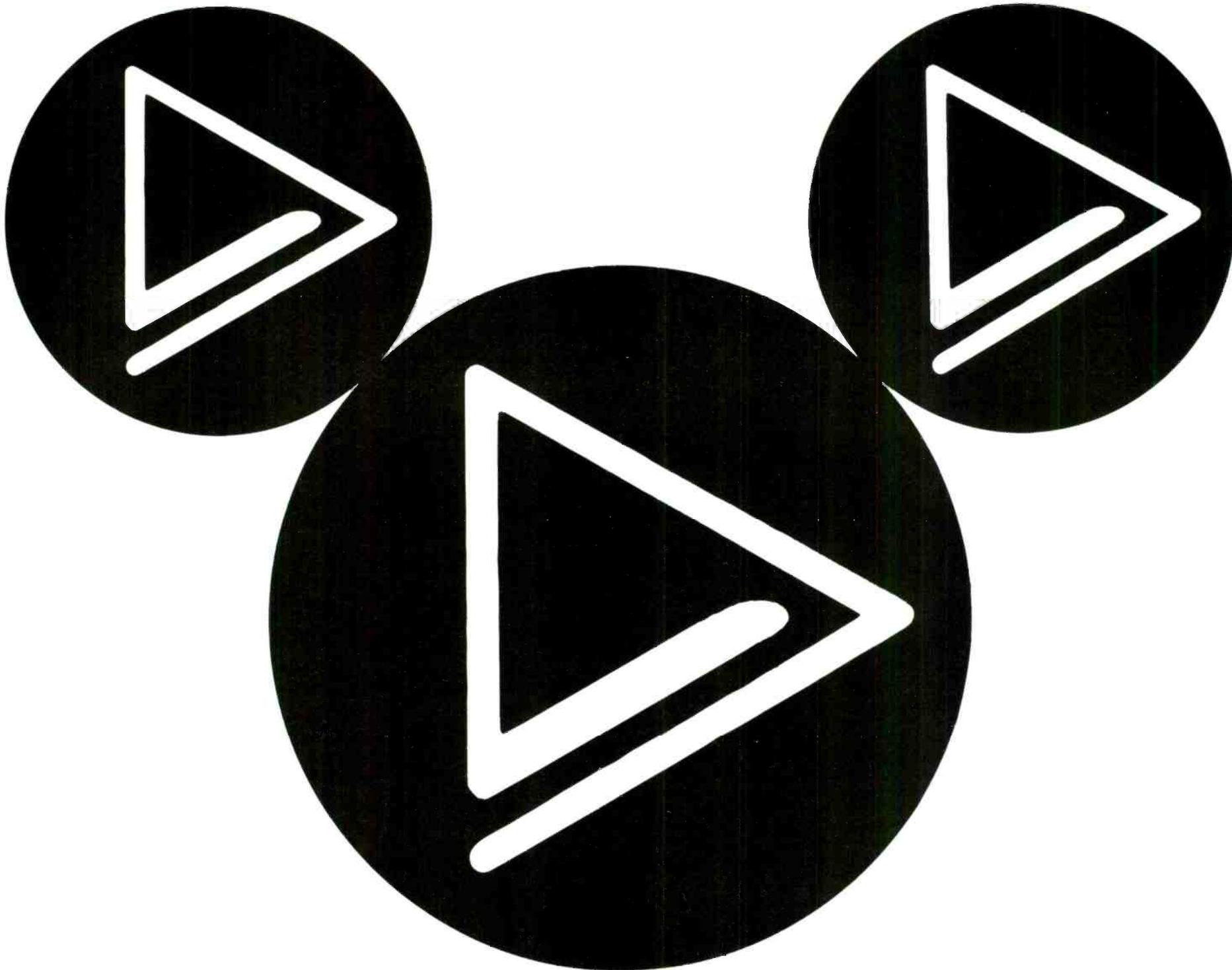
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*Al Fasoldt,
FANFARE,
Nov/Dec, 1992*

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*Steve Morse,
BOSTON GLOBE,
December 9, 1992*

[MD] sounds terrific. In mobile use there's little way to tell the difference between MD and CD... You want something magnificently digital, modestly dimensioned, marvelously designed and musically dynamic.

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*Rich Warren,
CHICAGO TRIBUNE,
December 11, 1992*

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I couldn't tell MD and CD sources apart in quick switching...

*Jonathan Takiff,
PHILADELPHIA DAILY NEWS,
February, 1993*

MD... is a better format... we see real value in every respect, from its convenience, longevity and its compactness, to its sound quality and its future multimedia potential.

*Robert Heiblim,
Denon America, as quoted in AUDIO WEEK,
November 23, 1992*

...Retailers are generally more enthusiastic about MD — based on its optical disc format, portability and durability...

*Ken Ryan,
HFD,
February 8, 1993*

...MiniDisc clearly was the more popular of the two formats among manufacturers.

*Marty Levine,
DIGITAL TECHNOLOGY REPORT, WCES Issue,
January 25, 1993*

We think MD is a winner...

*Cliff Roth,
DEALERSCOPE MERCHANDISING,
January, 1993*

MiniDisc represents an important new recording and playback medium... it makes a tape-based system sound like an 8-track for the 90's.

*Tom Jung,
DMP*

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*George Massenburg,
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*Denny Purcell,
GEORGETOWN MASTERS*

The best format since Thomas A. Edison.

*Bob Krasnow,
ELEKTRA ENTERTAINMENT*

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*Don Rose,
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I must tell you how excited I am about this new format. My intuition tells me that the MiniDisc is going to be as big on the consumer market as the Compact Disc before long.

*Jerry Stine,
CAPRICCIO/DELTA MUSIC*

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*Ed Hart,
NOBODY BEATS THE WIZ*

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*Doug Weinstein,
EBER ELECTRONICS*

Customers have embraced the [MD] format quicker than we anticipated... In fact, demand still exceeds supply.

*Michael Blumberg,
SOUND ADVICE*

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*Shelley Miller,
UNITED AUDIO CENTERS*

MD has so much of what our customers are looking for — rock-solid portability, digital recordability, and tremendous sex appeal!

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*Noah Harschman,
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*CD REVIEW,
January, 1993*

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*EQ,
December, 1992*

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*Ken C. Pohlmann,
CAR STEREO REVIEW,
Jan/Feb, 1993*

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January, 1993

I was able to do an A/B test of the sound of the CD... with that of the recorded MiniDisc version... I honestly could not detect any differences in sound quality or musical texture. One day was enough to convince me that the MiniDisc is the portable music carrier of the future — and the future is now!

*Len Feldman,
AUDIO,
February, 1993*

The MD system directly addresses many of the well known problems of the analog cassette, including durability and sound quality...

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*David Ranada,
STEREO REVIEW,
March, 1993*

...The ergonomic verdict: amazing. The sonic verdict: pretty damn good... on its own merits MiniDisc is a startling creation...

For everyday musical enjoyment, especially in demanding portable use, MD is tough to match.

*Dan Kujala,
CD REVIEW,
April, 1993*

...After looking at the laser-writable disc and fondling the [MD] unit for a few minutes, I had to have one.

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*Roger Nichols,
EQ,
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*Ken C. Pohlmann,
STEREO REVIEW,
March, 1993*

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*DISCOVER,
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THE NEW STATE-OF-THE-ART IN
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Talent

Continued from page 90

Australia. Guy's work was largely under-recorded, or not recorded particularly well, until recently, when he signed to Silvertone Records. "Damn Right I've Got The Blues," recorded in 1991 with guests Jeff Beck, Eric Clapton, Mark Knopfler and The Memphis Horns, entered Billboard's Heatseekers chart at No. 2. That same year, for the second year running, Guy was honored as Entertainer of the Year and as Top Instrumentalist at the annual W.C. Handy National Blues Music Awards in Memphis. Guy's new Silvertone release, "Feels Like Rain," features guest spots by Bonnie Raitt, Travis Tritt, Paul Rodgers and John Mayall and showcases Guy at his blistering, bluesy best.

Lenny Kravitz

He's either a '60s throwback, a '90s visionary or both. Heavy on references to Philly soul and Beatle-esque psychedelia, the dreadlocked creator of "Let Love Rule" and "Mama Said" speaks to a whole new young wild-eyed generation.

The son of NBC-TV producer Sy Kravitz and actress Roxie Roker, Kravitz grew up in a family composed of many cultures: white and Jewish, black and Christian. Ultimately, his ability to shift between worlds allowed Kravitz to make his retro sound fresh for the '90s and to produce records for artists whose music and image differ sharply from his own. To date, Kravitz has produced cuts on the "Superfly II" soundtrack, featuring Curtis Mayfield, Madonna's No. 1 hit "Justify My Love" and French siren Vanessa Paradis' No. 1 debut album.

World Party

Enigmatic Karl Wallinger is the man behind World Party. In fact, World Party is really songwriter/musician Wallinger plus an ever-expanding-and-contracting nucleus of players who accompany him in the studio and on stage.

A former member of the seminal Irish band The Waterboys, Wallinger released the first World Party album, "Private Revolution," in the fall of 1986. "Private Revolution" yielded a popular single, "Ship Of Fools," whose basic message was one of impending apocalypse, couched in a strange melody and delivered in Wallinger's compelling, nasal twang. An oddity produced smack in the middle of the go-go '80s, "Private Revolution" came across as a clarion call for listeners to wake up and look at their inner selves and at the state of the outside world.

A successful Euro/American tour and three years later came World Party's "Goodbye Jumbo." The second album expanded (and expounded) upon the same themes as the first, woven in and out of Wallinger and company's work on keyboards, guitars, drums and vocals. World Party will release a third album this spring; like its predecessors, it's sure to get listeners dancing and thinking in the same beat.

Blind Melon

This is one new band for whom the

buzz just keeps getting bigger and bigger. Blind Melon has been touring heavily in the past year and landed a coveted opening slot on MTV's "120 Minutes" tour. Before Blind Melon's album was finished, MTV viewers were already familiar with the band due to the heavy rotation play of its "Dear Old Dad" video. With stylistic references to everyone from Jane's Addiction to Led Zeppelin to smatterings of Southern-rock jams, Blind Melon's music appeals to fans of each respective camp.

Sequestering themselves for a time in North Carolina allowed vocalist Shannon Hoon, guitarists Rogers Stevens and Christopher Thorn, bassist Brad Smith and drummer Glen Graham to work on songs unperturbed, away from city distractions. Raves for the Blind Melon debut album, produced by Rick Parasher (Pearl Jam, Temple Of The Dog), did not mark this fledgling band's first brush with celebrity. The band was deluged with attention before they'd even made their album, due to vocalist Shannon Hoon singing in Guns N' Roses' "Don't Cry" video and doing backing tracks for GNR's "Use Your Illusion." (Hoon's from the same Indiana town as Axl Rose.) In addition, Blind Melon had garnered a rep for being a great live act.

John Berry

Any denizen of the Athens, Ga., musical hotbed will surely recognize John Berry's name. A presence on this college town's scene for close to eight years, Berry packs the house every time he plays a gig.

A veteran of six self-made albums recorded over the past 12 years, Berry recently inked a deal with Nashville-based Liberty Records. A country artist with just an edge of the West Coast '70s pop sound, Berry has opened for such top-name performers as Kenny Rogers, The Oak Ridge Boys, Randy Travis, The Judds, The Dirt Band and Alabama. A successful "Star Search '92" contestant and a two-time winner of the Marlboro Country Music Competition ('87, '88), Berry is poised to bring his music to an even wider audience. His first Liberty release is due this spring.

Suzy Bogguss

Suzy Bogguss can put a country spin on just about any song. Her fourth Liberty Records release, "Voices In The Wind," even features a countrified jazz number, "Eat at Joe's."

An adventurer who's always had a love for music and for the road, Bogguss left her native Illinois after college, determined to make her way in the world by her guitar and her wits. She traveled through Colorado, Wyoming and Montana and found herself in a vast variety of situations as a solo performer. Ultimately, her experience on the road led to the depth and versatility of her present work.

"Voices In The Wind," co-produced with the legendary Jimmy Bowen, showcases Bogguss in many moods. It ranges from the serious, pensive "In The Day" (co-written with her husband Doug Crider), about a couple lost in an alcoholic haze to the upbeat, rock-tinged "Lovin' A Hurri-

MAGICAL MERCHANDISER MYSTERY TEST

BY EARL PAIGE

Know your music retailing? Here's a chance to test yourself. Reading up, down, forward, backward and diagonally, try to find the names of 20 retail chains and their headquarter cities. Chains and cities always link up on a common letter (as shown in Flipside/Palatine below). But beware: Not every chain listed below appears on the grid, and some appear without their headquarters. Where no name is in play, the word NARM (or a portion of it) is spelled out. Helpful hint: Chains are located on the grid roughly in proximity to their position on a U.S. map (Peaches, for example, is in the Southeast). The solution appears elsewhere in this special.

N	A	R	O	N	A	R	M	N	A	R	M	N	M	K	N	A	R	S	N	A	R	M	
N	A	R	T	N	A	R	M	N	A	O	Y	I	U	N	M	N	A	R	M	N	S	W	T
N	A	R	N	N	A	R	M	N	T	U	N	P	S	N	A	N	A	R	M	E	A	O	N
T	O	W	E	R	N	R	N	I	B	N	N	A	I	D	R	O	F	L	I	M	L	R	A
N	A	R	M	N	A	R	L	T	E	N	A	L	C	H	T	I	O	R	T	E	D	L	T
N	A	R	A	N	A	A	N	A	S	N	A	A	L	M	N	A	R	N	M	N	B	D	N
N	A	P	R	N	S	N	P	R	T	N	A	T	A	V	S	E	N	A	N	A	N	A	R
N	A	O	C	U	N	O	N	G	N	P	N	I	N	U	B	N	C	A	N	T	O	N	N
N	A	H	A	N	L	N	A	E	S	O	U	N	D	W	N	K	N	Y	N	A	P	N	S
N	A	S	S	I	N	A	R	T	W	H	A	E	A	N	E	D	E	E	R	H	T	E	N
N	S	D	S	N	A	R	M	H	N	S	D	R	N	M	I	L	L	N	I	S	I	A	R
T	E	R	N	A	R	M	E	N	H	I	T	N	P	S	N	A	R	L	O	X	N	A	R
O	L	O	N	A	R	R	N	V	S	S	J	O	C	K	E	Y	A	U	A	R	A	N	A
R	E	C	N	A	E	N	I	P	N	A	W	N	A	R	E	D	N	M	N	E	N	W	N
R	G	E	N	H	N	L	I	H	M	E	L	A	D	R	E	D	U	A	L	T	F	N	A
A	N	R	O	N	L	L	N	A	N	N	A	R	M	L	W	C	T	C	I	S	U	M	N
N	A	U	N	E	F	N	R	S	N	A	R	M	P	A	D	L	S	N	P	U	N	I	N
C	S	M	S	M	I	I	B	T	N	A	R	H	R	N	A	U	N	E	N	B	R	A	N
E	O	U	N	G	L	O	N	I	N	A	I	E	N	N	P	B	C	N	H	K	A	M	N
N	L	S	R	L	R	N	N	N	N	A	H	N	T	E	N	S	N	A	R	C	M	I	N
P	N	I	O	O	N	A	R	G	N	O	N	A	R	N	A	R	M	N	A	O	A	N	A
N	V	C	N	A	R	M	N	S	U	N	A	R	M	N	A	R	M	N	A	L	R	E	N
N	A	R	M	N	A	R	M	S	A	L	L	A	D	N	A	R	M	N	A	B	I	N	P
N	A	R	M	N	A	R	E	N	A	R	M	N	A	R	M	N	A	R	M	N	M	N	A

(Note: Chains are found on the grid under both their corporate identity and the individual chain names.)

- Best Buy Co., Minneapolis
- Blockbuster Entertainment, Music Plus; Sound Warehouse, Ft. Lauderdale, Fla.
- Camelot Music, Spectrum Audio-Video, N. Canton, Ohio
- Central South Music Sales, Sound Shop; Music 4 Less, Nashville
- The Flip Side, Palatine, Ill.
- HMV USA, New York
- Hastings Books, Music & Video, Amarillo, Texas
- Harmony House, Troy, Mich.
- K mart, Detroit
- Kemp Mill Music, Beltsville, Md.
- Live Specialty Retail Group, Strawberries Records, Tapes & Compact Discs; Waxie Maxie's, Milford, Mass.
- Musicland Group, Musicland; Sam Goody; Discount Records; Suncoast Motion Picture Co.; Minneapolis
- National Record Mart, NRM Music; Oasis Music & Video; Waves Music; Pittsburgh
- Peaches Music & Video, Miramar, Fla.
- W. H. Smith, Wee Three Record Shops; Record World; Philadelphia
- The Record Shop, Sausalito, Calif.
- Spec's Music & Movies, Miami
- Super Club Music Corp., Turtle's Music & Video; Record Bar; Tracks, Atlanta
- Target Stores, Minneapolis
- Trans World Music Corp., Coconuts; Record Town; Tape World; Great American Music; Good Vibrations; Saturday Matinee; others, Albany, N.Y.
- Tower Records/Video, Sacramento, Calif.
- Virgin Retail, Los Angeles
- Waxworks, Disc Jockey; Music Express; Owensboro, Ky.
- Wherehouse Entertainment, Wherehouse, Torrance, Calif.

cane" (with The Dirt Band backing her). Bogguss still spends long stretches on the road these days, but it's now crystal clear that she's found a home in the country music community.

Charlie Daniels

Charlie Daniels began his career as a songwriter and Nashville session player in the 1960s. The Charlie Daniels Band first burst into national prominence in the '70s with such hits as "The South's Gonna Do It Again" and "Devil Went Down To Georgia," which earned Charlie Daniels the Best Country Vocal Grammy. The 1980s saw the Charlie Daniels Band usher in an era of patriotism and political opinion in their music, with "In America," Daniel's response to the 1980 Iran hostage crisis, and "Still In Saigon," a cover of Dan Daley's poignant rocker about the scars of the Vietnam War.

In 1990 Daniels found himself in the center of controversy with his No. 2 country album "Simple Man," whose title single's protagonist called for the lynching of drug dealers and slow deaths by gators and snakes for murderers, child abusers and rapists. After a spin around the talk show circuit explaining himself, Daniels released the band's first holiday album and 1991's "Renegade." This spring finds the Charlie Daniels band playing their just-out single, "America, I Believe In You," and anticipating the imminent release of their first Liberty Records album.

Billy Dean

He's been on the country music scene a mere three years, but Billy Dean's already one of country's best-loved artists. The singer/songwriter of the No. 1 country hit "Somewhere In My Bro-

ken Heart," Dean was named 1992's Top New Male Vocalist by the Academy of Country Music, and the song took Song of the Year.

Now Dean's back on the charts again, with "Tryin' To Hide A Fire In The Dark," a hooky, slide-guitar tale of a man who's already got one romantic partner but up and falls in love with someone else. The hit's off his third album, the appropriately titled Liberty Records release "Fire In The Dark." The Florida native was a finalist in the Wrangler Star Search competition at the start of his career. He went against the advice of the finals judges at the Grand Ole Opry, though, and put off moving to Nashville until after he had garnered extensive touring experience up and down Florida's Gulf Coast. Once he made the move, Dean

(Continued on page 102)



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narm '03

Tough Talk Topics

Jewels, Clubs, Tagging Top List Of Likely Convention Subjects

By Paul Verna

NEW YORK—Retailers are approaching the 35th Annual National Assn. of Recording Merchandisers with a sense of resignation. They are resigned to the belief that the conversion to the jewel box packaging standard, scheduled to begin April 1, will create a merchandising nightmare; resigned to having their pleas for lower CD prices all but ignored; resigned to accommodating new sound carriers, even though they do not sense sufficient demand for them; and resigned to face the pos-

sibility that NARM's source-tagging project might not bear fruit.

The biggest headache of all, according to an informal survey conducted five weeks before the March 6-9 gathering, is the imminent downsizing of the standard CD package from the 6-by-12-inch longbox to the jewel box. The result will be increased labor costs, higher pilferage risks, and—in the case of every major chain contacted by Billboard—a costly plastic keeper for every disc in the store.

Because dealers know the conversion is inevitable, they are not approaching the convention with a fighting agenda, as they have had reason to do in years past. Rather, they are blasé about the 35th annual event.

"There's nothing that we save for NARM," says Dick Odette, VP of purchasing, audio, for Minneapolis-based Musicland, which operates more than 800 music stores and more than 200 video sell-through outlets. "We don't prepare a huge NARM agenda," he adds. "We meet with people all year-round."

Carl Rosenbaum, president of Flip Side Records in Chicago, shares Odette's disposition. "We don't really have a big agenda," he says. "I spoke up in all the board meetings, talking about keepers, talking about what we need from the manufacturers for the [packaging] conversion. None of it matters, so it's a waste of time."

Rosenbaum, Odette, and most others are resorting to keepers, at least for the interim. The plastic devices, while they protect merchandise from theft, are considered costly (about 50 cents per unit, depending on type and quantity) and labor-intensive.

Due to the uncertainty on source-tagging, most retailers say they are moving to keepers, on an interim basis. For instance, Darrell Baldwin, president and CEO of Super Club N.A. in Dallas, calls keepers "a stopgap measure" as the chain experiments with different ways to merchandise and handle the security issue. Baldwin says that when Super Club Music Corp. finally determines which is the best way to merchandise product, it will likely change "a lot of the things about how you display the product." For example, "I would think you would wind up with much more facings. Also, now, a lot of selling is enhanced by posters

and flats, but when jewel-box-only merchandising becomes a reality, the product will sell itself," he says. "In addition, jewel-box-only merchandising gives merchants the capability of carrying additional product in the same space. I don't think it will double, but maybe stores will carry 20 to 30 percent more units."

In the meantime, some retailers fear that their presence will deter impulse buying and detract from the aesthetic presentation of the store. Flip Side's Rosenbaum says, "Keepers are going to hurt impulse sales and knock out browsing. They're going to hurt business for whatever amount of time it takes consumers to get used to them, if they ever do."

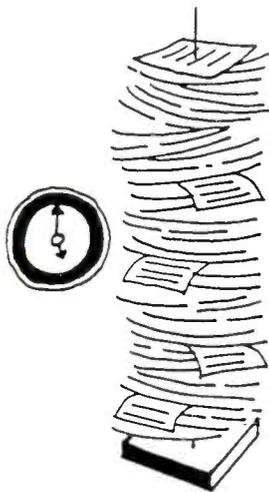
Because of these drawbacks, many retailers plan to avoid using keepers in all their stores. At Detroit-based Harmony House, VP of marketing and purchasing Chuck Papke says he will experiment with jewel-box-only fixtures in a few of the chain's 34 stores, at the risk of losing a large percentage of merchandise to shoplifters. "I suspect the shrinkage rate will go up," he says.

Others, like West Sacramento, Calif.-based Tower Records, have indicated a willingness to avoid the keepers altogether and stock the jewel boxes alone, at the risk of incurring dangerously high shrinkage.

Nevertheless, the majority of the U.S. retail base will be armed with keepers, at least until the NARM board, the six majors and the four leading suppliers of electronic-article surveillance (EAS) systems for the music industry can agree on a standard technology to tag prerecorded music and video products at the point of manufacture. If that source-tagging standard can be achieved, then retailers can look forward to the day when every piece of product, regardless of its format, will arrive at their stores loaded with a security tag that will be concealed, remotely deactivatable and virtually impossible to defeat.

Even in such a best-case scenario, however, at least 18 months will pass before such a security assembly line is in place, and many difficult decisions will have to be made along the way. For one, someone is going to have to pay for source tagging; will it be the retailers, the manufacturers or both? Who will decide? Knowing the music industry's
(Continued on page 98)

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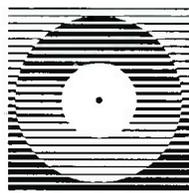
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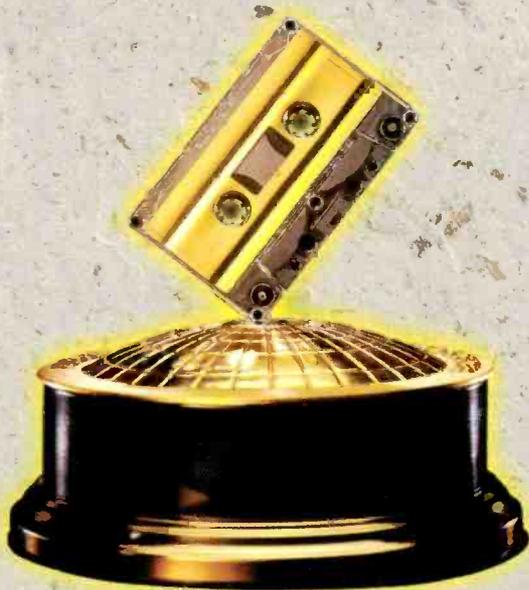


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Tough Talk

Continued from page 96

shabby track record for consensus building, these obstacles are liable to derail the source-tagging initiative even if a technological breakthrough occurs.

Consequently, NARM-goers can expect to hear plenty about EAS at this convention, at next year's, and probably at the one after that. While the various sides debate the packaging and security issues, other topics are likely to come up in public speeches and private meetings.

Chief among these is the perennial issue of CD pricing. While many labels—including I.R.S., Capitol, Columbia, Zoo, Virgin, Sire, MCA and Geffen—have experimented with low prices for baby acts, majors have generally raised prices in the past year. The previously unprecedented \$16.98 list for CDs was used in the past year on recordings by such superstar artists as Garth Brooks, Prince and Madonna, and the \$15.98 CD list—once the province of superstar acts—became the norm for all but developing acts.

Odetta says of pricing, "I think you'll have discussion like you always do, and that'll be the end of it."

Adds Rosenbaum, "Pricing is going up, and we're still talking about it going down. It's a big issue, and there's going to be a lot of conversation about it."

Another *bete noir* of retail is record clubs and other forms of direct-selling of music. In the view of retailers, the majors' attitude toward the clubs is best exemplified by the tenor of last fall's NARM Wholesalers Conference, at which BMG Direct Marketing attempted to prove that direct marketing promotes retail sales. For the most part, retailers don't buy that logic, and they are bound to keep pressing the manufacturers on this point. And for their part, manufacturers will continue to look for ways to sell directly to the consumer. (Time-Warner recently announced that it is developing an electronic superhighway that could be used to directly download music into the home.)

In general, retailers don't like competing with direct marketing efforts, but if they must, they say it should be done on a level playing field, particularly concerning price.

At the same time, another component of the price issue likely will be discussed—the buying and selling of used CDs, which trade at lower prices than new product, by some major chains. Label and distribution executives probably will use NARM to try to discourage other retailers from entering that business. ■

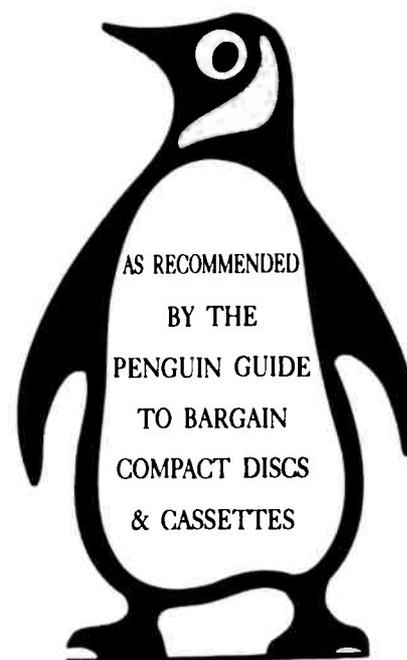
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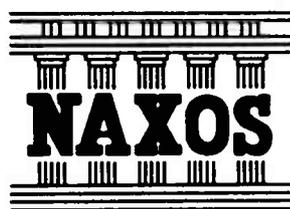
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Exec VP Horovitz On Tagging, Configurations & The Changing Environs Of Retail

By Paul Verna

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NEW YORK—The National Assn. of Recording Merchandisers' executive VP, Pam Horovitz, has devoted most of her time in the past year to helping the music retail industry adopt a technological standard that would allow record manufacturers to tag prerecorded media at the point of manufacture.

"I've spent the bulk of my time on that topic," says Horovitz, referring to the source-tagging experiment that has just been completed by an independent testing lab and will now undergo a lengthy review process by the participating suppliers, NARM retailers and the six major music manufacturers (see separate story).

Asked whether EAS will be the biggest topic at NARM's March 3-6 convention in Orlando, Fla., Horovitz says, "Clearly, no matter what happens—recommendation or no."

If NARM's experiment succeeds, music retailers will be the first industry to put source-tagging into effect on a mass basis. Consequently, NARM could serve as an example to other retail industries that have been trying to source tag for years.

However, Horovitz takes exception to the view that "as NARM goes so goes all of retail."

She says, "NARM has been a pioneer in creating the most logical process for evaluating the possibilities and hopefully making a recommendation. However, it's not necessarily sure that what makes sense for American record and video retailers necessarily translates to other retail situations. One of the things that gives us an edge is the limited number of vendors. Also, the product we're looking to protect—even though there are different configurations—is all relatively the same."

Other store environments have a broad spectrum of products to protect. Comparatively, the music industry has "fewer hurdles with which to contend."

As the source-tagging effort progresses, Horovitz has plenty of other matters to attend to. One of these is the emergence of the Philips Digital Compact Cassette and the Sony MiniDisc.

"Record dealers have been deal-

ing with configuration shifts for the last 10 years," Horovitz says. "It's encouraging that the hardware side of business is continuing to develop new delivery systems for retailers to sell."

"In terms of new configurations," she continues, "stores are going to look like hell for two years anyway. The more important question is the new technologies in terms of new delivery systems. How will stores look five, 10 years from now? How will music be delivered to consumers?"

That question, though long-term, is increasingly critical to all members of the music industry, from the manufacturer to the one-stop to the rack-jobber to the retailer.

"We've devoted a lot of time to looking at new delivery systems, asking people to think about how that's going to change the face of retail," says Horovitz. "My sense is that there certainly will be some conveniences that on-line delivery will provide but there will be certain things that it can't."



For instance, Horovitz cites the in-store autograph session as one of the many activities that electronic retail will not accommodate. "I don't know how you do an electronic autograph session, an electronic

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FINDING THE WAY TO MORE MUSIC SALES HAD ITS SHARE OF DETOURS.

shared experience of browsing and shopping," she says. "Electronic browsing is just not the same as being there, having videos playing in the store and a clerk who's knowledgeable, or having your friend with you saying, 'Oh, have you checked this out?'"

However, Horovitz acknowledges that the "face of retail will change" and that NARM's role as a trade association "will be to help our membership manage that change intelligently—to expand the scope of our dialogue past simply those people involved in the delivery of records, tapes and CDs to include people who make the music, people who are international copyright holders, people who have a scope on the merchandising of music past what happens in the record store."

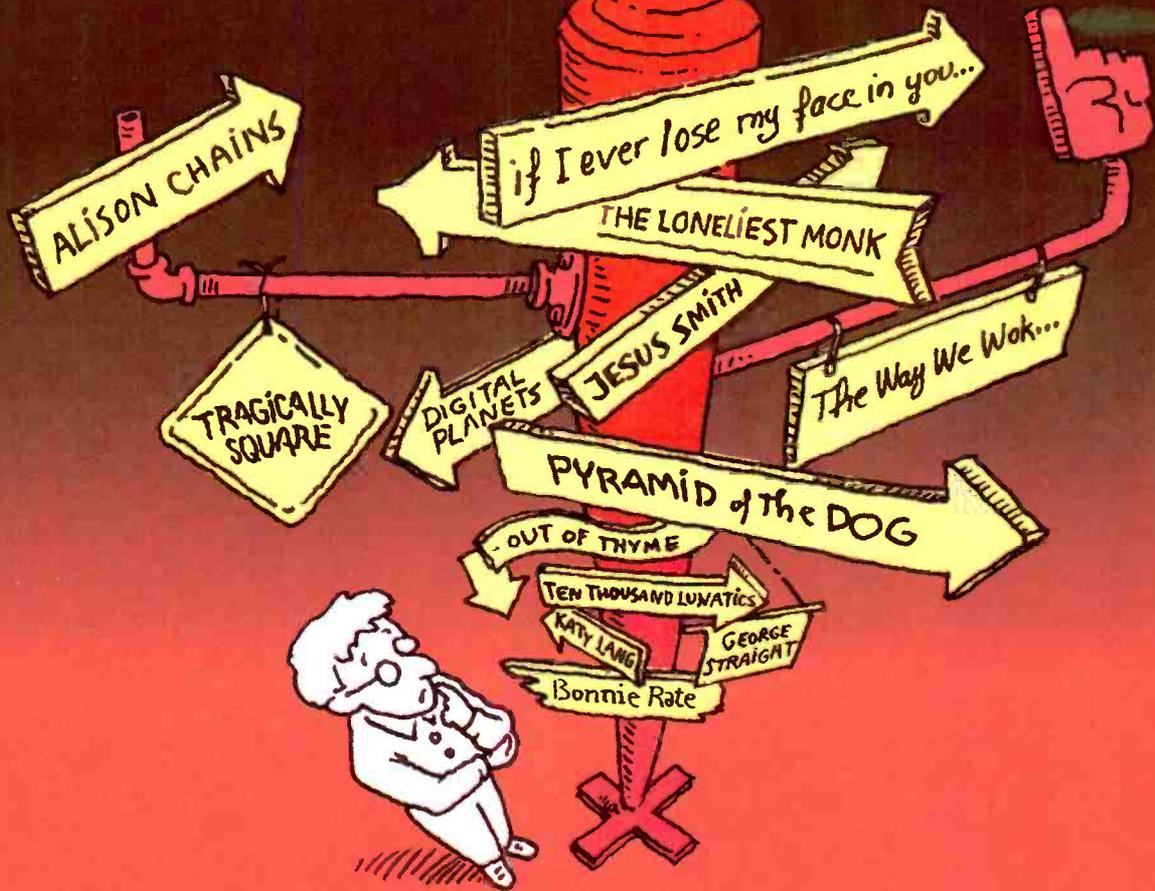
That may be a broad and ambitious agenda, but it's the only one that NARM can adopt at this point, given that direct delivery systems are still a thing of the future, she says. Until the installed base is in place to accept music over the wire—whether it be a coaxial, fiber optic or phone cable—no one will know exactly how record stores will be affected by direct-selling.

"If everybody looks to establishing dialogue that ends up in a win-win situation, I see us being a happy and thriving industry 10 years from now, but clearly one that will have changed," says Horovitz. "Part of what NARM is trying to do this year and in the coming year is to keep the information flow coming about the developments and keep the analysis coming."

(Horovitz was interviewed before Time Warner announced a test of a video-on-demand system in Orlando that will also be able to offer music, and another project in which the cable company, in conjunction with a joint venture between the Warner Music Group and Sony Software Corp., will enter the digital audio broadcasting business.)

In order to ensure that NARM's "dialogue" reflects the increasingly international orientation of the music business, the trade group has just formed an alliance with its British counterpart, the British Assn. of Record Dealers. According to NARM communications director Jim Donio, NARM and BARD will seek to "establish a more global connection between NARM and the other [countries'] trade groups." The move makes sense, since retailers in different countries face a lot of the same issues.

Another topic on Horovitz's list is the perennial threat of restrictive legislation. Donio says, "The legislative arena continues to be a hotbed of activity. Now that everybody's back—Congress, the State Houses—legislative battles will be cropping up again locally, state-wide and federally." ■



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Talent

Continued from page 94

sang jingles and backup for various established acts and penned songs recorded by the Oak Ridge Boys, Les Taylor and Shelly West. "Somewhere In My Broken Heart" was almost "the hit that got away" for Billy Dean. It was first recorded by Randy Travis, who hadn't yet released it when Dean signed a publishing deal with EMI Mu-

sic and a recording contract with SBK records. "Somewhere In My Broken Heart" was Dean's second single. The story is the stuff country legends are made of.

Steven Curtis Chapman

While many other pop performers his age are praising life's excesses, Steven Curtis Chapman has chosen a different route. The twenty-something singer/songwriter uses the teachings of Christianity as his main source of in-

spiration. A bright star on the contemporary Christian music scene, Chapman is the winner of 1992's Grammy for Best Pop Gospel Album, "For The Sake Of The Call." His Sparrow Records follow-up release, "The Great Adventure," features pop-music numbers—gravelly voice, twangy guitars, et al—each inspired by a New Testament verse. There's also a New Testament-inspired rap song featuring Toby McKeehan of D.C. Talk. As of this

writing, "The Great Adventure" has been nominated for a Grammy in the Best Pop Gospel category.

A three-time recipient of the Gospel Music Association's Songwriter of the Year Dove Award and two-time winner of the GMA's Dove Award for Artist of the Year, Chapman has also received an unprecedented 10 Dove Award nominations. In addition to his own songs, Chapman also has penned tunes for the likes of Glen Campbell, The Imperials, Sandi Patti and White Heart. For this young native of Paducah, Ky., armed with his guitar and his faith, life has been a great adventure indeed.

Poorboys

The four Poorboys take rock 'n' roll's traditional attitude of slightly snide in-subordination to heart. Lyrics like "Hey Man, get off my back," neatly sum up The Poorboys' philosophy. A spin of the "Pardon Me" CD reveals roots firmly planted in '70s rock and R&B. Echoes of the Black Crowes abound, and at times The Poorboys manage to sound like Scottish rockers Del Amitri. With the single "Guilty" cruising around the upper regions of the Billboard album rock tracks chart, The Poorboys are living examples of a group of music-lovin' small-town guys who've managed to turn their rock 'n' roll dreams into a major-label reality.

Gibson/Miller Band

Take some great ol' honky-tonk rhythms, high-octane rock 'n' roll energy, deft songwriting and up-to-the-minute studio technology. Throw in some exotic, unusual steel guitar playing, some rock 'n' roll guitar riffin', a couple of well-seasoned songwriters and a few of country's most in-demand players. Sounds like it could be a recipe for some overcooked country rock supergroup, but the Gibson/Miller Band's raw, often humorous approach whisks that notion away in a single spin of "Where There's Smoke," their Epic Records debut album.

Singer/guitarist Dave Gibson is a songwriter with a string of No. 1 country hits, including Alabama's "Jukebox In My Mind" and Tanya Tucker's "If It Don't Come Easy"; lead guitarist/vocalist Blue Miller's written for Bob Seger, has written an Emmy Award-winning ABC-TV documentary theme, and has done extensive work with Isaac Hayes' touring band. Together with country veterans bassist/vocalist Bryan Grassmeyer, drummer Steve Grossman and steel guitarist Mike Daly, they make up the Gibson/Miller band. Their first single, "Big Heart," is a rollicking country number, while other songs, like the rip-roarin' "Texas Tattoo" and the ballad "An Offer Her Heart Can't Refuse," show off the Gibson/Miller Band's many facets.

Run C&W

"Sweet soul music the way God intended it to be played—bluegrass style," is how Run C&W lead singer Rug Burns defines the band's version of R&B (rhythm and bluegrass). This band of non-identical quadruplets—Rug on guitar and lead vocals; Crasher Burns on banjo, mandolin, and dobro; G. W. "Wash" Burns on washboard; and

Side Burns on bass—gives the bluegrass treatment to such soul greats as "Unchained Melody," "Walkin' The Dog" and "My Girl." They also do a mean version of "Itchy Twitchy Spot," their pathos-filled precursor to that Billy Ray Cyrus song.

Run C&W's MCA Nashville debut album, "Into The Twangy-First Century," was produced by four men the quadruplets happened to meet at Nashville's Bluebird Cafe: Russell Smith, former lead singer of the Amazing Rhythm Aces and writer of country hits "Old School" by John Conlee and "Keep It Between The Lines" by Ricky Van Shelton; Bernie Leadon, former Eagle and producer of Michelle Shocked's recent album; Vince Melamed, keyboardist for Dan Fogelberg; Jimmy Buffett and Bob Dylan and writer of "Walkaway Joe" by Trisha Yearwood; and Jim Photoglo, bassist for Dan Fogelberg, solo '80s pop artist and writer of "Fishin' In The Dark" by the Dirt Band and "Honky Tonk Heart" by Highway 101.



Buddy Guy

Lisa Stewart

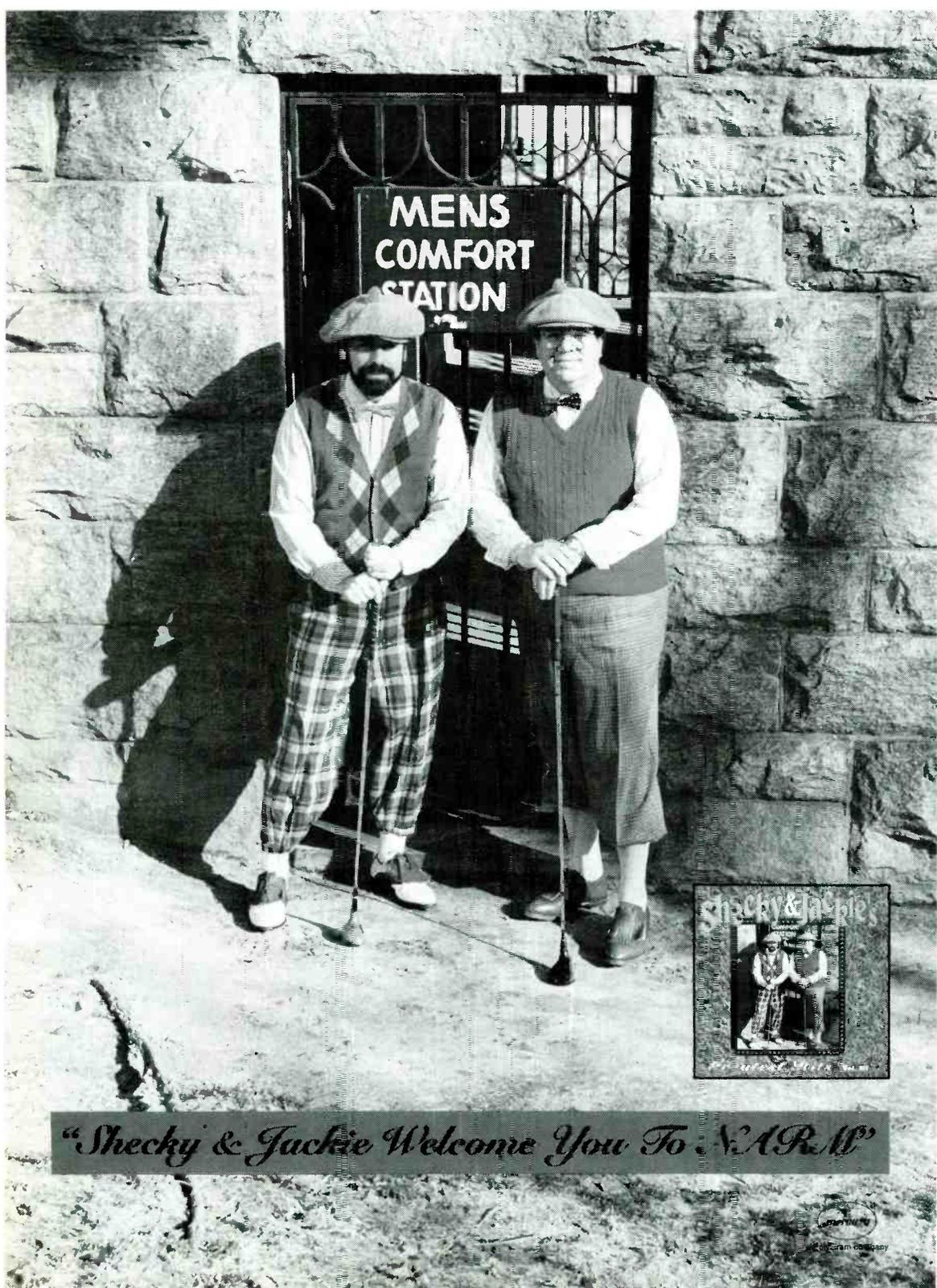
Lisa Stewart made her first public appearance in church at age 6, singing along with a record of "Jesus, I Heard You Had A Big House." Now little girls with singing aspirations of their own can sing along to Stewart's BNA Entertainment debut, "Lisa Stewart."

The classic country interpretations on her debut album are reminiscent of the phrasing of Patsy Cline, and in fact Stewart counted Cline as one of her first musical influences while growing up in the small burg of Louisville, Miss. It wasn't until Stewart attended Nashville's Belmont University on a classical singing scholarship that she began performing regularly. Stints as a jingle and demo singer, a summer as a singer and dancer at Opryland and work with several Nashville jazz and R&B outfits gave Lisa a diverse range of musical experience. Still, she chose country because of its unpretentious qualities and simple meaningful lyrics. With her debut album, produced by Richard Landis (Juice Newton, Lorrie Morgan, Vince Gill), Lisa brings the old-time country style into the present.

Shari Lewis

The creator of the sheepishly charming puppet Lamb Chop and her cloth cohorts, Charlie Horse and Hush Puppy, Shari Lewis is an accomplished actress, producer, orchestra conductor, recording artist, ventriloquist, puppeteer and author. The recipient of seven Emmys, a Peabody award, the John F. Kennedy Center Award for Excellence and Creativity, two American Video Conference Awards and the Action for Children's Television Award, Lewis recently won the California Children's Video award for her A&M Home Video "Lamb Chop In The Land Of No Manners."

In three decades of performing, Lewis has entertained oodles of audiences, ranging from kids at home singing gleefully along to her recordings to four command performances for the Queen of England to several White House appearances. Though best known for her TV antics featuring the



"Shecky & Jackie Welcome You To N.A.R.M."

whimsical escapades of her puppet sidekicks, the prolific Lewis has written 51 children's books, created 15 home videos and produced numerous audio recordings. Lewis is currently at work on the second season of her Emmy Award-winning children's television series, "Lamb Chop's Play-Along."

The Beach Boys

After more than 30 years in the hearts and minds of America's pop music lovers, the Beach Boys still get around. The creators of the quintessential California sound, the Beach Boys continue to make 120 appearances annually, playing to sold-out audiences around the world. Last year they attended the Earth Summit in Rio, which resulted in Eyes on the Earth, a worldwide plan to equip environmental groups with video cameras as a means of getting their stories seen and heard. The year 1992 also saw the Beach Boys release "Summer In Paradise" on their own label, Brother Entertainment, distributed by Navarre Corporation.

Kathy Mattea

What West Virginia-born Kathy Mattea does is sing—pure and simple, wrapping her voice around each ballad or upbeat, infusing each song with the kind of emotion that can only be culled from the human voice soaring in flight while grounded to the soul.

With eight Mercury Nashville albums under her belt, two Female Vocalist of the Year awards from the Country Music Association and a Grammy to boot, Mattea has relied primarily on her talent as a singer and the strength of her material (written by others, but chosen with great care) to carry the day. Her latest release, 1992's "Lonesome Standard Time," mixing humor and heartfelt sentiment, includes the Top 10 country title cut and the recent single "Standing Knee Deep In A River (Dying of Thirst)." It's a return to more familiar territory after 1991's "Time Passes By," which more directly explored the Scottish "roots music" from which country is derived. (Despite its seemingly obscure subject matter, "Time Passes By" is nearing gold status.) Mattea performed at the Tennessee Inaugural Ball in Washington, D.C., and is currently spearheading the "Red Hot + Country" recording project, one in a musical series designed to raise money for AIDS research.

Bon Jovi

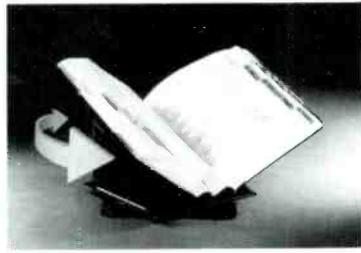
After a four-year recording hiatus, the namesake band of honey-haired Jerseyite Jon Bon Jovi (a.k.a. Bongiovi) returned late last year with "Keep The Faith," the group's first album since the extremely platinum (9 million sold worldwide) "New Jersey." During the two-year break from touring with band members Richie Sambora, David Bryan, Tico Torres and Alec John Such, Jon Bon Jovi recorded the soundtrack album for "Young Guns II," along with fellow hired guns Jeff Beck, Elton John, Little Richard, Danny Kortchmar and Kenny Aronoff. A hit single, "Blaze Of Glory," resulted, kindling the pop charts and shooting to No. 1. Guitarist Richie Sambora and keyboardist David Bryan also embarked on solo projects during this time off.

Billed as a matured and mellowed follow-up to "New Jersey" and the group's other recordings—"Bon Jovi," "7800° Fahrenheit" and "Slippery When Wet"—the "Keep The Faith" title could be interpreted as a comment on the band's getting back together after a long time apart. In any case, the band's trademark powerful, soft-metal-tinged sound is back in glorified force. ■



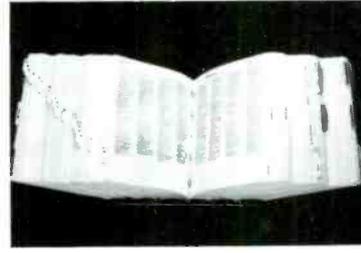
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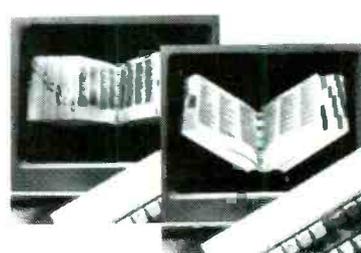
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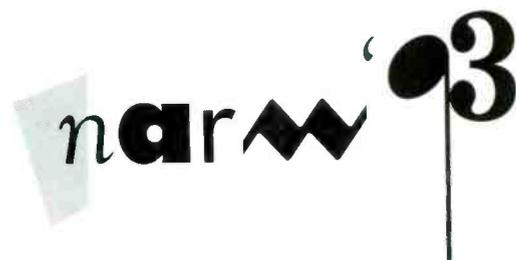
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Bernstein

Continued from page 86

difference to them? Is it something for the world?

BB: Just as EAS could be standardized, so might product identification, right?

AB: There are going to be certain talks about a universal bar code. That is one of the subjects.

BB: And the new configurations? The MD and DCC?

AB: Yes, how they view that in England. There is going to be a discussion on direct marketing, how it is handled in the United States and how it is handled in the U.K.—And just a general overview on digital delivery, where we think it is heading.

BB: Of course, the idea of globalization means the lyrics-content question and product stickering becomes worldwide.

AB: We would like to get their feelings, and we will talk about what is

happening in the United States on explicit and offensive lyrics and the law.

BB: Also of worldwide interest is piracy, right?

AB: Obviously, certain countries have more of a piracy problem. We are really talking about the whole economic community of Europe. Piracy in some of those countries is very large, you know—50 percent of the sales is black market.

BB: In terms of progress during your term, EAS has really moved along, hasn't it?

AB: They have been testing now with independent laboratories, and all the main EAS manufacturers have signed the cross-license agreements. We originally thought we would have it by December. We are hopeful of having the Loss Prevention Committee on NARM make a recommendation to the manufacturers, to the labels, and maybe have something by the convention. It is not in stone.

BB: Are you trying to have EAS signals implanted in video, or is it strictly a music implantation?

BB: Right now they are testing all the different media.

BB: Even though the so-called liberal side prevailed with the election of President Clinton, NARM hasn't grown complacent on the obscenity front, has it?

BB: There are some positive things. I don't think it is obviously all corrected. There are still people that will

want it. I think this administration will again try to help industry do its own self-policing.

BB: Some have speculated that with Tipper Gore part of the new majority in Washington, it could have influence in that the vice president's wife first fought on the issue.

AB: Not really. In the Parents Music Resource thing, their goal was to label music so that the parents would know that there is something explicit in it. And when we standardized that and did that, the PMRC basically said, "OK, we have done it."

BB: Scott Young, in leading the convention committee, stresses that this year you will explore social issues and social responsibility and have artists talk about all these issues. It would appear you are sensitive to what parents are concerned about.

AB: They may want to have a different type of rating like the movie theaters, but basically we put on a warning sticker. They got that. Tipper Gore doesn't believe the answer is legislation. In one sense, I think the PMRC were with us in Louisiana. And so in that sense the industry worked with the PMRC. I don't know if they are totally satisfied, but they may think there should be one stronger set for certain albums. I don't know. I can't speak for them. But those are the ones that really do cause the problems.

BB: Just as you got handed a couple or so hot potatoes, it looks like the end of the longbox and the era of

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AB: We have to live through this transition, the difficulty of presentation in all of our stores is a reality—as to how we present the product, how we display it, how we keep it exciting—because the size of the graphic is obviously much smaller. The largest thing in the store is just the front of that 5 1/2-by-6 CD, unless we do some other things to excite the consumer in retail.

BB: Then your wholesale and rack members have concerns, too.

AB: The orderly transition in our stores does include how to receive jewel box only. For a period of time, it is not going to be a pretty picture.

BB: Because catalog will still come in longbox?

AB: Yes. And so you have a transition problem from the beginning of April until August.

BB: This refixturing of stores for the jewel box was one of NARM's largest challenges during your tenure.

AB: I think the biggest thing that happened—and this is the first time that it happened in the United States—is that the decision was elevated beyond the individual distribution company presidents, and it went to their bosses. I think, as difficult as it's been, we did work out—the labels and the manufacturers—some ways to help the retailers convert their stores and/or fixtures to this new configuration. Obviously, there were some loud cries about it not being enough or not covering nearly all the costs, but there was a gesture. And so it has been a tough year that way. I think the next tough part is living through this change. I mean, we know it is coming. We have to work with it.

BB: There has been rather persistent talk that, because NARM firms are becoming so involved in video sell-through, NARM conventions and concerns might seriously overlap those of the Video Software Dealers Assn., the organization NARM originally sponsored. Do you see this?

AB: I don't think so. NARM is a music organization, and I think it will stay a music organization. And most of our companies are the retailers, the wholesalers. Obviously, they have a huge stake in the music business and so that is going to be the main thrust, no matter what. Most of them have started to and do carry video, and in most cases it is sell-through. That is why VSDA spun off really. The VSDA is certainly the much stronger "rent-tailer." But they want to have a factor and say some things about video sell-through as well. The video studios will be at NARM, but it will be more low-key. It won't be the front thing like at VSDA. The main thrust of NARM and the NARM conventions will be music. ■

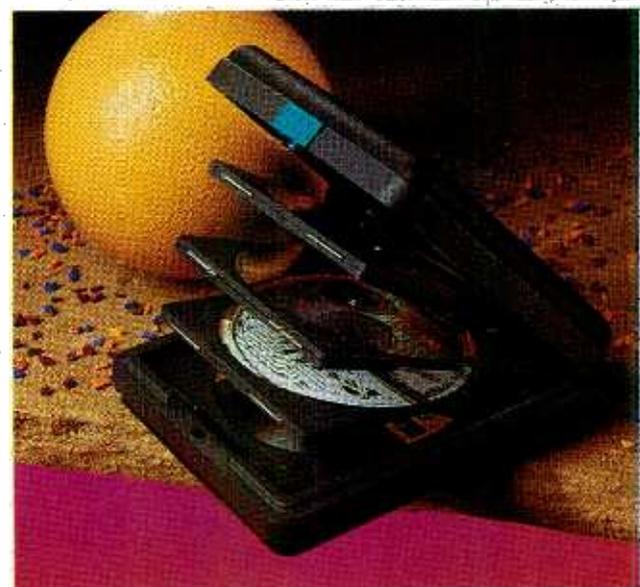
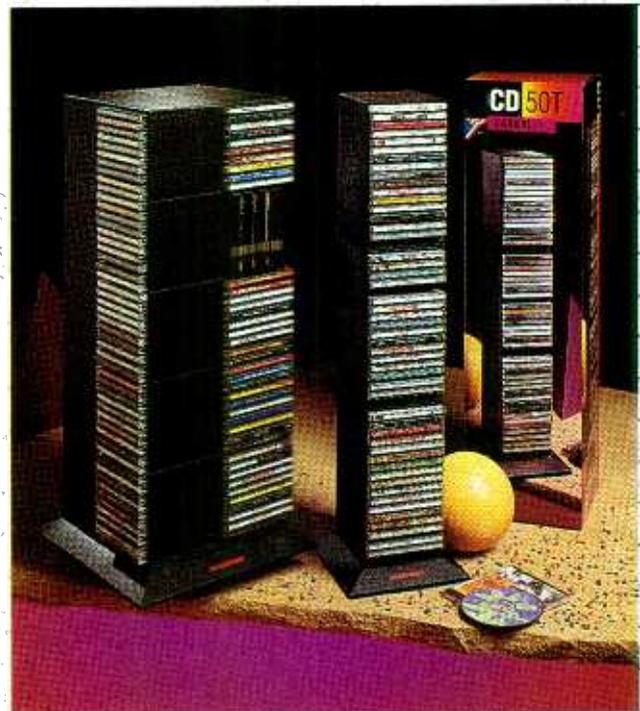
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Chairman Young

Continued from page 82

The emphasis on creativity over technology does not seem to represent any deep concern by NARM that recent shows have gone lacking—though some hint that the 2,800 attendees in San Francisco two years ago may represent a modern mark to shoot for this year. Expectations were for 2,000 a year ago in New Orleans, and the attendance hit a surprising 2,500.

Executive VP Pam Horovitz and Communications Director Jim Donio are ecstatic about advance atten-

dance registrations, according to Young.

Determined to avoid schedule problems before they happen, NARM now commits "four and five years out," according to Young, who notes that Orlando became a pick some years back. In turning more to music and magic, Young and the NARM committee are hoping such acts as Bon Jovi, Kathy Mattea and Luther Vandross will stress how they approach their artistry. Indeed, one session, led by Tommy Silverman of Tommy Boy Records, will feature acts discussing "music and social responsibility," major issues that have im-

acted on their own personal oeuvre. These include AIDS, sexism, racism, gay/lesbian rights and environmental awareness.

Although NARM has tussled for the past couple of years with the often shrill clamor over lyrics and the warning sticker issue, Young says "there is no indication" of anything like a demonstration or some potentially disruptive effort around the convention hotel aimed at the obscenity issue.

One potentially sensitive issue on the agenda in Orlando explores the ramifications of the new Americans with Disabilities Act and how stores and headquarter buildings must comply with new stiff regulations.

Even if attendance doesn't hit an all-time high, the business mood of delegates likely will, according to all indications. While sales are still problematical on several fronts, corridor gossip will find attendees deeply engrossed over the implications of how Blockbuster's purchase of chains Music Plus and Sound Warehouse has increased the potential value of so many NARM-member webs.

No one is more able to gauge the appreciation in value than Young himself, since Wherehouse was the subject of a Wall Street investment play. Indeed, the exigencies surrounding his own chain's destiny kept Young from accepting previous NARM overtures. "Because of the business transactions with the company the past couple of years, I've had to turn down [responsibility like convention chair]. I didn't want to do it unless I could do it right," says Young, whose firm is now on a national growth charter under Merrill Lynch.

On one point, Young is clear—that being convention chairperson involves teamwork. "Pam and the whole staff are so supportive," he summarizes. ■

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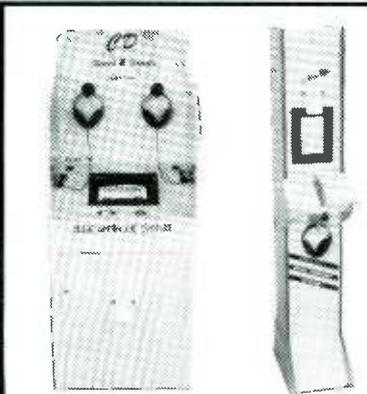
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	*** NO. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 33 weeks at No. 1	95
2	5	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	72
3	4	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND	84
4	3	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	95
5	2	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	7
6	7	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	95
7	8	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	95
8	6	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	95
9	11	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	95
10	9	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	86
11	10	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	95
12	13	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	89
13	12	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	80
14	21	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	3
15	14	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	95
16	17	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	93
17	15	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	81
18	16	GUNS N' ROSES ▲ ⁹ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	95
19	18	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	93
20	25	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	50
21	26	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	35
22	20	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	95
23	19	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	84
24	22	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	63
25	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	85
26	29	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	14
27	24	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	74
28	27	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	40
29	37	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	7
30	33	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	95
31	—	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	1
32	23	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	95
33	32	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	28
34	34	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	92
35	35	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	55
36	31	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	54
37	47	LYNYRD SKYNYRD ● MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	13
38	30	MICHAEL JACKSON EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	3
39	38	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	86
40	42	SOUNDTRACK ▲ ⁷ COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	10
41	40	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	33
42	36	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	17
43	43	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	22
44	44	MARVIN GAYE MOTOWN 6058* (7.98/11.98)	EVERY GREAT MOTOWN HIT	10
45	39	THE BEATLES ▲ ⁹ CAPITOL 46445* (9.98/15.98)	ABBAY ROAD	19
46	41	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	91
47	—	RAY STEVENS ● MCA 5918* (7.98/11.98)	GREATEST HITS	6
48	—	ERIC CLAPTON POLYDOR 23276*/PLG (7.98/11.98)	SLOWHAND	1
49	49	U2 ▲ ISLAND 811148* (7.98 EQ/11.98)	WAR	27
50	—	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98/15.98)	GRACELAND	21

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

LIVING COLOUR

Stain
PRODUCERS: Ron Saint Germain & Living Colour
Epic 52780

This great band just got greater, thanks to a new bassist, a new producer, and a monstrous album filled with hard, focused, accessible rockers delivered with heaps of passion and chops. Foremost among a bounty of choice cuts are album opener "Go Away"; first single "Leave It Alone"; "Nothingness," a sparse, midtempo meditation unlike anything the group has done before; "This Little Pig," an explosive track loaded with references to the Rodney King beating; "Ausländer," a furious rocker inspired by German xenophobia; and "Bi," an irresistibly catchy sketch of how tangled relations between bisexual lovers can get. A must for album rockers, modern rockers, and college outlets.

ENUFF ZNUFF

Animals With Human Intelligence
PRODUCERS: Donnie Vie & Chip Znuff
Arista 18587

Two years since its last release, Chicago rock quartet led by vocalist Vie and bassist Znuff re-emerges on a new label with a solid batch of songs that could produce a long-overdue rock-radio breakthrough. Wearing influences ranging from the Beatles to Badfinger to Cheap Trick to younger pop/metal practitioners, the band blazes on lead single "Right By Your Side," a power ballad; album-opener "Superstitious," which showcases band's harder side and guitarist Derek Frigo's sharp playing; and such tracks as "Innocence," "Black Rain," "One Step Closer," and "Master Of Pain." Massive support from label and from loyal, eager fan base bodes well.

THE AUTEURS

New Wave
PRODUCERS: Phil Vinall & Luke Haines
Caroline 1735

Hoity-toity French moniker and back-dated title shouldn't put modern rockers off from this engaging album from this U.K. trio. Songs are elliptical but well-crafted both lyrically and melodically; front man Haines delivers them in a somewhat Bowie-like moan. Consistency is high, so pick at will; "Show Girl," "American Guitars," "Junk Shop Clothes," and "Valet Parking" are standouts.

FIREHOSE

Mr. Machinery Operator
PRODUCER: J Mascis
Columbia 53208

Uncompromisingly alternative California rockers and onetime Minutemen are fortified by the production noise of Dinosaur Jr. Mascis, who lends an extra measure of rawness on the group's third outing for the label. Album demands to be heard as a package, but it does have its salient moments, particularly lead single "Blaze" (optimal for adventurous modern rockers) and tracks "Herded Into Pools" and "Rocket Sled/Fuel Tank."

INFECTIOUS GROOVES

Sarsippius' Ark (Limited Edition)
PRODUCERS: Various
Epic 53131

Terminally funky outfit led by Suicidal Tendencies' Mike Muir and Robert Trujillo surfaces with—of all things—a Noah's Ark concept album, consisting of "two of everything": two live cuts, two demos, two outtakes from the first record, two new songs by one production team, two new songs by another, two covers, etc. The entire package is consistently satisfying—a high-octane hybrid of funk and rock with some rap and punk thrown in. Alternative and college outfits will have plenty to pick from, beginning with lead single "These Freaks Are Here To Party" and excellent covers of "Fame" and "The Immigrant Song."

BOY KRAZY

PRODUCERS: Various
Next Plateau/London 828 403

New York femme foursome's calling card is its ability to sing cutesy pop ditties in harmony; it helps also that its debut album is written and produced by the Stock and Waterman (and Aitken) hit machine, which proves its mettle again with the lead single here, the pop/R&B hit "That's What Love Can Do." Other tracks—"On A Wing And A Prayer," "Just Like A Dream Come True," to name a couple—are made of the same stuff and accordingly hold plenty of airplay promise.

CHRIS THOMAS

Simple
PRODUCERS: Chris Thomas & Bruce Bromberg
Hightone 8043

Louisiana-born son of bluesman Tabby Thomas continues to subsume his musical roots in a pop-conscious format. Blues and Hendrix-oriented rock form the bedrock of singer-guitarist Thomas' music, which also flashes a bright social consciousness at certain junctures. Fine new album kicks off with a biting cover of Bob Marley's "War"; title cut and "Whatever Happened To The Revolution" are also exemplary entries.

THE PLEASURE BARONS

Live In Las Vegas
PRODUCERS: Mark Linett & Country Dick Montana
Hightone 8044

Mammoth ad-hoc band of roots-minded, slightly loony Southern California musicians has a good ole time on live set (not cut in the gambler's hitching post, by the way). Dave Alvin, who contributes a high-voltage version of "Gangster Of Love," plays musical straight man to the Beat Farmers' irrepressible basso profundo Montana, who is his usual leering self, and from professional maniac Mojo Nixon, comes, among other things, a marathon 11-minute "Elvis Is Everywhere." For raunch fans and clinical psychologists with a sense of humor.

DANCE

THE BELOVED

Conscience
PRODUCER: Jon Marsh & Helena Marsh
Atlantic 82457

Pared down to Marsh and his wife, English outfit re-emerges with a melodic, club-oriented record that marks a shift from the guitar to the sequencer as the driving instrument. Lead single "Sweet Harmony"—indicative of the new vibe—will lend itself equally to club play and modern-rock airwaves. Other choice selections are "Celebrate Your Life" and "Let The Music Take You"—both dance cuts reminiscent of midcareer Depeche Mode—and ballads "You've Got Me Thinking" and "1000 Years From Today."

JAZZ

ACOUSTIC ALCHEMY

The New Edge
PRODUCER: Steven Jones
GRP 9698

Newest contemporary jazz foray from guitarists/songwriters Nick Webb and Greg Carmichael expands on their enjoyable, well-wrought pop/jazz/folk synthesis. Highlights in sweetly classic AA style include the stately "Oceans Apart," the delicate, acoustic "Slow Ride Home," and the finely etched "London Skyline." Expanding their stylistic horizons are the dub-edged "The Notting Hill Two-Step," the flamenco flourishes of "Santa Cafe," and the light Latin touch of "Until Always."

LOUNGE LIZARDS

Live In Berlin 1991 Vol. 1
PRODUCER: John Lurie
Intuition 2055

Originally viewed as a post-no-wave goof on jazz, saxophonist/thespian Lurie's group (a nonet here) has metamorphosed into an interesting proposition that combines

SPOTLIGHT



POISON
Native Tongue
PRODUCER: Richie Zito
Capitol 98961

L.A. pop metallurgists try harder on latest studio effort, which introduces new guitarist Richie Kotzen. Questions of originality are somewhat beside the point with this band, which lifts extensively from metal history throughout; but it's hard to complain, since group's expressive palette has greater breadth than on previous releases. Ballad "Stand" has warmed up project at album radio (similarly styled "Theatre Of The Soul" is another strong offering in like vein); "The Scream" and "Body Talk" come on like airwave-ready rockers.

boppish tendencies with elements of serialist composition. Although set peters out near the end, early going serves some brittle compositions and convincing solo and ensemble work. A little out for conservative jazzers, but worthy of a sip by modern rockers who are swingingly inclined.

LOU RAWLS

Portrait Of The Blues
PRODUCERS: Michael Cuscuna & Billy Vera
Manhattan 99548

The veteran vocalist continues in the vein of recent albums, on a set composed of smoothly sung blues and R&B standards. Roster of guests should pull a crowd: Joe Williams, Junior Wells, Buddy Guy, Hank Crawford, and Joe Lovano are among those sitting in, and Crawford and Benny Golson supply arrangements. Rawls has a warm way with both ballads and boogie, guaranteeing friendly response at both jazz and R&B outposts.

STEVE LAURY

Keepin' The Faith
PRODUCER: Steve Laury
Denon 75283

Gleaming set from this highly airplayable contemporary jazz guitarist was composed and arranged by Laury with multi-instrumentalist Ron Satterfield, whose wordless vocals are an occasional embellishment. Standout tracks include the bright "Steppin' In," the sweetly poignant "October," the strong, well-wrought "Revelation," and the dreamy, midtempo "Astoria."

WORLD MUSIC

★ **NUSRAT FATEH ALI KHAN & PARTY**
Devotional And Love Songs
PRODUCER: none listed
Real World 2300

Khan, the Pakistani vocal master of the Sufi form known as qawwali, is heard in undiluted form on this choral work. Rhapsodic, hypnotic religious and secular works receive spine-tingling treatment from Khan, plus a choir that includes members of his family, backed by mandolin and tabla. Those familiar with this brilliant singer only through recent Westernized works will experience a revelation.

LATIN

CELIA CRUZ

Azúcar Negra
PRODUCERS: Oscar Gómez, Emilio Estefan
RMM/Sony 80985

Beloved Cuban "Queen Of Salsa" runs through a gamut of tasty tropical rhythms that convincingly demonstrate her vocal versatility—and might even land her a long-awaited hit album. First single "Sazón"—produced by Emilio Estefan with vocal support from Gloria Estefan and Jon Secada—"Pasaporte Latinoamericano," and "Ochun Con Changó" are sizzling chart contenders, along with slower-tempoed entries "Bolero, Bolero" and "Te Busco."

MARIACHI VARGAS DE TECALITLAN

Their First Recordings 1937-1947
PRODUCERS: Various
Arhoolie Folklyric 7015

Archival label outdoes itself on this sparkling 24-song compendium of galloping sons and rancheras from "The World's Greatest Mariachi." The sound restoration of original 78s is superb, not to mention Jonathan Clark's informative liner notes on the history of mariachi.

COUNTRY

ROBERT ELLIS ORRALL

Flying Colors
PRODUCERS: Steve Marcantonio, Robert Ellis Orrall, Josh Leo
RCA 66090

Former pop singer Orrall brings considerable energy and charm to this collection of original songs. Best cuts: "I'm Learning As You Go," "A Little Bit Of Her Love," and the title tune.

KATY MOFFATT

The Greatest Show On Earth
PRODUCERS: Katy Moffatt, Tom Russell
Philo 1148

Moffatt is absolutely irresistible in her spare and folkish recounting of life's under-reported dramas. All the songs ring loudly with truth, but the best ones are "Born With A Broken Wing," "Better Let Her Run," "Billy Collins," and "The Evangeline Hotel."

VITAL REISSUES™

GARNET MIMMS

The Best Of Garnet Mimms—Cry Baby
COMPILATION PRODUCER: Ron Furmanek
EMI 80183

Early soul man is best known for the title track, which went No. 1 R&B and No. 4 pop in 1963; Janis Joplin cut a memorable cover. But Mimms was a prolific gospel-oriented singer who waxed a number of other sharp tracks under the mentorship of producer Jerry Ragavoy; excellent compilation at hand brings together the big hit and 24 other R&B goodies. (Now will somebody step up with a reissue devoted to Ragavoy's other great protégé, Howard Tate?) Supersoulerific.

VARIOUS ARTISTS

The Original Mambo Kings—An Introduction To Afro-Cubop
COMPILATION PRODUCER: Max Salazar
Verve 314 513 876

The contents of this exemplary compilation probably had a good deal to do with inspiring Oscar Hijuelos' novel "The Mambo Kings Play Songs Of Love." Contained herein are 13 seminal 1948-54 Afro-Cuban jazz excursions, most of them featuring band leader Machito and his musical director Mario Bauza. Contents run the gamut from early Cubano big bands to later American adaptations of the sound, featuring Flip Phillips, Charlie Parker, and Dizzy Gillespie. Beyond their great historic importance, these sides will get you mamboing around the living room!

★ ROBERT EARL KEEN

A Bigger Piece Of Sky
PRODUCER: Gary Velletri
Sugar Hill 1037

Keen delivers his quirky tales with a laconic, conversational, and eminently listenable voice. Two cuts—"Daddy Had A Buick" and "Corpus Christi Bay"—will be on the soundtrack of Peter Bogdanovich's upcoming movie, "The Thing Called Love."

★ BELA FLECK & TONY TRISCHKA

Solo Banjo Works
PRODUCERS: none listed
Rounder 0247

Fleck and Trischka are two of the most inventive banjoists alive, proof of which abounds in this assemblage of 25 solo numbers and two duets. The album offers samples of a wide variety of styles.

★ RANDY HOUSTON

Keepin' The New West Wild
PRODUCER: Randy Houston
Outside Circle 42592

Houston plows the same thematic ground as Chris LeDoux: modern life with a western setting. Firm vocals and minimalist production. Contact: 800-824-8426.

★ LARRY KEYES

Larry Keyes
PRODUCER: Cliffie Stone
Showdown SD1112

Backed by such all-star pickers as John Jorgensen, Jay Dee Manness, Curtis Stone, and Cactus Moser, Keyes vividly appraises the kaleidoscopic country life of the '90s. Contact: P.O. Box 9698, Fresno, Calif. 93793-9698.

STEVE EARLE

Essential Steve Earle
PRODUCERS: Tony Brown, Emory Gordy Jr., Richard Bennett
MCA 10749

A gathering of the country-rockers' best and best-known hits, including "Guitar Town" and "Copperhead Road."

JOHN STEWART

John Stewart: American Originals
PRODUCERS: Various
Capitol 80091

Twenty of Stewart's most heralded hits, including a few from his Kingston Trio days.

HOYT AXTON

Hoyt Axton: American Originals
PRODUCER: Todd Everett
Capitol 99920

Sixteen of Axton's self-penned songs, plus four others. Includes "Never Been To Spain," "Joy To The World," and "The Pusher."

CLASSICAL

▶ GLASS: 'LOW' SYMPHONY

Brooklyn Philharmonic Orchestra, Davies
Point 438 150 (Philips)

Free settings by Philip Glass of music by David Bowie and Brian Eno that are bound to attract an audience reaching far beyond normal "classical" boundaries. The melodies, or fragments thereof, are skillfully developed, easily assimilated, and supported by pulsating accompaniment that soothes and occasionally excites. Strong radio play is likely, particularly of the first movement. The Philips promotional crew is mounting a power drive behind the entry.

★ BERG: VIOLIN CONCERTO

RIHM: TIME CHANT
Anne-Sophie Mutter, Violin; Chicago Symphony Orchestra, Levine
Deutsche Grammophon 437 093

Recent recordings of the Berg Concerto, and more to come, are directing wider attention to a work that has so far largely been the province of specialists. The current crop of fiddle virtuosos finds it a rewarding piece and none brings it more authority than Mutter. The recorded sound, too, is impressive, and Levine's idiomatic authority total. The Rihm piece, dedicated to the soloist, is more subtle in expression and asks greater listener participation than it's likely to enjoy early on.

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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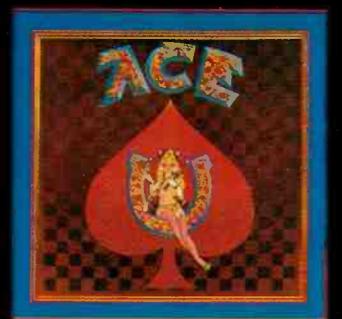
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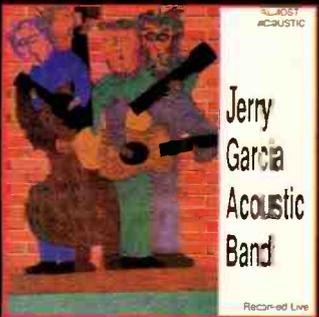
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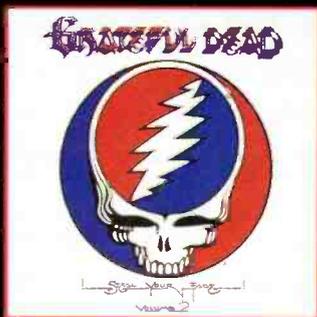
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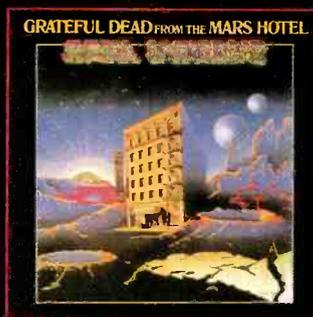
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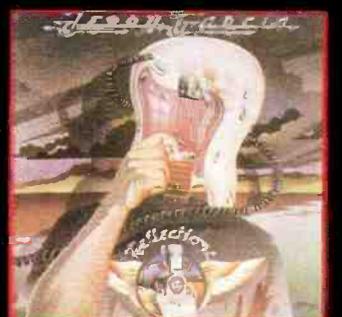
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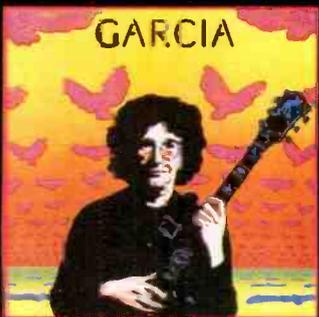
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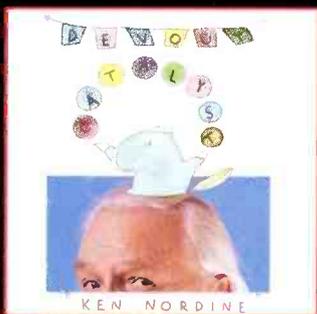
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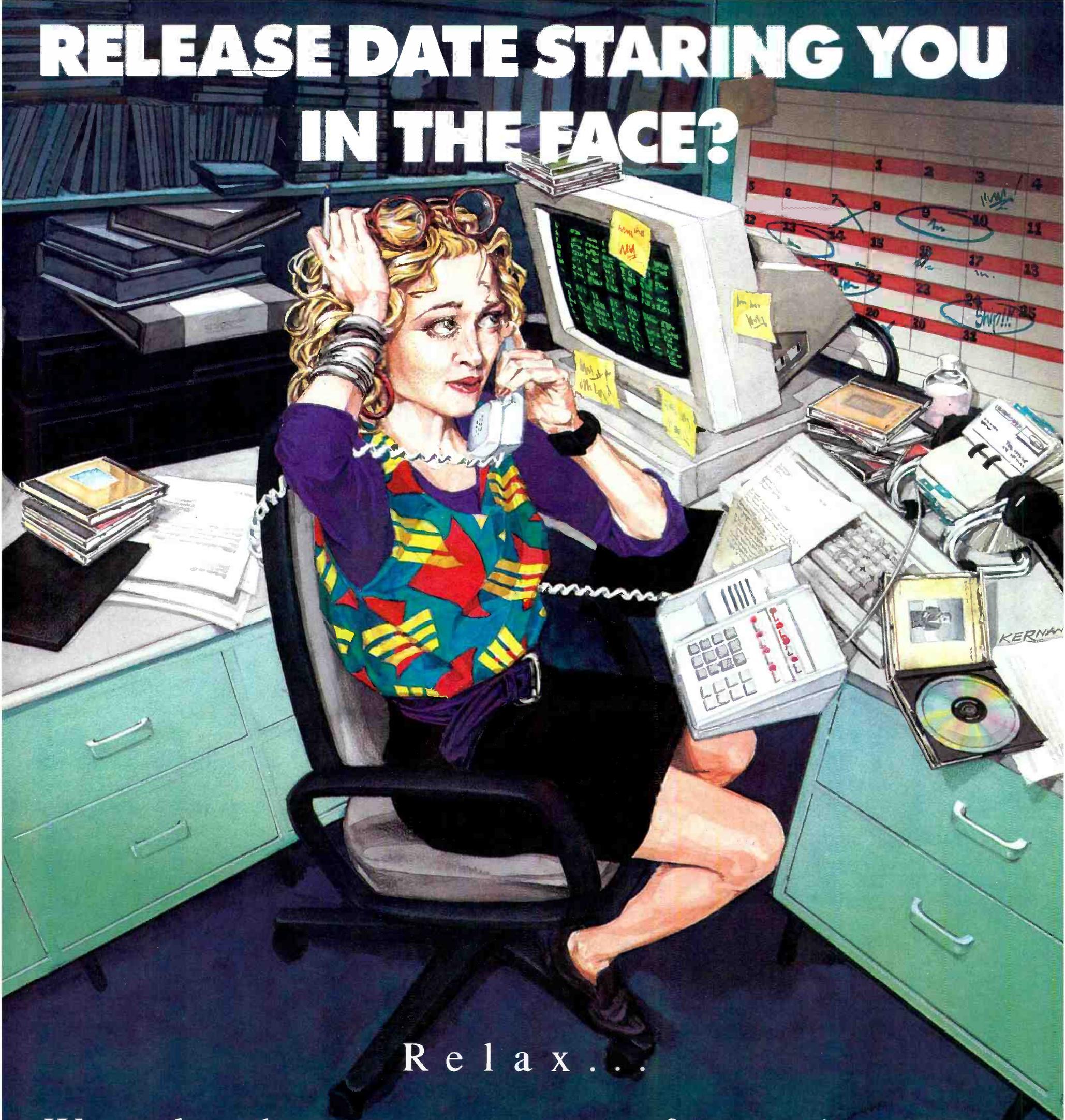
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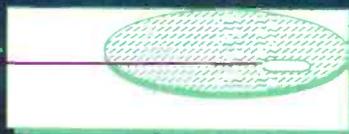
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Changing Boundaries

Indie distributors

are playing by new rules

by Deborah Russell

In the universe of independent distribution, it could be said that change is the only thing that remains the same.

The past few years have seen an ongoing transition in what once was a territorial industry, defined by geographic boundaries and a set of specific (albeit unwritten) rules. Some boundaries still exist, and a number of regional distributors continue to thrive. But other long-standing players, such as Lanham, Md.-based Schwartz Bros. and

Pennsauken, N.J.-based Richman Bros., have disappeared from the landscape altogether, while a number of industry leaders push to create a national playing field.

In 1991, Tower Records parent MTS Inc. bought the San Rafael, Calif.-based Bayside Record Distributing Co., electing to have that distributor service Tower stores nationwide with the labels it carries. The acquisition stirred a great deal of anxiety in the industry. Distributors and labels felt their own power base diminish, and feared other retailers

would encroach on the business before long.

No other retailer has since seen the merit of owning its own distributorship, and it now appears Tower will soon disengage itself from that situation. Sources indicate that Bayside may soon become a member of the new REP Sales Inc. web created by Cambridge, Mass.-based Rounder Records Distribution, Minneapolis-based East Side Digital, and Lynnwood, Wash.-based Precision Sound.

At the same time, a number of

leading one-stops—particularly Bethel, Conn.-based CD One Stop—are trying their hand at independent distribution. CD One Stop president Alan Meltzer opened Titus Oaks Distribution last April and continues to expand into new territories in the west and southeast regions of the country.

And now that home video giant Blockbuster Entertainment has entered the music retailing picture, acquiring such chains as Sound Warehouse and Show Industries, the independent distribution network will be forced to evolve accordingly, say industry leaders.

"I don't think the race is over by a long shot," says Encore Distributors Inc. president Toby Knobel. "In general, I think you'll find in 1993 at least as many changes as occurred in 1992."

Denver-based Encore has undergone some changes of its own in the past year. Once content to serve a national account base by telephone from its Colorado headquarters, the firm is now hiring a field staff and plans to open some sales offices in key regions around the country. A Los Angeles branch was established in late 1992.

Geography has always been integral to the business of independent distribution, and it appears its importance will intensify as nationally oriented distributors jockey to enhance their service to labels and retailers.

Burt Goldstein, president of Long Island, N.Y.-based Landmark

Distributors Inc., says he has added staffers in Arlington, Texas, and is enhancing Landmark's presence in Florida and New York.

The disappearance of Schwartz Bros. and Richman Bros. in the past year pushed a number of distributors into the mid-Atlantic territory and other regions once serviced by those regional distributors. The REP web has amplified its coverage there and has added sales people in the Ohio Valley. In addition, REP has opened an Atlanta branch office, with three people working the southeastern marketplace.

REP's plan, says Rounder GM Duncan Browne, is to enhance the sales coverage of each of the regional distribution companies in its respective territories, with the ultimate prospect of bringing the individual units together.

"Our goal is to have as much national coverage as possible," says Browne. REP's individual members will continue to distribute their own labels, and the units will work together when labels are held in common.

The strategy is similar to that practiced by the Independent National Distributors Inc. (INDI) web, which is anchored by such regional players as Dallas-based Big State Distributing Inc., San Fernando, Calif.-based California Record Distributors, and Secaucus, N.J.-based Malverne Distribution Inc.

INDI's goal in 1993 is to sign more labels for exclusive national distribu-

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Filling the Void

Where are the

star labels of tomorrow?

by Ed Christman

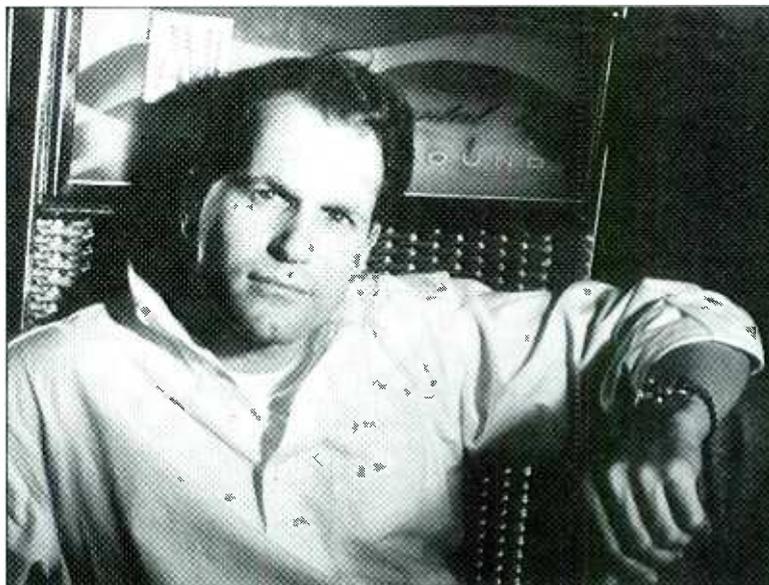
Where are the Prioritys, Tommy Boys, Profiles, Luke Records and Sub Pops of tomorrow? That is a question that some players in the independent sector are pondering.

While a number of new labels like Cheetah and Rap-A-Lot have emerged to enjoy a certain degree of success in the last few years, executives like Profile's Cory Robbins and Tommy Boy's Tom Silverman are worried that there is a void in the marketplace that is not being filled

by new, vibrant labels. That void, they say, could ultimately hurt the long-term interests of the independent sector.

Other observers, such as INDI's George Hocott, however, dismiss those concerns as nonsense, saying that the indie segment is as healthy as it has ever been. Still others suggest that the business is cyclical and that, while the industry may not recognize it now, a number of independent labels eventually will emerge from the pack to move to the forefront of the business.

But those who worry about the long-term viability of the indie sector



Profile's Cory Robbins: Where are the entrepreneurs?

cite a number of factors that they say could be stifling the growth of baby labels. Chief among those factors is that the majors are now willing to take chances on all kinds of music that they normally wouldn't have touched until it was established by the indies. Also, the majors have stepped up their efforts to form deals with indies, often while those labels are still in their incubation period.

Another possible reason for concern, some say, is that a number of the major indie distributors are pruning their portfolios, getting rid of weaker labels to concentrate on stronger, established imprints. Such

an approach, observers say, could result in healthier labels and distribution companies on a short-term basis, but at the expense of long-term growth.

Whatever the reason, Robbins, president of New York-based Profile Records, asks, "Where is that new wave of mid-20-year-olds with an entrepreneurial spirit to fill the void? It's been at least 10 years since Profile, Tommy Boy, Select, Next Plateau, and [the now defunct] Sleeping Bag and Streetwise labels started up, while Priority was started up three or four years after them."

Since then, Robbins suggests,

artists and producers who couldn't get a deal may have started labels. But he adds that those people are not in the label business for the long haul. "I think it is bad that there aren't more entrepreneurs out there. In order for the business to remain healthy, there has to be more labels that succeed out of nowhere."

But Steve Gottlieb, president of New York-based TVT, says that the marketplace has changed in ways that may offset the emergence of new labels. For example, "one of the things that have changed is that you have bands like Nine Inch Nails going platinum without radio play." Both majors and independent labels are trying to capitalize on that phenomenon, and as a result, Gottlieb says, "I think there is more risk capital available [for signing artists]. There are a lot of companies out there snapping up talent." With that aggressive mindset on the part of both indies and majors, there is less top-flight talent available upon which a new label can be built, he suggests.

That aggressiveness extends to new scenes as well, Gottlieb says. "The minute that some city develops a local scene, everyone is all over it before a label can be formed to document it," he explains.

Robbins agrees. "I think the biggest reason [new labels aren't emerging] is the music. There is no secret kind of music that the major labels are not into now. Ten years ago, with the exception of Kurtis Blow, the majors didn't want rap music. The majors left rap to the indies for four or five years. Then when Run DMC got big, that made the majors get more aggressive."

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Big Fish/Small Pond

Some established artists

opt for an indie label

by Paul Verna

To major or to indie: That is the question facing artists at crossroads in their careers, when they need to decide whether they'd rather be big fish in a small pond or small fish in a big sea.

An indie will typically afford them ample creative freedom but little in the way of recording, video, or touring budgets. By contrast, a major will have deeper pockets but might make creative demands that the artist might find unpalatable. Furthermore, an artist of less-than-superstar caliber is liable to receive low priority at a major.

Marvin Etzioni, co-founder of Geffen recording act Lone Justice, says he opted for an independent label for his solo albums because he wanted to retain full responsibility for his career.

"An artist has to take 100% responsibility for the art that he or she produces," he says. "You can't blame the A&R guy, you can't blame the manager, you can't blame the booking agency. You can't blame anybody. If you happen to listen to them and they steer you in the wrong direction, you've given them the wheel and you're no longer the driver. Any artist who does that is not doing themselves any justice."

Marvin (who now uses his first name only) is signed to Culver City, Calif.-based indie Restless Records, which recently released his solo effort "Bone."

Some artists go full circle, from indie to major to indie. For example, Husker Du founder Bob Mould recorded with SST and Warner Bros. with that seminal Minneapolis post-punk outfit, then moved to Virgin Records for two solo efforts, and has since reverted to the indie camp with his band, Sugar, which last year released the impressively successful "Copper Blue" album on Salem, Mass.-based Rykodisc.

Ryko's director of marketing, John Hammond, says, "Obviously, what we see as the advantage of signing with this label as opposed to somebody bigger is a degree of commitment that you may not get from a major. When we take on an artist

of Mould's stature, they're assured of real primary treatment that isn't going to go away after a month or after the next six records come out."

Ryko has also issued albums by Nils Lofgren and Jerry Jeff Walker, two artists whom Hammond says "have been in a lot of places over the years. I don't think it would be unfair to say they kind of got chewed up and spat out."

Hammond adds, "We don't try to pigeonhole people and tell them what they have to provide us for the next album. We're very happy for artists that have a real vision, and we want them to stay true to that vision. We're music fans here."

Another group that went from indie to major back to indie is the Golden Palominos, an experimental/alternative rock collective fronted by drummer Anton Fier. The group released its first four albums on New York-based Celluloid Records, then moved to Virgin, and has since signed with Restless.

Fier's war stories of the group's trajectory suggest that working with



an indie has its risks. He says of the Celluloid years, "It was the worst experience of my life. I signed with Celluloid at a very young age, without an attorney. Now I wish that stuff would vanish from the face of the earth."

The label was operated for a time by industry veteran John Matarazzo, who was indicted two years ago by a New Jersey grand jury on 52 counts of conspiracy, theft, misconduct, and passing bad checks. Fier says he was one of Matarazzo's victims.

"I thought that after working with Celluloid for five years things could only get better," he says. Consequently, Fier signed with Virgin sister label Charisma Records for the band's fifth release.

However, Fier found Charisma/Virgin to be uninterested in the band's creative identity. "They wanted that record because [R.E.M. front man] Michael Stipe was the vocalist on one track," he says. "I thought they'd at least be more subtle in communicating that to me, but they weren't. They paid a lot of money [to record] that album and sold nothing. They just pushed the track with Stipe as far as it would go and then killed it. It was a tremendous waste of time."

Fier adds, "When you're talking about a major and large sums of money, everyone that you're dealing with is going to have an opinion with various degrees of power of enforcing that opinion."

Fier's contract with Restless allows him a maximum degree of creative latitude. "I looked at other indies," he says, "and it seemed that Restless just wanted to work with



Clockwise from top: Bob Mould (center) and his band, Sugar, now on Rykodisc; Marvin, who went solo on Restless; and Ronnie Wood, who records for Continuum.

their solo or side projects. For instance, guitar icons Steve Howe of Yes and Asia, Steve Vai of Whitesnake, and Peter Frampton (once of Humble Pie) all chose Hollis, N.Y.-based indie Relativity Records for their solo efforts.

Similarly, members of two of the greatest rock'n'roll bands of all time, the Beatles and the Rolling Stones, now record for indies: Ringo Starr recently issued a successful album on Los Angeles indie Private Music, while Ronnie Wood and Charlie Watts both record for Cranford, N.J.-based Continuum Records; Wood's album has been a phenomenal success.

Indies can also serve as conduits for the catalogs of artists who are still active on other labels, major or otherwise. For instance, Rykodisc used its vast experience mining the Frank Zappa catalog to market David Bowie's back material, which the label acquired in 1989. Ryko issued the enormously successful "Sound + Vision" boxed set that year, followed by reissues of all of the artist's albums over the contract period.

Ryko also recently reissued Pete Townshend's first solo album, "Who Came First"; the former Who guitarist currently records for Atco Records.

An obvious category of artists for independent labels are those who have been out of the spotlight for many years, like John Sebastian and John Stewart, both of whom have new albums out on Newton, N.J.-based Shanachie Entertainment. Sebastian was the author of the "Welcome Back Kottler" theme, while Stewart penned the late '70s top 40 hit "Gold."

Another act that fits this description is the Beach Boys, who recently released their "Summer In Paradise" album on their own label, Brother Entertainment, which is distributed by Navarre Corp., Brooklyn Park, Minn. ■

Artists lucky enough to have a choice can expect to make sacrifices in either case.

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Street Smarts

Major labels tap the indie pipeline

to hit 'tastemaker' stores

by Ken Terry

Ten years after most of the branch-distribution operations dropped or de-emphasized their smaller accounts, leaving them to be serviced by one-stops, the majors are again vying for the attentions of the mom-and-pop retailers. That's because these single-store operations are now seen as the best means to start "street" and "alternative" records that generally don't get much radio airplay.

But how does a major reach the "tastemaker" stores that specialize in new music? For many labels, the answer is to go through independent distributors, which have continued servicing these accounts all along. Here are the highlights:

PolyGram's Independent Label Sales (ILS) division uses a lineup of indie distributors that handle Island's 4th & B'way and Mango labels; London's FFRR and External labels; Next Plateau (via its London distribution deal); Polydor's Coheiba rock imprint; and Mercury's Fader (dance) and Stardog (rock) labels. Stardog had a big hit last year with the Ugly Kid Joe EP, which was distributed by Relativity Entertainment Distribution (RED) before ILS was created.

BMG has also set up an independent distribution arm to handle product by certain acts on labels it wholly or partly owns (Billboard, July 11). It is farming some of these titles out to a network of indie distributors that specialize in dance, techno, hip-hop and rap. Alternative and metal titles that BMG labels don't want to put through the branch system are being given exclusively to Dutch East India Trading.

Formed about six months ago, the BMG Independent Group has handled a Martha Wash dance single on RCA, the Kamelions on Zoo Records, and Da King And I on Rowdy Records, among others. It is getting ready for new projects from Imago, Rincon, and Jive's Silvertone label.

Sony Music acquired 50% of RED in May 1990; but since then, the only Sony acts RED has distributed to its national account base (via the Relativity label) are Epic artist Vinny Moore and Sony Music International



signings Anna Christiansen and the Real People. Its first project from the Columbia side will be alternative metal band Dandelion on Roughhouse/Relativity.

MCA, too, has dabbled with indie distribution: Last year, it licensed its Dead, White & Blue act to Triple X Records, which distributed the act's "Heads" EP through RED (Billboard, July 4). While MCA doesn't have any immediate plans to repeat the experiment, Randy Miller, senior VP of marketing, says, "I'd definitely consider doing it again with the right band, the right marketing plan, and the right vision from our A&R department. It could be a good partnership that benefits both the major and the indie label."

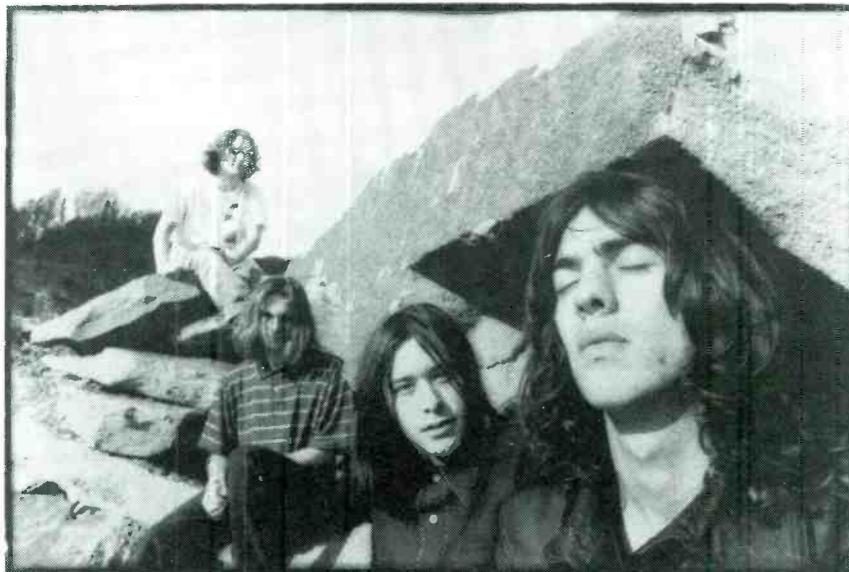
Warner Bros. has owned Tommy Boy Records, an independently distributed label, for several years. Since Tommy Boy's success in boosting Warner Bros. signee Naughty By Nature to the platinum plateau last year, Warners has given Tommy Boy two other groups to work: Apache, which has a big street record with "Gangsta Bitch," and the upcoming project by Groove Garden, a female, jazz/hip-hop ensemble.

Caroline Records, a national

Top cluster, clockwise from top: Stereo MCs, who hit 100,000 units on Island's 4th & B'Way; PJ Harvey, whose critically acclaimed debut was released on Indigo; and Martha Wash, whose dance single was moved through the BMG Independent Group. At right, Verve, whose EP is distributed by Caroline.



independent distributor and one-stop, is wholly owned by Virgin Records, itself a subsidiary of EMI. But, like RED, it is willing to take on alternative rock projects from any label. It is now carrying major-label



EPs by Verve on Vernon Yard, a new Virgin offshoot, and by Dig on Wasteland, which is piggybacking on Radioactive/MCA.

"When they put out full-length albums, we'll be carrying pieces as a one-stop and we'll sell more of the EPs on the coattails of the new releases," says Duncan Hutchison, GM of Caroline.

CREATIVE SOURCES

Atlantic Records has yet to work any of its directly signed acts through independent distribution, although it has launched one indie imprint named Seed. Additionally, it has been steadily investing in existing independent labels. It purchased Big Beat Records outright and, more recently, formed joint ventures with the Delicious Vinyl, Mammoth, and Matador imprints. All of those labels have the option of placing acts with Atlantic or going through independent distribution.

While Atlantic gets some of these labels' profits on both indie- and WEA-distributed product, it is primarily interested in them as creative sources, according to Val Azzoli, the label's senior VP/GM.

"They're a source of A&R," he says. "These particular labels are very A&R-conscious. With this type of music, the bands want to be on small independent labels, because their music is more conducive to ma-and-pa stores and they need more atten-

tion before they go on a major.

"We look at this as pinpoint marketing as opposed to mass marketing. These labels know how to reach retail people more efficiently and economically than major branch operations do. They will service a lot of retailers that only want a box of records, and they give them a lot more attention than a one-stop would."

Secondly, Azzoli notes, indie labels represent a relatively low cost of artist development for majors. "I feel the hardest thing in the world is breaking a new band, and the hardest part of breaking a band is getting from zero to 50,000 units," he says. "There are so many records out there, and the cost of marketing them is so high. To succeed, you have to know how to reach the trendsetters who will buy this newer-type music."

While Atlantic will pick up an act that's starting to break on one of these indies, it is not interested in working its own artists the other way. Noting that these labels' rosters concentrate on the non-radio-friendly alternative, metal, and rap areas, he says Atlantic's A&R department is now looking at acts that can benefit from major radio and video promotion.

GOING TO THE STREET

BMG, in contrast, views its indie distribution wing as a place to start all kinds of non-pop artists who are signed to its labels and joint ventures. Says Rick Bleiweiss, senior VP of marketing for BMG, "We consider this to be marketing, even more than sales. We'd love a hit and a lot of sales, of course. But it's our belief that the independent distributors have carved a niche out for themselves by necessity as a way to compete with majors and stay in business. Part of that niche is having one-on-one relationships with many tastemaker accounts that aren't large enough for majors to carry them as direct accounts.

"So the reason you're seeing the independent connection to majors is that we want the same benefit at street level, the independent buzz, things that the big machines aren't set up to do."

Another major-label executive who appreciates indies' up-from-the-street attitude is Benny Medina, senior VP of A&R for Warner Bros. and GM of its black music division. Explaining why WB has been using its Tommy Boy subsidiary more recently, he says, "One of the most appealing characteristics of indie labels is that, in having less product flow, they are allowed to focus more meticulously on how to build an act well before they are in the position of needing and depending on radio. I appreciate their prepromotional plans in making sure there is consumer and retail awareness before radio awareness, so they aren't as beholden to the new-release [radio] formats."

He adds that Tommy Boy's renown as a great independent label helps sell its new releases, based on its track record with such acts as Queen Latifah, Naughty By Nature, Digital

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Continued from page I-6

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The ability of indies to set up new acts for success also explains why Columbia Records has decided to use Relativity and RED for some of its artists, according to Fred Ehrlich, VP/GM of Columbia. "We feel Relativity is a great means to expose our music to many accounts we don't sell to directly," he says. "Relativity has the potential of breaking bands

from the grassroots—from the street level up. They can deal with alternative, metal, rock, and are getting into the rap area."

He notes that, whether Sony's RED deals are for straight distribution or distribution and promotion, "we have the right to work the project, but they'll be retaining the distribution. On the following album, it depends on where we are with the record."

TAKING IT BACK

When does a major pick up an act that has been worked by an affiliated indie label or farmed out to independent distributors? While major-label executives interviewed for this article

say they will allow indie distributors to handle a particular album all the way through, they are also ready to take artists back as soon as they begin to have an impact in the marketplace.

For example, the next album by PJ Harvey, whose debut was released on Island Records' indie label Indigo, will be on Island proper and will be marketed by the PolyGram Label Group. Harvey's "Dry" album sold about 70,000 units, according to Island senior VP/GM Andy Allen, but that in itself did not determine that Island would pick up her second project. Allen indicates the decision had more to do with the critical acclaim for Harvey and her "very successful"

club tours.

Island/PLG is also working the Stereo MCs' new album, "Connected." Their last release, "Supernatural," got to 100,000 units on Island's independently distributed 4th and B'way label. "The Stereo MCs is an acquired taste," notes Allen. "Those kinds of projects, where it might take time to develop, we find it beneficial to put them through indie distribution. PLG might not give an act as much time to develop, because of the volume of product they have.

"Majors have to really pursue acts that show there's something there, and if it takes a year to develop an act, they may not allow that time. That's

where an indie has always been able to succeed over the majors. On the other hand, there's nothing like a label with a full-blown marketing and promo staff to really slam a record home if there's something out there."

LOWER BREAK-EVEN POINT

Allen says that, unlike a major, an indie label can make money on sales of 75,000-100,000 units. "One advantage of an indie is you don't have that tremendous overhead," he says. "On the Mango label, few titles sell more than 50,000 units, but it will break even, based on its efficient operation and getting the biggest bang from the marketing dollar."

On the other hand, Pat Monaco, VP/GM of ILS, which supervises distribution of Island's indie imprints, says, "Different albums achieve break even at different sales levels ... A successful project for an act is one where you create a retail awareness. If you create this awareness for PJ Harvey at 75,000 or 35,000 units, is it a financial success? Probably not. But the cost of ILS [to PolyGram labels] is the cost of developing an act. If I'd sold 20,000 less on Harvey, it wouldn't have been considered any less of a success in the industry."

This view is seconded by MCA's Randy Miller. Regarding Dead, White & Blue, he says, "We sold what we expected to through indie distribution. To me it's not about selling records. It's about artist development, taking that first step and creating a base that we can build on."

INDEPENDENT VIEW

Independent distributors are eager to handle major-label acts. Billy Emerson, president of Dallas-based Big State and the national INDI network, says deals with majors "benefit us more, because if they come up with a platinum artist, it's going to benefit us from a percentage standpoint. It could be \$10 million worth of volume for INDI, which would be a much larger percentage of our volume than it would be for [ILS parent] PGD."

While Emerson knows that the next album by the artist he has just broken will undoubtedly go through PGD, he says he is not worried about that company pulling a hot album away from him in midstream. Likewise, he says he is confident that Warner Bros. would never snatch away acts it is working through Tommy Boy, because of Tommy Boy's huge success with its own acts. Dean Tabaac, VP of sales at RED, says his company has expected to handle Sony acts since Sony bought half of Relativity. "There are things they're superior at doing, but we have our little niche that we're very good at, too," he says. "They can run some acts through us for a fraction of the cost, and they can get a feel for [marketplace reaction]. We feel we can do it in a more cost-effective manner. Also, we have an identity for being able to move certain kinds of music, and there's a trust out there [among retailers]."

Summing up the positive feelings of both majors and indies about their new relationships, Atlantic's Val Azzoli says, "I think it's exciting that you have new alternatives for breaking acts. It's one of the best things that's happened to the industry in a long time." ■

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The Billboard Indie Charts

(Feb. 22, 1992 - Feb. 13, 1993)

Ice Cube



Top Independent Albums

Pos. TITLE—Artist—Label

- 1 BEAUTY & THE BEAST—Soundtrack—Walt Disney
- 2 HOUSE OF PAIN—House Of Pain—Tommy Boy
- 3 THE PREDATOR—Ice Cube—Priority
- 4 MTV: PARTY TO GO, VOL. 2—Various Artists—Tommy Boy
- 5 ALADDIN—Soundtrack—Walt Disney
- 6 THE CHRONIC—Dr. Dre—Death Row/Interscope
- 7 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy
- 8 BACK TO THE HOTEL—N2Deep—Profile
- 9 EXTREMIST—Joe Satriani—Relativity
- 10 WAY 2 FONKY—DJ Quik—Profile
- 11 PRETTY HATE MACHINE—Nine Inch Nails—TVT
- 12 KIZZ MY BLACK AZZ—MC Ren—Ruthless
- 13 BITCH BETTA HAVE MY MONEY—AMG—Select Street
- 14 DEATH CERTIFICATE—Ice Cube—Priority
- 15 BASS COMPUTER—Techmaster P.E.B.—Newtown
- 16 I GOT SHIT ON MY MIND—Luke—Luke
- 17 2ND II NONE—2nd II None—Profile
- 18 A ROMANTIC CHRISTMAS—John Tesh—GTS
- 19 LITTLE BIG MAN—Bushwick Bill—Rap-A-Lot
- 20 5150 HOME 4 THA SICK—Eazy E—Ruthless

- 21 BLACK'S MAGIC—Salt-N-Pepa—Next Plateau
- 22 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot
- 23 BLEACH—Nirvana—Sub Pop
- 24 SPORTS WEEKEND—The 2 Live Crew—Luke
- 25 SONS OF THE P—Digital Underground—Tommy Boy
- 26 PAID THE COST—Penthouse Players Clique—Ruthless
- 27 I GOT THE BASS—Bass Boy—Newtown
- 28 AIN'T NO DOUBT ABOUT IT—D.J. Magic Mike & M.C. Madness—Cheetah
- 29 I'M GOIN' OUT LIKA SOLDIER—Willie D—Rap-A-Lot
- 30 MR. SCARFACE IS BACK—Scarface—Rap-A-Lot
- 31 GREATEST HITS—TKA—Tommy Boy
- 32 GETO BOY'S THE BEST UN-CUT DOPE—Geto Boys—Rap-A-Lot
- 33 TWENTY DEGREES BELOW ZERO—D.J. Magic Mike & M.C. Madness—Cheetah
- 34 EFIL4ZAGGIN—N.W.A—Ruthless
- 35 CHRISTMAS SONGS—Mel Torme—Telarc
- 36 NATURE OF A SISTA—Queen Latifah—Tommy Boy
- 37 20 BELOW—MC Breed—Wrap
- 38 SLEEPING WITH THE ENEMY—Paris—Scarface
- 39 TWO FROM THE VAULT—Grateful Dead—Grateful Dead
- 40 ILLEGAL BASS—Bass Outlaws—Newtown

Top Indie Album Labels

Pos. LABEL (No. of Charted Albums)

- 1 TOMMY BOY (6)
- 2 WALT DISNEY (3)
- 3 PRIORITY (2)
- 4 PROFILE (4)
- 5 RUTHLESS (4)
- 6 RAP-A-LOT (5)
- 7 RELATIVITY (2)
- 8 NEWTOWN (3)
- 9 DEATH ROW (1)
- 10 TVT (1)
- 11 LUKE (2)
- 12 SELECT STREET (1)
- 13 GTS (1)
- 14 NEXT PLATEAU (3)
- 15 CHEETAH (2)
- 16 SUB POP (1)
- 17 TELARC (1)
- 18 WRAP (1)
- 19 SCARFACE (1)
- 20 GRATEFUL DEAD (1)

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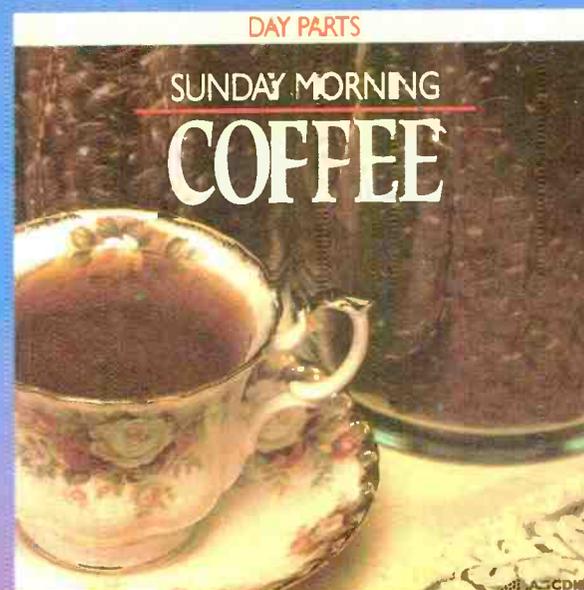
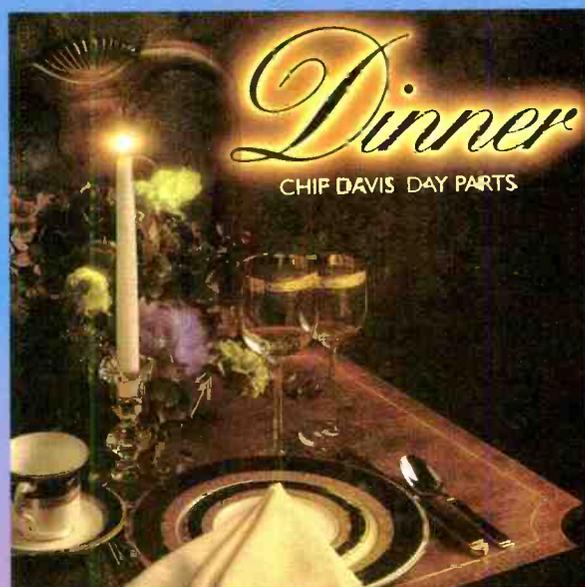
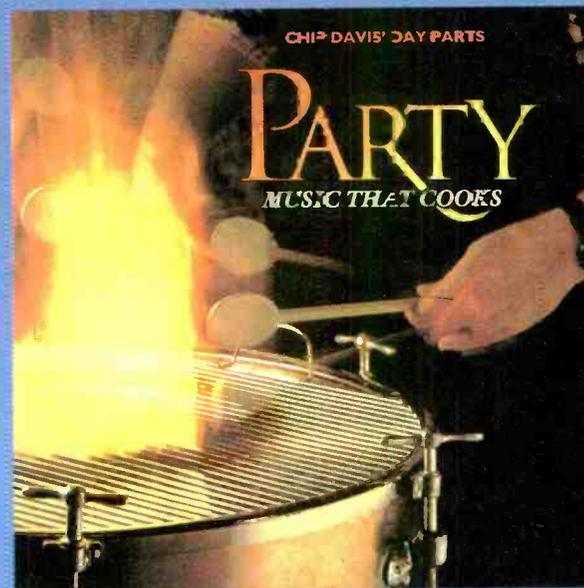
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What's an Indie?

When is an indie not an indie? As major record companies become more involved with the independent label and distribution marketplace, it becomes increasingly difficult to draw the line between independent and major.

But each year, when Billboard compiles charts for this issue, we make the call. The determining criterion: The product must be sold exclusively through independent distribution.

A few factors to keep in mind:

Ownership by a major does not disqualify a label from consideration. As two examples, Tommy Boy is owned by Warner Bros., and PolyGram is the parent company of Island's independent labels (i.e. 4th & B'way, Mango). But, the titles from such labels that appear on these charts were sold through indie channels.

Conversely, more and more indie labels—like Critique and Radical—have worked out distribution deals with majors. In the cases where

indie titles were sold by a major, those titles were excluded from these lists.

There are some arrangements by which a conventional single is sold through majors, while the maxisingle formats are sold through indies. In order to appear on the independent label singles charts, all configurations of a title must be sold through independents.

An act that qualifies for one independent chart might not be eligible for another. On the singles charts, K.W.S.'s "Please Don't Go" is included, because it was sold through indies. But, the group's album was sold by PolyGram Group Distribution, and thus is ineligible for the other charts.

The involvement of a major label's promotion staff does not disqualify a single, so long as the title in question is sold through independents. This is the case with Dr. Dre's single. Similarly, Interscope's involvement with this project does not remove Dre from the indepen-

dent album charts, because his album is sold by Priority.

These charts represent a 52-week span, from the issue dated Feb. 22, 1992, to the one dated Feb. 13, 1993. In addition to the charts included in last year's Indie Spotlight, we have added a Top R&B Singles chart.

The lists are based on the same methodologies used to compile the year-end charts. With the exception of the charts that are based on The Billboard 200 and Hot 100 Singles, the results are based on a point system created by a complex inverse relationship to each week's chart position.

For the Top Albums list, ranks are determined by the sales these titles registered during the time they appeared on The Billboard 200. The Pop Singles list is based on each title's accumulated weekly point totals on The Hot 100, which factors in sales and airplay.

Sales data for The Billboard 200 is provided by SoundScan, which also supplies the sales information used in the formulation of Hot 100 Singles. Major-market airplay data on Hot 100 Singles is provided by Broadcast Data Systems.

For the last two-and-a-half months of the tracking year, BDS and SoundScan provided data to the R&B charts. ■

The Billboard Indie Charts

Continued from page I-10

Top Indie Pop Singles Labels

Pos. LABEL (No. Of Charted Singles)

- | | |
|--------------------|----------------|
| 1 TOMMY BOY (8) | 7 LUKE (2) |
| 2 PROFILE (4) | 8 FFRR (1) |
| 3 NEXT PLATEAU (5) | 9 PRIORITY (1) |
| 4 PUMP (2) | 10 MANGO (1) |
| 5 AVENUE (1) | |
| 6 HIGH POWER (1) | |

Top Indie Pop Singles

Pos. TITLE—Artist—Label

- 1 JUMP AROUND—House Of Pain—Tommy Boy
- 2 PLEASE DON'T GO—KWS—Next Plateau
- 3 BACK TO THE HOTEL—N2Deep—Profile
- 4 EVERYTHING'S GONNA BE ALRIGHT—Naughty By Nature—Tommy Boy
- 5 WHAT GOES AROUND COMES AROUND—Giggles—Cutting
- 6 YOU SHOWED ME—Salt-N-Pepa—Next Plateau
- 7 BOOM! I GOT YOUR BOYFRIEND—M.C. Luscious—Avenue
- 8 MARIA—TKA—Tommy Boy
- 9 TAKE ME IN YOUR ARMS—Lil Suzy—High Power
- 10 SESAME'S TREET—Smart E's—Pyrotech
- 11 IF YOU WANT IT—2nd II None—Profile
- 12 THIS IS THE LAST TIME—Laura Enea—Next Plateau
- 13 ON A SUNDAY AFTERNOON—A Lighter Shade Of Brown—Pump
- 14 HOMIES—A Lighter Shade Of Brown—Pump
- 15 JUS LYKE COMPTON—DJ Quik—Profile
- 16 KISS YOU BACK—Digital Underground—Tommy Boy
- 17 WICKED—Ice Cube—Priority
- 18 SHAMROCKS AND SHENANIGANS (BOOM SHALOCK LOCK BOOM)—House Of Pain—Tommy Boy
- 19 MURDER SHE WROTE—Chaka Demus & Pliers—Mango
- 20 HIP HOP HOORAY—Naughty By Nature—Tommy Boy

DOUBLE XX POSSE
OFTB
DOWN SOUTH
NUBIAN CRACKERS
MC THICK
KENNY DOPE
BAHA MEN



JOMANDA
GODDESS
SMART E's
X-CHANGE
INNER CIRCLE
FELIX
ROBIN S
JAY WILLIAMS

TURN
STYLE

BIG BEAT

PT
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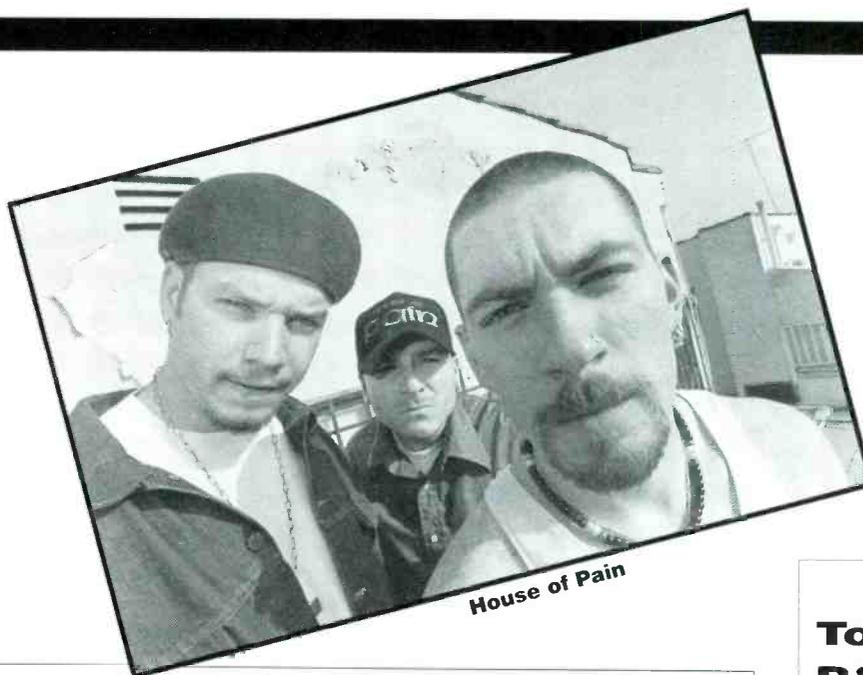
The Billboard Indie Charts

Continued from page I-12

Top Indie R&B Album Labels

Pos. LABEL (No. of Charted Albums)

- | | |
|------------------|---------------------|
| 1 PROFILE (6) | 6 PRIORITY (3) |
| 2 RAP-A-LOT (10) | 7 MALACO (5) |
| 3 TOMMY BOY (5) | 8 WRAP (3) |
| 4 LUKE (7) | 9 SELECT STREET (1) |
| 5 RUTHLESS (3) | 10 ICHIBAN (4) |



House of Pain

Top Indie R&B Albums

Pos. TITLE—Artist—Label

- 1 HOUSE OF PAIN—House Of Pain—Tommy Boy
- 2 I GOT SHIT ON MY MIND—Luke—Luke
- 3 WAY 2 FONKY—DJ Quik—Profile
- 4 KIZZ MY BLACK AZZ—MC Ren—Ruthless
- 5 THE PREDATOR—Ice Cube—Priority
- 6 BACK TO THE HOTEL—N2Deep—Profile
- 7 THE CHRONIC—Dr. Dre—Death Row/Interscope
- 8 BITCH BETTA HAVE MY MONEY—AMG—Select Street
- 9 2ND II NONE—2nd II None—Profile
- 10 LITTLE BIG MAN—Bushwick Bill—Rap-A-Lot
- 11 DEATH CERTIFICATE—Ice Cube—Priority
- 12 20 BELOW—MC Breed—Wrap
- 13 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy

- 14 PAID THE COST—Penthouse Players Clique—Ruthless
- 15 SOMETHING'S MIGHTY WRONG—Tyrone Davis—Ichiban
- 16 I'M GOIN' OUT LIKA SOLDIER—Willie D—Rap-A-Lot
- 17 MR. SCARFACE IS BACK—Scarface—Rap-A-Lot
- 18 SOUTH CENTRAL MADNESS—South Central Cartel—G.W.K.
- 19 5150 HOME 4 THA SICK—Eazy E—Ruthless
- 20 A-TOWN HARD HEADS—The Hard Boys—A.E.I.
- 21 LIVE AND LET DIE—Kool G Rap & D.J. Polo—Cold Chillin'
- 22 PORTRAIT OF THE BLUES—Bobby "Blue" Bland Malaco
- 23 GETO BOY'S THE BEST UNCUT DOPE—Geto Boys—Rap-A-Lot
- 24 SLEEPING WITH THE ENEMY—Paris—Scarface
- 25 AIN'T NO DOUBT ABOUT IT—D.J. Magic Mike & M.C. Madness—Cheetah
- 26 POISONOUS MENTALITY—Poison Clan—Luke
- 27 I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT—Johnnie Taylor—Malaco
- 28 TRICKS OF THE TRADE VOL. II—Detroit's Most Wanted—Bryant
- 29 NASTY BITCH (CHAPTER 1)—Bust Down—Luke
- 30 THE KINGS OF BASS—Bass Patrol—Joey Boy

Top Indie R&B Singles Labels

Pos. LABEL (No. of Charted Singles)

- 1 TOMMY BOY (12)
- 2 PROFILE (5)
- 3 LUKE (5)
- 4 RAP-A-LOT (4)
- 5 PUMP (3)
- 6 PRIORITY (3)
- 7 TMR (1)
- 8 NAUTICA (1)
- 9 MANGO (1)
- 10 DEATH ROW (1)

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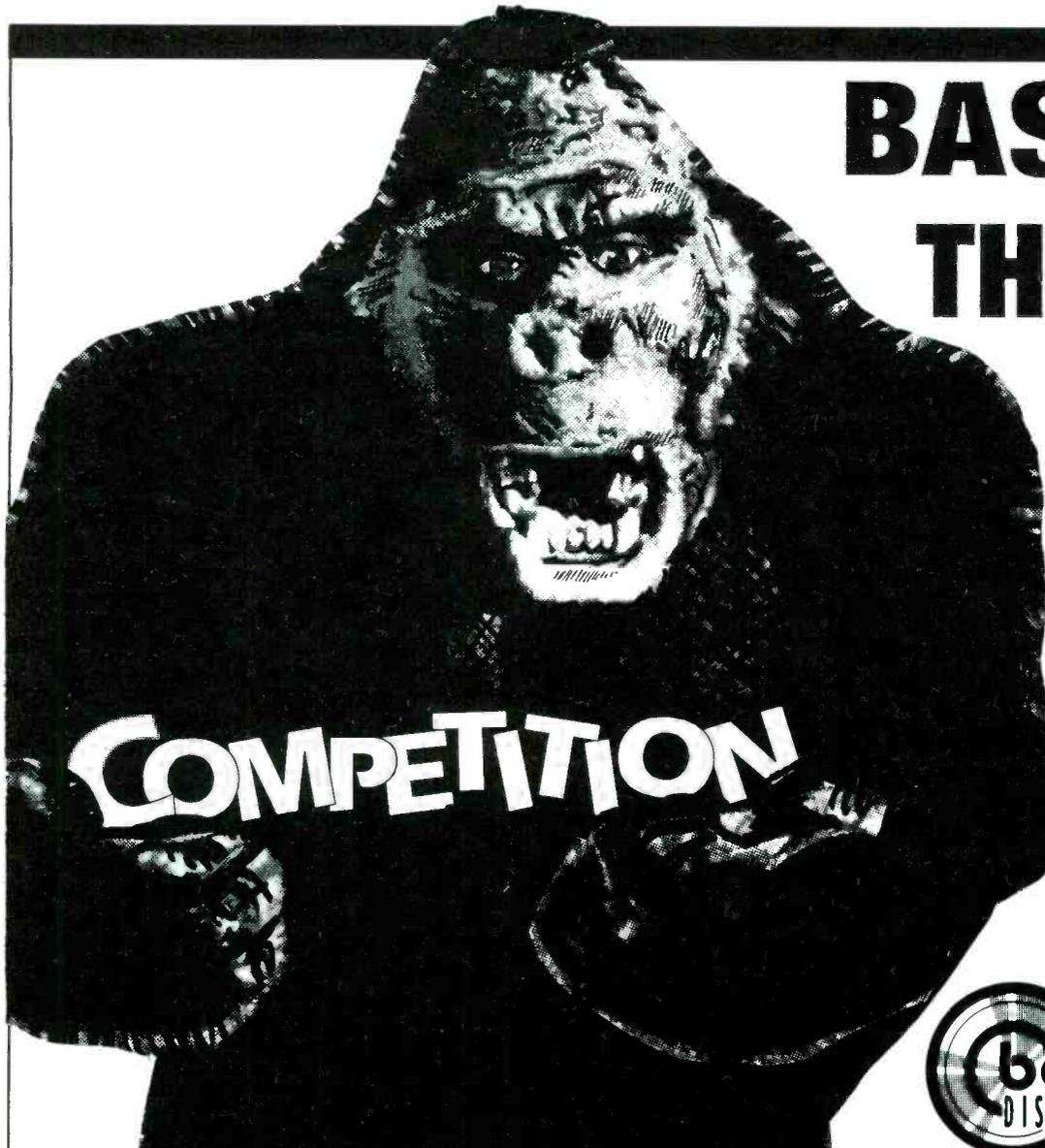
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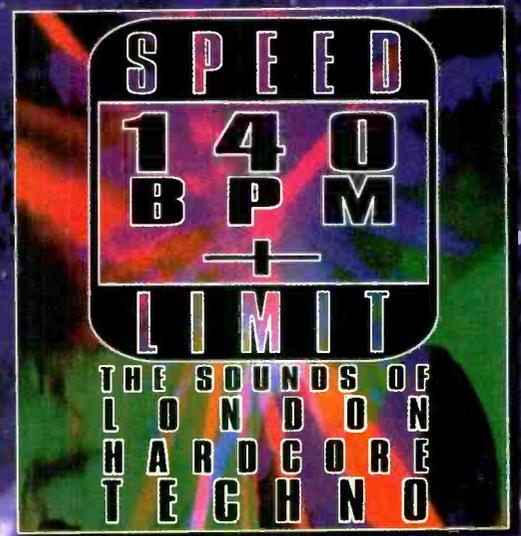
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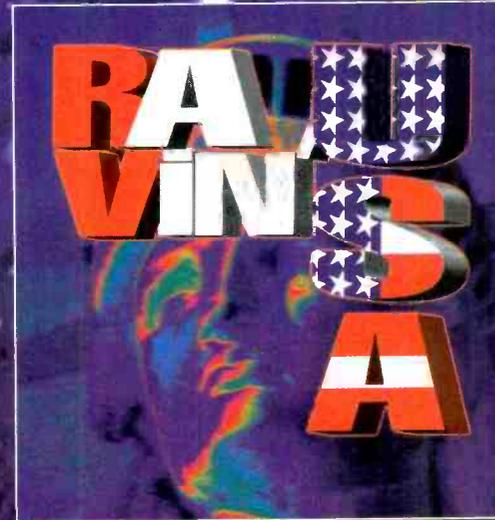
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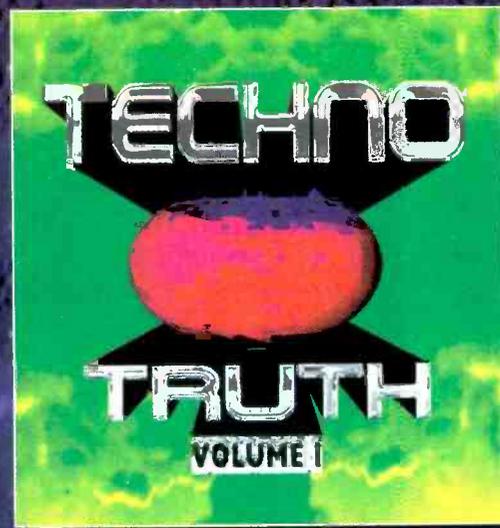
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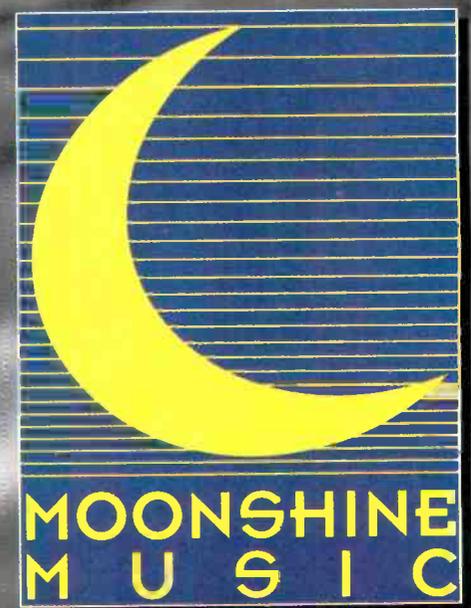
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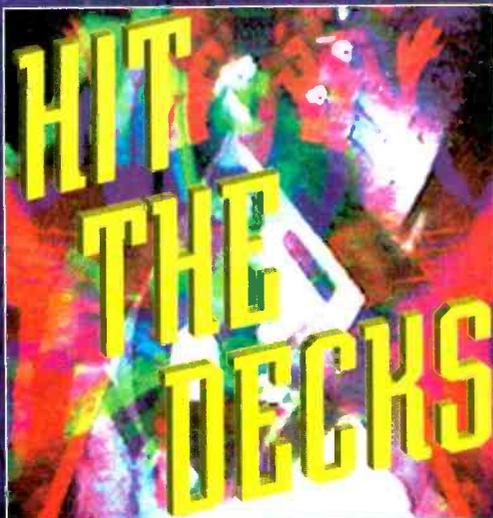


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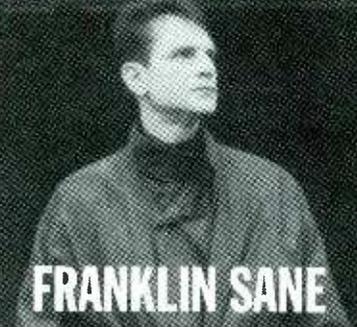
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Indies

The Billboard Indie Charts

Continued from page I-14

Top Indie Rap Labels

Pos. LABEL (No. of Charted Singles)

- 1 RAP-A-LOT (5)
- 2 TOMMY BOY (8)
- 3 PROFILE (4)
- 4 PRIORITY (4)
- 5 LUKE (4)
- 6 BIG BEAT (2)
- 7 VIOLATOR (2)
- 8 RELATIVITY (2)
- 9 WRAP (3)
- 10 SELECT STREET (1)



Luke

Top Indie R&B Singles

TITLE—Artist—Label

- 1 JUMP AROUND—House Of Pain—Tommy Boy
- 2 BACK TO THE HOTEL—N2Deep—Profile
- 3 BREAKDOWN—Luke—Luke
- 4 PICK IT UP—Home Team—Luke
- 5 I WANNA ROCK—Luke—Luke
- 6 LATIFAH'S HAD IT UP 2 HERE—Queen Latifah—Tommy Boy
- 7 NO NOSE JOB—Digital Underground—Tommy Boy
- 8 JUS LYKE COMPTON—DJ Quik—Profile
- 9 DAZZEY DUKS—Duice—TMR
- 10 HIP HOP HOORAY—Naughty By Nature—Tommy Boy
- 11 HOW DO I LOVE THEE—Queen Latifah—Tommy Boy
- 12 IF YOU WANT IT—2nd II None—Profile
- 13 WICKED—Ice Cube—Priority
- 14 MAKE YA BODY MOVE—The Chill Deal Boyz—Pump
- 15 ALL NIGHT ALL DAY—Game—Nautica
- 16 MURDER SHE WROTE—Chaka Demus & Pliers—Mango
- 17 GANGSTA BITCH—Apache—Tommy Boy
- 18 EVER SO CLEAR—Bushwick Bill—Rap-A-Lot
- 19 NUTHIN' BUT A "G" THANG—Dr. Dre—Death Row
- 20 CLEAN UP MAN—Willie D—Rap-A-Lot

Top Indie Rap Singles

TITLE—Artist—Label

- 1 NOT GONNA BE ABLE TO DO IT—Double XX Posse—Big Beat
- 2 WICKED—Ice Cube—Priority
- 3 EVER SO CLEAR—Bushwick Bill—Rap-A-Lot
- 4 JUMP AROUND—House Of Pain—Tommy Boy
- 5 JUS LYKE COMPTON—DJ Quik—Profile
- 6 PICK IT UP—Home Team—Luke
- 7 TAKE IT EZ—Common Sense—Relativity
- 8 AGE AIN'T NOTHIN' BUT A #—Chi-Ali—Violator
- 9 BACK TO THE HOTEL—N2Deep—Profile
- 10 I WANNA ROCK—Luke—Luke
- 11 CLEAN UP MAN—Willie D—Rap-A-Lot
- 12 JIGGABLE PIE—AMG—Select Street
- 13 EVERYTHING'S GONNA BE ALRIGHT—Naughty By Nature—Tommy Boy
- 14 ROADRUNNER—Chi-Ali—Violator
- 15 AIN'T TOO MUCH WORRIED—MC Breed—Wrap
- 16 HOMIES—A Lighter Shade Of Brown—Pump
- 17 A MINUTE TO PRAY AND A SECOND TO DIE—Scarface—Rap-A-Lot
- 18 STEADY MOBBIN'—Ice Cube—Priority
- 19 EXPLANATION OF A PLAYA—Penthouse Players Clique—Ruthless
- 20 GANGSTA BITCH—Apache—Tommy Boy

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The Billboard Indie Charts

Continued from page I-16



Clubland

Top Indie Dance Labels

Pos. LABEL (No. of Charted Singles)

- 1 TOMMY BOY (14)
- 2 GREAT JONES (4)
- 3 ZYX (4)
- 4 NEXT PLATEAU (4)
- 5 FFRR (4)
- 6 INSTINCT (3)
- 7 CARDIAC (3)
- 8 RADIKAL (1)
- 9 E-LEGAL (1)
- 10 MAJII (2)

Top Indie World Music Labels

Pos. LABEL (No. of Charted Albums)

- 1 SHANACHIE (5)
- 2 MANGO (6)
- 3 HANNIBAL (2)
- 4 RYKODISC (2)
- 5 TRILOKA (2)
- 6 HEARTBEAT (2)
- 7 FLYING FISH (3)
- 8 GREEN LINNET (2)
- 9 RHYTHM SAFARI (1)
- 10 MOMENT (1)

Top Indie Dance Singles

- 1 JUMP AROUND—House Of Pain—Tommy Boy
- 2 SET ME FREE—Clubland Featuring Zemya Hamilton—Great Jones
- 3 SHAMROCKS AND SHENANIGANS—House Of Pain—Tommy Boy
- 4 SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE—RuPaul—Tommy Boy
- 5 HOLD ON (TIGHTER TO LOVE)—Clubland Featuring Zemya Hamilton—Great Jones
- 6 PLEASE DON'T GO—K.W.S.—Next Plateau
- 7 HEAR THE MUSIC—GypsyMen—E-Legal
- 8 GANGSTA BITCH—Apache—Tommy Boy
- 9 PEACE & LOVE INC.—Information Society—Tommy Boy
- 10 O FORTUNA—Apotheosis—Radikal
- 11 EVERYTHING'S GONNA BE ALRIGHT—Naughty By Nature—Tommy Boy
- 12 MARIA—TKA—Tommy Boy
- 13 MOIRA JANE'S CAFE—Definition Of Sound—Cardiac
- 14 DEEPER—Susan Clark—FFRR
- 15 HYPNOTIZED—Clubland Featuring Zemya Hamilton—Great Jones
- 16 SONIK FRIKTION—Radioactive Goldfish—Majii
- 17 I NEED YOU—Space Master—ZYX
- 18 GO—Moby—Instinct
- 19 SAMBA—House Of Gypsies—Freeze
- 20 PLEASE DON'T GO—Double You?—ZYX

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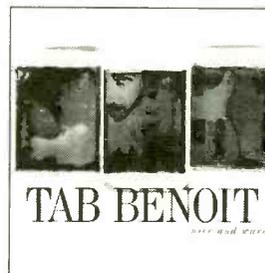
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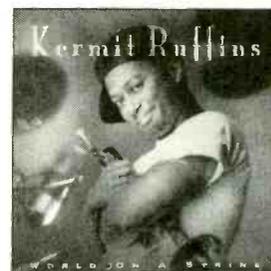
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#1 Independent New Age Label 1992 & 1993

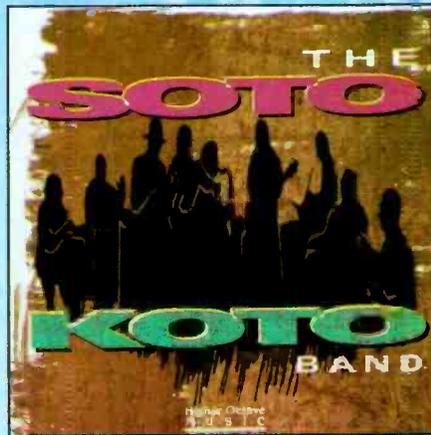
Billboard's Independent New Age Albums 1992

#2 "Nouveau Flamenco"

#3 "Borrasca"

#13 "Cusco 2000"

#20 "Every Act Of Love"

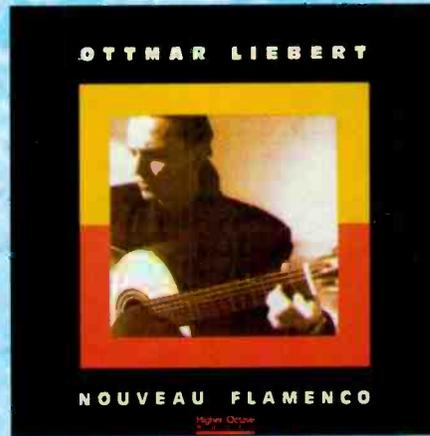


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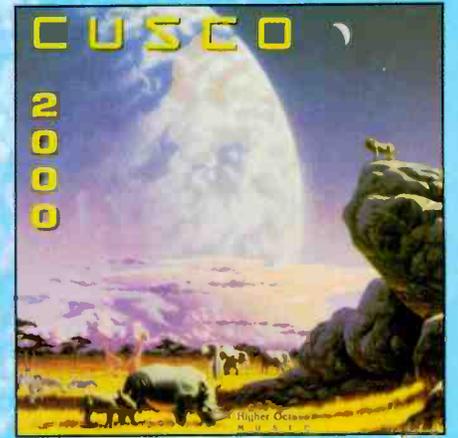
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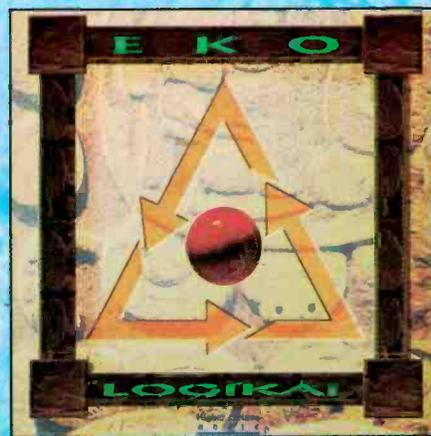
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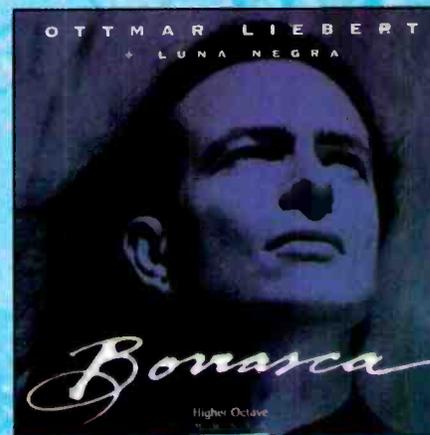


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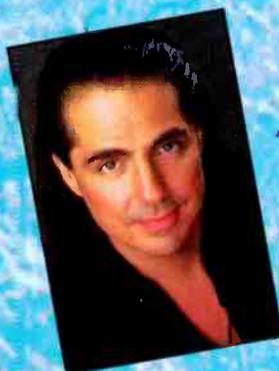


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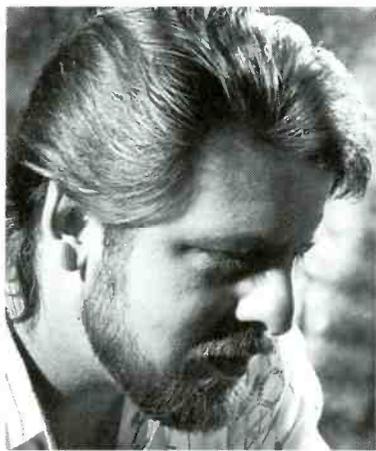
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The Billboard Indie Charts

(Continued from page I-18)



Tangerine Dream

Top Indie New Age Labels

Pos.	LABEL (No. of Charted Albums)
1	HIGHER OCTAVE (6)
2	MIRAMAR (2)
3	HEARTS OF SPACE (3)
4	GOLDEN GATE (2)
5	NICHOLS-WRIGHT (1)
6	GTS (2)
7	SOUNDINGS OF THE PLANET (2)
8	SILVER WAVE (2)
9	PLANETARY PRODUCTIONS (1)
10	AMERICAN GRAMAPHONE (2)

Top Indie New Age Albums

Pos.	TITLE—Artist—Label
1	ROCKOON—Tangerine Dream—Miramar
2	NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
3	BORRASCA—Ottmar Liebert—Higher Octave
4	LOVE THEMES—Gary Lamb—Golden Gate
5	AUTUMN DREAMS—Danny Wright—Nichols-Wright
6	SEA OF GLASS—Giles Reaves—Hearts Of Space
7	CANYON DREAMS—Tangerine Dream—Miramar
8	BEGUILED—Tim Story—Hearts Of Space
9	SEDONA SUITE—Tom Barabas—Soundings Of The Planet
10	THE GAMES—John Tesh—GTS
11	HEART ZONES—Doc Lew Childre—Planetary Productions
12	GUITAR FOR MORTALS—Adrian Legg—Relativity
13	CUSCO 2000—Cusco—Higher Octave
14	MIGRATION—Peter Kater & R. Carlos Nakai—Silver Wave
15	FLAMENCO MYSTICO—Gino D'Auri—World Class
16	IMAGINATIONS—Gary Lamb—Golden Gate
17	MOONLIGHT REFLECTIONS—Dancing Fantasy—Innovative Communications
18	SUNDAY MORNING COFFEE—Various Artists—American Gramophone
19	OLYMPUS—Mars Lasar—Real Music
20	EVERY ACT OF LOVE—William Aura & Friends—Higher Octave

Top Indie World Music Albums

Pos.	TITLE—Artist—Label
1	LOGOZO—Angelique Kidjo—Mango
2	A WORLD OUT OF TIME—Henry Kaiser & David Lindley—Shanachie
3	PLANET DRUM—Mickey Hart—Rykodisc
4	KIRYA—Ofra Haza—Shanachie
5	DANCE THE DEVIL AWAY—Outback—Hannibal
6	RAPA ITI—The Tahitian Choir—Triloka
7	HOUSE OF EXILE—Lucky Dube—Shanachie
8	APOCRYPHA—Marta Sebestyen—Hannibal
9	MONKEY—Jai Uttal—Triloka
10	THE OTHER SIDE OF THIS—Airo Moreira—Rykodisc
11	KINDALA—Margareth Menezes—Mango
12	ONE LOVE—Bob Marley And The Wailers—Heartbeat
13	DUKE REID'S TREASURE CHEST—Various Artists—Heartbeat
14	AFRICAN LITANY—Juluka—Rhythm Safari
15	HARVEST STORM—Altan—Green Linnet
16	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE—Zakir Hussain—Moment
17	KALFOU DANJERE—Boukman Eksperyans—Mango
18	GIFT OF THE GNAWA—Hassan Hakmoun/Adam Rudolph—Flying Fish
19	KHALED—Khaled—Cohiba
20	CAPTURED LIVE—Lucky Dube—Shanachie

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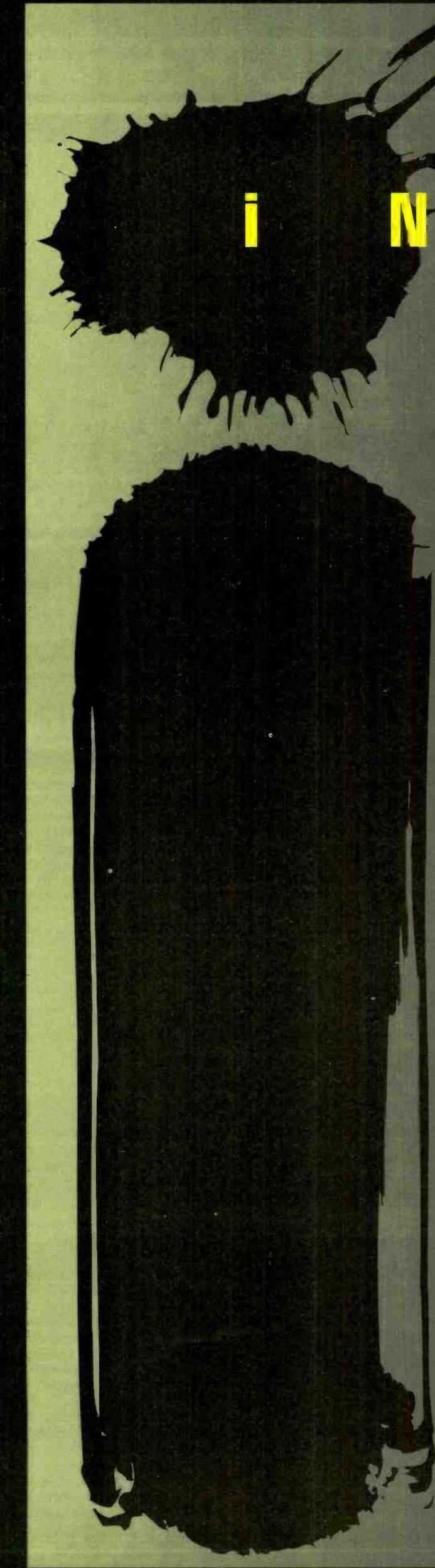
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Good Luck, Chapel Hill

'Scene' veterans say

don't believe the hype

by Barbara Davies

As the Chapel Hill, N.C., area becomes the music industry's new "hot" indie scene, Seattle has some advice for it or any other city slapped with that label: Good luck.

"There used to be just Pearl Jam, and now there are 10 bands who sound like Pearl Jam," says Daniel House, president of Seattle indie C/Z Records, who watched the Northwest music scene explode. "I've been interviewed by New Yorker magazine. The New York Times did an article on 'grunge-speak,' which got picked up by the AP wire. What's happened here in the last year has been insane. Best of luck to Chapel Hill."

But according to Superchunk guitarist/vocalist and Merge Records co-founder Mac McCaughan, it's not quite so insane in Chapel Hill. "It is kind of amusing," he concedes. "But if someone said a year ago we'd be in Details or Entertainment Weekly, I'd have said, 'That's strange.' You're trying to tour, run a label, [the article] comes out, and someone brings it to you. You glance

at it and keep working."

The musicians in the Chapel Hill area remain pretty much unfazed by the attention. They're aware that there's a buzz around them, but given the volume of their guitars, they probably just don't hear it.

"We hang out as people, not as a scene. People outside call it a scene," says Greg Elkins, guitarist/vocalist for Raleigh, N.C.'s Vanilla Trainwreck. "[One reviewer] wrote about our first album and mentioned the 'slow-rock/love-rock North Carolina scene.' So somebody lumps us all together, and we look at each other and go, 'My God, we're a scene! What are we gonna do?'"

To that question, Jenny Toomey and Kristin Thomson, co-founders of Arlington, Va., label Simple Machines, would probably answer: Be a scene, then. As their own area (the Richmond-D.C.-Baltimore corridor) draws attention for its cache of indie pop and rock bands, they

Continued on page I-30

Music and Art Collide At New Austin Label

by Mark Schoifet

The best-known artist on Austin, Texas-based indie Rise Records' roster doesn't use a guitar or drum sticks. The tool of Frank Kozik's trade is an illustrator's brush.

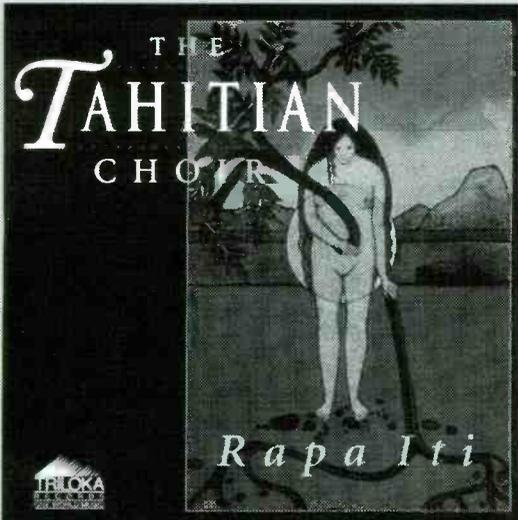
Kozik, an underground artist whose psychotic Day-Glo style has graced concert posters for Soundgarden, Sonic Youth, Hammerbox, and Helmet, among others, is designing limited-edition silk-screen sleeves for vinyl releases by such artists as the Mono Men, Jesus Christ Superfly, and Wet. In addition, Kozik is creating a picture disc for the Melvins (now signed to Atlantic) and a sleeve for an upcoming 7-inch release by the Mekons (guitarist Jon Langford is a Kozik fan).

All future vinyl releases will be limited to 1,000 copies, with Kozik's cover art and clever, glueless sleeves designed by Austin's Master

Graphics Finishing Co. The records are distributed by Dutch East India Trading.

Kozik, whose recurring imagery includes Charles Manson, Richard Nixon, and the Flintstones (that is, until he heard from Hanna-Barbera), is an artist whose work oozes sleaze, a man who finds inspiration in the pages of 1950s girlie magazines and cheap exploitation films. Not surprisingly, his art offends some people in the mainstream. Of course, if you're running a punk-oriented record label where street credibility is critical, that is a huge selling point.

Even the majors are intrigued by Kozik's subversive style. Atlantic Records has agreed to pay Rise \$5,000 for the manufacturing costs of the Melvins picture sleeve in return for 1,000 promotional copies of the Kozik creation, according to Rise
Continued on page I-31



#1 Billboard

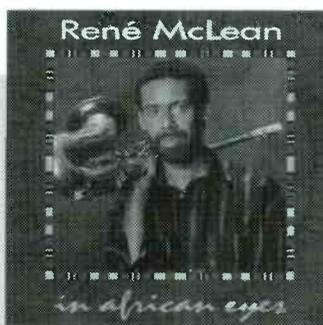
World Music Chart

#1 Pulse

World Music Record

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7192



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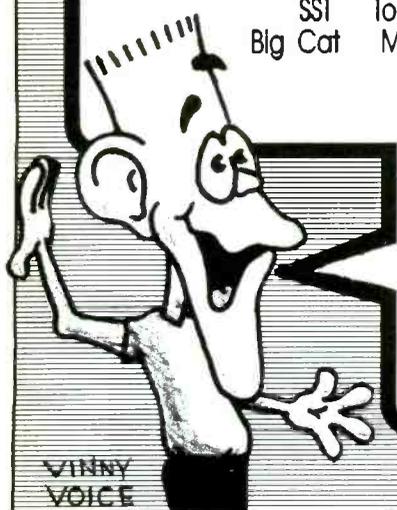
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cool rhythm

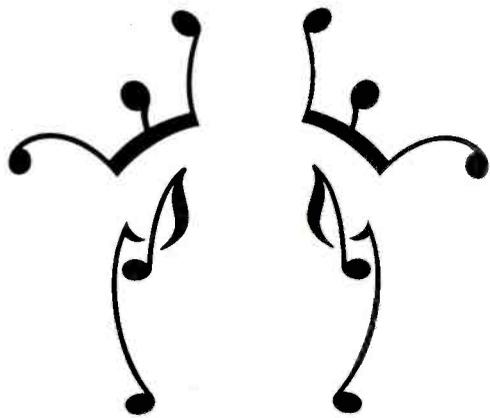
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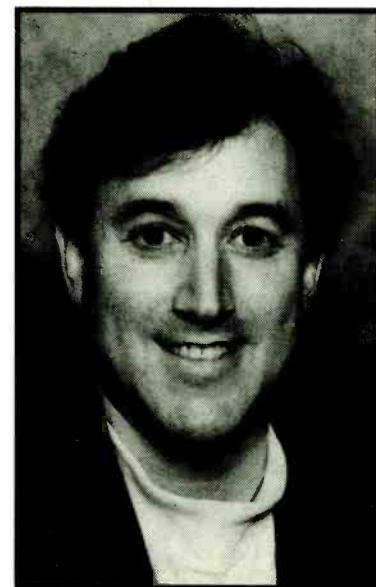
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Boundaries

Continued from page I-3



Dean Tabaac

tion, says Big State president Billy Emerson. Rap label Scarface is one of the network's few nationally distributed lines, and the company continues to service labels from its regional hubs.

INDI opened an office in Atlanta in 1992, as it took over the warehouse and assets once owned by Schwartz Bros. The company now has four shipping depots, and has opened a new sales office in Chicago.

New York-based Caroline Records Distributors, which has exclusive national deals with such popular labels as Sub Pop and Taang!, ships the nation from a Sun Valley, Calif., warehouse and a new operation in Goshen, N.Y., strategically located near the interstate networks and a new tri-state airport. The move out of Manhattan was designed to enhance customer service, says distribution director Duncan Hutchison.

"The one stops have injected enormous [competition] in terms of service standards, with next-day and same-day delivery," Hutchison says. "Customer service standards are of the first priority these days."

Navarre president Eric Paulson created an in-house marketing department at the Brooklyn Park, Minn.-based firm to act as a link between the label and consumer, as a way to attract labels into the distributor's fold. "Customer service is the name of the game," he says.

Navarre services its labels on a regional and national basis, from

they are known for," he says. "Our ability to track trends has increased dramatically."

Similarly, the Westbury, N.Y.-based Koch International Corp., widely known for its strong position in the classical market, also has been diversifying its product lines. The company acquired a one-third interest in Shanachie Records in early 1992, opening its vistas in the reggae, dancehall, R&B, and world music realm.

Navarre takes the diversification concept one step farther, as it strives to be an all-encompassing home entertainment company, with a heavy emphasis on computer software and new audio/video technologies.

"Record chains are getting into it more and more," he says. "As the superstore concept takes hold at retail, stores can take advantage of the perfect combination of product lines that we provide."

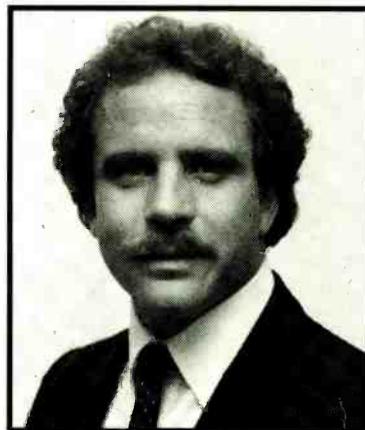
That "superstore" concept is one that is welcomed by a number of independent distributors, who see expansion at the chain level as an opportunity to widen the berth for independent product there.

"Blockbuster's primary success formula for video is they want everything that's available," says INDI's Emerson. "There's no reason why they won't maintain that same philosophy in their home entertainment stores."

But Caroline's Hutchison is only cautiously optimistic. He says he perceives Blockbuster as a conservative chain and is concerned about the effect of its purchasing policies on product that bears parental-advisory stickers.

Based on recent activity at Blockbuster, it is likely that consolidation at retail will continue, predict industry leaders. And as the consolidation trend trickles down to distribution, the mid-sized player will become increasingly scarce, says RED's Tabaac. "But you'll always have the independent retailer and the specialty stores who know what their customers need," he says.

Landmark's Goldstein agrees: "There will always be regional distributors because there will always be regional labels that are not served by national distribution." ■



Eric Paulson

nine regional offices and two shipping depots.

Dean Tabaac, VP of sales/distribution at Hollis, N.Y.'s Relativity Entertainment Distribution (RED), agrees that the successful independent distributor "has to work with retail" to break records.

RED is one of the few national distributors to deal with labels on a purely exclusive, national basis, and it relies on a sophisticated computer system linked to Sony, which owns half of the company.

RED is positioning itself for the coming year by diversifying its music lines outside the heavy metal realm and into techno, rap, and alternative music.

"The advantage with the Sony system is that we have specific account groups labeled for the type of music

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1972

21 YEARS

1993

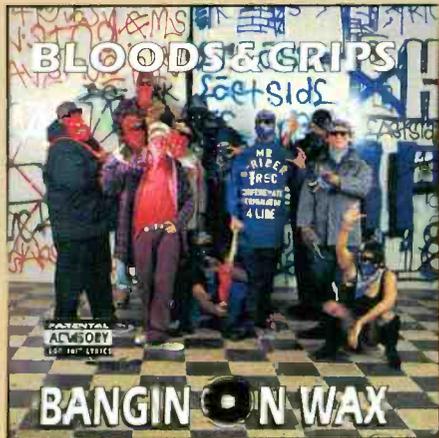
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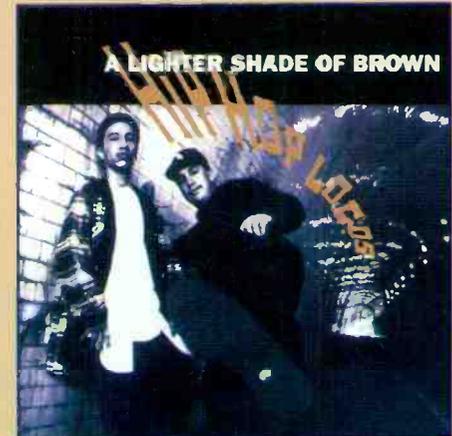
DANDY BOYS
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Watch for the national news exclusive on this explosive project, reported by Francesca Cappucci, entertainment reporter for KABC/ABC.

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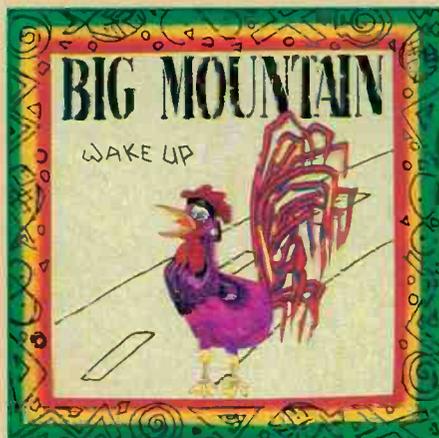
[19114]



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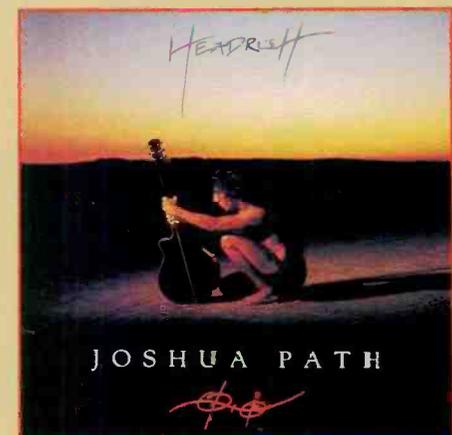


Quality
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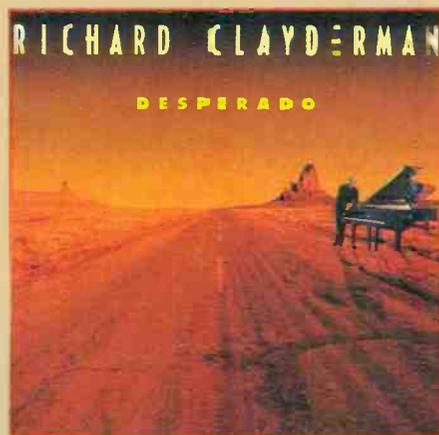


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underground pundits look at the scenes as if they were night and day. Fueled by the unique, raw sound of producer/DJ Tony Humphries, who recently flew the coop to live in the United Kingdom, the New Jersey club clique is a tight and loyal bunch. Movin' Records, fronted by Abigail Adams, has attained legendary status for issuing exemplary deep-house and garage jams by Humphries, and a host of other local talents. In recent months, the label has begun to dabble in gospel, by adding spiritual tones to singles by artists like Guy Costley, among others.

In recent years, the Chicago dance scene has begun to glean some long-deserved respect on a national level. Much of the credit for bringing attention to the city is producer Steve "Silk" Hurley's famed I.D. Records. Along with partner Frank Rodrigo, he built the label (and its adjoining production company) into one of the leading dance music centers of the world. Although most of I.D.'s releases go through RCA, they are keeping their toes into the underground with DJ World Records, a new indie that is winning kudos for singles by Ralphie Rosario, Jamie Principle, and Shannon.

Another formidable force in Chicago is Mirage Records, home of such producers and artists as Georgy Porgy, Terry Hunter, and the ambiguous (but wildly popular) Black Traxx. Almost as crowded as the New York scene, other notables include Clubhouse Records, which spawned heavyweights like Lidell Townsell, Hula & Fingers, and Cajmere; DJ International, which has been pumping out 12-inch singles for more than 10 years now; and Other Side, the brainchild of house music legend Marshall Jefferson.

Los Angeles remains the rave capital of the United States—thanks largely to its ever-active indie scene. Crap Records has been slowly earning credibility for putting out records that are typically aggressive but also lined with a strong sense of humor. Newcomer Moonshine Records has made waves in less than a year, mostly on the strength of its first hit single, "Love American Style" by X-Calibur. Moonshine is also diving head-first into the compilation album wars with the new "Speed Limit 140 BPM Plus."

Freestyle may be perceived as a dead club genre, but Miami pundits disagree. Latin-influenced pop and hip-hop music is still hugely popular in venues and on radio stations throughout that city. Leading labels include Afekta, a small outfit that has had success with Sammy C.; Groove Kontrol, which made national inroads last year with "My Sweet Rose" by First Class; and Kick-O-Matic, which clicked with heartthrobs Julian Vilante and Brandon.

Although this is far from a comprehensive breakdown of dance indies around the United States, it is ample testimony to the concept that not every label is geared toward an eventual production/distribution deal with a major. In fact, these labels thrive on their street-level creativity. There are no boundaries to adhere to, only new roads to pave. ■

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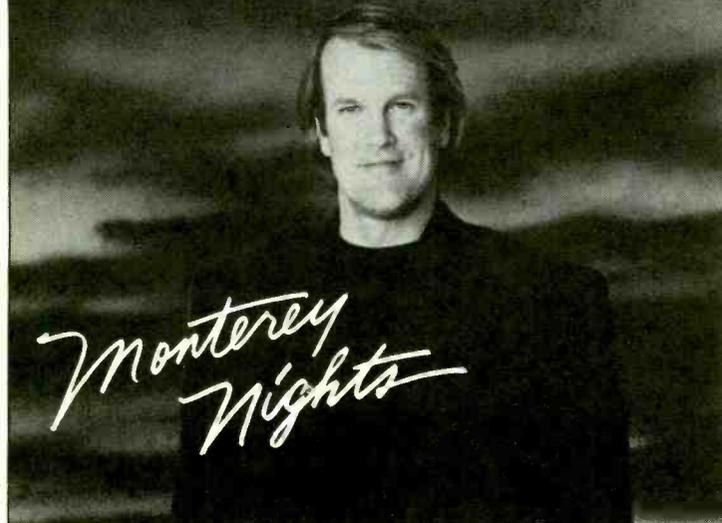
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Indies

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Indie-major pacts

can keep both sides happy

by Don Jeffrey

Last year most of the Big Six record companies and their bankers were pursuing Virgin Records, viewing it as the last of the great independently owned labels. After British conglomerate Thorn EMI Plc. won the race—for a cool \$950 million—the serious money lost interest in the indie-acquisition craze.

But for the major labels that need a pipeline into the latest, and soon-to-be-greatest trend, genre or artist in pop music, the indie scene remains a place for their investment and attention.

The deals have diminished in frequency and, more important to the players, in price. Where indie labels were once being bought up at high multiples of 12 times earnings or 2.5 times revenues, now the prices have come down to a level at which indie owners are less eager to sacrifice their autonomy to a corporate parent with deep pockets. Insiders estimate that labels are now selling for 6-to-10 times annual earnings.

For the indie that cannot get its price or cannot give up its power, the alternatives now are distribution and partial equity deals. Through these arrangements, both the indie and the major get something they need without having to give up either the shop or the bank account.

In many cases, these deals include options to acquire the indie if and when the for-sale sign goes up. Some arrangements involve joint ownership by the indie and the major.

Raising capital is important to an indie that is eager to grow. To sign promising musicians to a roster requires a big investment, when the major labels, which are scouting the same talent showcases as the indies, can wave fatter bankrolls in front of bands. And once a hot band has been signed, the label must continue making an investment to develop and promote it and to keep its loyalty when the big money comes calling. Many indies have been acquired to get the Next Big Band onto the major's roster and, according to some observers, once the hot act has been signed, the rest of the indie's artists are soon forgotten.

Traditional sources of capital are

often out of reach for the struggling indie. Banks are reluctant to lend to risky enterprises where the returns on merchandise can be very high. Venture capital firms demand higher rates of return than the typical record label can promise and often lack the patience needed when dealing with creative talent. Going public—selling shares of stock in the company through Wall Street—is seen as a time-consuming process that subjects a young company to intense public scrutiny.

That leaves partial acquisitions and distribution deals in their various forms as the likeliest ways for an indie to keep growing and to keep its ears on the music rather than on the rate of return or the stock price.

For many indies, the deals are working. One that has already yielded impressive results is the distribution pact between Next Plateau Records, a New York-based rap and dance label, and PolyGram, one of the Big Six. The deal allows Next Plateau to funnel some of its product through the major-distribution pipeline of PolyGram Group Distribution as well as through the major's ILS independent network. Jenniene Leclercq, executive VP/GM of Next Plateau, notes the difference: Before PolyGram, the indie's top act, Salt 'N' Pepa, never peaked higher than No. 13 with a single; after the deal, one of the first releases, KWS's "Please Don't Go," shot up to No. 6 on the Hot 100 on the strength of major distribution and promotion.

For Gerard Cosloy, co-owner of Matador Records in New York, which recently signed a distribution deal with Warner Music Group's Atlantic Records, the majors provide two benefits. "We know how to get into the mom-and-pops; we're looking to get into the chains in a big way," he says, adding, "and we have the financial security to sign people to longer-term deals." The benefit to Atlantic: "We're an A&R resource for them. They get artists they wouldn't have gotten or would've gotten later for much more money."

Another Atlantic partner is Mammoth Records of Chapel Hill, N.C. Founder Jay Faires relishes the protection offered by a major label. He recalls "a time when some really heavy A&R people were offering to

fund litigation for bands to get out of their contracts. I was going to start losing my bands at a certain point."

Fred Munao, president of New York-based Select Records, has a distribution deal with Warner Music's Elektra Records. He says, "In the kind of marketplace we're in today, speed is really important—how quickly you can have a record in the pipeline. The window of opportunity is shorter." He adds that Elektra has an option to buy equity in the indie.

Ownership of Next Plateau, though, remains in the hands of its top executives and is likely to remain so. "At the end of the day it's better to own your own company," says Leclercq.

For other up-and-coming labels, the best deal is a joint venture between the indie and major, where they become 50-50 equity partners. One of the most recent acquisitions in the music business was such an arrangement: BMG-owned RCA's purchase of a 50% interest in Nashville-based Christian label Reunion Records, which has enjoyed pop success lately with Michael W. Smith and Kathy Troccoli. "The more successful we got, the risk increased," says Reunion president Terry Hemmings. "The size of the artist we developed an appetite for grew." He adds, "Development costs in the pop market are exponentially higher than in the Christian market."

Reunion considered other means of financing its future, but they seemed inadequate. Venture capitalists misunderstood a creative industry, viewing it as "a widget business," says Hemmings; and going public was "a fleeting thought." What capped the deal was the personal relationship that Reunion executives had with Joe Galante, who had worked in Nashville for years before becoming the head of RCA.

Tom McIntyre, BMG's senior VP, chief financial officer, says the major favors equity partnership deals like Reunion's over total buy-outs. "The entrepreneur who built the label is still there and has an incentive to keep growing it before he decides to sell the rest of it," he

says.

Although it is rare for a new record company to tap the public equity markets, New Jersey-based indie Continuum Records was not daunted by Wall Street ways. It went public in December 1991, raising \$2.6 million, and continues operating independently as the recording home for the solo careers of Rolling Stones Charlie Watts and Ron Wood. To Tim Brack, president of Continuum, working with a major often means "working against the system": that is, watching the indie's releases get low priority.

The most reliable way for an indie to remain out of the hands of the majors is to have a dependable source of cash flow. For some companies that means having a strong catalog. Labels like Alligator Records in Chicago and Fantasy in Berkeley, Calif., have been able to maintain their independence and profitability largely through steady exploitation of older recorded material.

Fantasy was in talks last year with PolyGram about a buyout, but the deal fell through and the indie is no longer for sale. Phil Jones, executive VP of Fantasy, is not sorry. "The majors would chop the catalog down and chop the heart out of it." The indie, in fact, has been taking the acquisition route itself, buying up the catalogs of smaller labels like Prestige, Milestone, Specialty, and Stax.

Distribution deals are still the most common marriage between indie and major, and they come in several forms. One is called the fulfillment deal. Los Angeles-based Quality Records, owned by the Canadian public company R-Tek Corp., has such an arrangement with Thorn EMI's CEMA. The major presses, ships and collects the money for Quality's product for a percentage of the gross, but the records go through the independent system. The advantage, says Quality president Russ Regan, is to "have Big Brother looking over us."

Another variation on the distribution deal is the so-called first-look arrangement, which Restless Records of Los Angeles has with Interscope, a Warner Music label. Under this, according to Restless president Joe Regis, "we have a link to a major should we need it." If he thinks a release could benefit from major distribution, he offers it to Interscope. Meanwhile, Restless has been able to finance its growth through the private placement of equity—selling stock without having to go public.

Profile Records is a New York label that has remained independent and profitable by developing hit acts like Run-DMC and by operating its own distribution unit, Landmark Distributing. But president Cory Robbins acknowledges that there are limits to growth. "We can cross over rap artists, but it's hard to have a pop hit. That takes a big financial commitment and a large promotional staff." He adds, "If someone offered a healthy deal that would help the company grow, I'd listen." ■

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Scene

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too are receiving a fair share of the limelight.

The pair (also musicians who play in the band Tsunami) drew inspiration from seminal "scene" labels Sub Pop (Seattle) and Dischord (D.C.), both of which, in putting out records for local bands, borrowed liberally from the "do-it-yourself" school of thought.

Likewise, Simple Machines' output to date has been regionally

based. One series of 7-inch singles focused mainly on D.C., while a second series culled work by bands from D.C., Baltimore, and Richmond.

Though she doesn't shy away from the idea of being part of a scene, Toomey prefers to stress the idea of a music community.

"People support their own friends," she says firmly. "Our scene definitely extends beyond D.C. All of us in the community share information: 'This distributor wants to do our stuff; what's your experience?'"

In keeping with that philosophy, one of Simple Machines' most popular projects to date has been a booklet on how to put out a record (an idea Simple Machines credits to another indie, Meat Records). The booklet, which began as a one-sheet album insert, is constantly being updated, Toomey says, "to avoid reinventing the wheel."

In other areas as well, small communities of musicians are operating with similar mindsets, building support for one another by starting labels to put out friends' records, playing in each others' bands, and

always attending each others' shows.

Halifax, Nova Scotia, termed by Sloan band member Chris Murphy as "isolated, hermetically sealed," actually flourished under those conditions for 10 years, Murphy says. "It's not like New York, where there are things going on everywhere, and each show will get 60 people," Murphy says. A show in Halifax on a weekend will draw upward of 400 people.

Sloan, which recently released an album on DGC/Geffen, reports some press and major-label atten-

tion in Halifax since they signed. But, Murphy says, "It's been a healthy scene since 1980. It's still healthy; everyone likes each other. Everybody seems happy for us."

The area has two labels, both fairly new. Cinnamon Toast is a singles-only label putting out vinyl for New Brunswick bands. The other is Murder Records, founded by the members of Sloan prior to their label deal to self-release their "Peppermint" EP. An EP by Halifax act Eric's Trip, "Peter," was out on Murder in February, and other Brunswick band projects are in the pipe, Murphy says.

Underscoring Toomey's conviction that scenes extend beyond their geographical boundaries, Sub Pop records is releasing this spring a single featuring recordings by Sloan, Eric's Trip, and two other New Brunswick-area bands, Jale and Idee Du Nord.

Other new labels are popping up everywhere, putting out singles by local bands. In San Francisco, for example, in addition to established indies, there are new ones like the year-old Harp Records, started by Gina Harp, who just wanted to put out records by bands she liked.

"I wanted to turn other people on to [Tribe 8, Spokepoker, Goldenrods], so I started a label. There are some really good bands here who aren't otherwise going to get known," she says. "I'm not really money-minded. I have faith in the bands."

Vanilla Trainwreck's Elkins, whose band has self-released work on Otis Records, said there was a certain innocence to the early days in Chapel Hill. "Mac [McCaughan] knew people in New York, so he could get distribution [for Merge], and he told people who to call. ... Pretty soon you're trading lists and calling people. You're rubbing your hands together, going, 'Hey we can do this.' Nobody was thinking where it would lead.

"It has gotten overblown," he admits, noting that Seventeen is the latest in a line of mainstream magazines migrating south for trend stories. The recent press has caused crowds at local shows to get bigger, he says, which is fine, but some musicians are beginning to feel a need to protect the scene.

"People in North Carolina will always be friendly, I think, but there is a need to be protective. Anyway, I wonder if anybody ever called Seattle 'the next Athens.'"

Jay Faires, president of Chapel Hill's Mammoth Records (now in partnership with Atlantic Records), calls the attention "unhealthy. Writers create scenes to feel like they're on top of something new, and if all these bands don't live up to [expectations], it's a curse. And saying [a scene] is the 'next Seattle' is the stupidest thing in the world. People forget the Seattle scene was around eight or 10 years before it broke."

Toomey of Simple Machines also expresses concern not just for the developing community of which she is a part but also for the indie bands that move to major labels as a result of attention. "I'm just nervous. Where Nirvana could wield weight when they signed their deal, a lot of bands just think they have all this freedom," she says, quoting indie producer/Big Black member Steve



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Albini: "They're only free to make their first mistake, and then someone takes over."

Elkins, who has lived in the Chapel Hill area for six years, says he's seen the area's population of musicians grow lately, but he's not worried for the locals. "Most people who live around here know what goes on around here. It'd be easy for egos to swell, but fortunately I haven't seen that happening," he says.

As for the continuing attention from the media, he says, "It seems like people are waiting on this place to prove itself, and I don't think anybody's going to try to prove anything." ■

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Kozik

Continued from page I-22

founder Craig Koon.

"I told them it was the cheapest street credibility they'd ever buy," says Koon, who adds that his deal with "the horrible corporate ogre" will enable him to sign new acts that he otherwise couldn't afford. "It's taking money from the top and shoveling it back to the bottom."

Koon, a former booking agent and now the indie buyer for the Sound Exchange record store in Austin, created Rise last summer after becoming disgusted with "how much talent Austin had that was being virtually ignored" by the music industry, despite the Seattle-like hype surrounding the Texas state capital. After taking out a bank loan, he began seeking a partner with deep pockets—or any pockets, really.

He knew Kozik as "a freak who came into the store all the time with



his posters," which the store sold. "He seemed like a guy who had some money, so I asked him," Koon recalls. "He said 'I don't have any money, but I'll give you the artwork for free.'" It was a deal, and Koon and Kozik formed Rise Records. It wasn't until later that Koon realized how big Kozik's growing cult following really was. Bands seek him out. The artist's work has been featured in galleries in New York and Los Angeles, and this spring San Francisco's Last Gasp will publish a 96-page coffee-table book featuring Kozik's in-your-face posters and other artwork.

"In the long run," Koon says, "it worked out better than if someone had just given me \$3,000." ■

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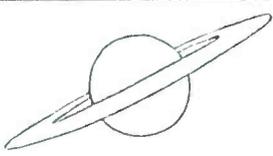
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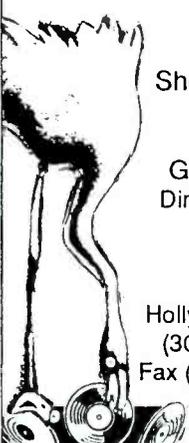
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Indie Route Interests Giant; MASSIVE Moves Dancehall

GIANT SLAMM: In an arrangement similar to that used by PolyGram to break Ugly Kid Joe, Giant Records has handed the debut EP by hard-rock signing Snakeyed Su to New York-based rock indie Grand Slamm Records.

"They want to build a base independently, so they gave me this record to put out," says Grand Slamm topper Brian McEvoy.

The move reflects the majors' still-burgeoning interest in developing a grass-roots following for rock acts through indie-based marketing.

The debut Snakeyed Su EP, "Hell Bent And Pissed Off," will be released by Grand Slamm via Relativity Entertainment Distribution in May; a follow-up album will be issued on Giant via WEA later in the year.

Production team Steve Thompson and Mike Barbiero, who mixed all of Guns N' Roses' projects, signed the Southern rock/blues unit to Giant.

SIMPLY RED: In other Relativity-related news, Seattle's C/Z Records has inked an exclusive distribution pact with RED.

L-TAL NEWS: MASSIVE Music, a new Salem, Mass.-based reggae label, has been started up by founder-president Steven Jurgensmeyer. The imprint topper is no stranger to the indie front: Jurgensmeyer has been with Rykodisc (also based in Salem) since 1988 as the company's art director. New art director and MASSIVE partner is Ferenc Dobronyi, who also helped found Miami's Pop Music imprint.

MASSIVE's initial releases will be the album "Love Songs For Amerika" by Michael E. Johnson, leader of the noted Texas reggae unit the Killer Bees, and the compilation "Sting Like A Bee Cat," a collection of dancehall jams from the New Jersey-based Bee Cat label.

In other Jah-related news, the Continuum Group of Cranford, N.J., has signed New York's Nuff Nuff Music, a production team headed by Dwayne "D-Square" Sumal and Sidney Mills, to a long-term pressing and distribution pact. Sumal and Mills have produced such reggae and R&B acts as Shabba Ranks, Sly & Robbie, Ziggy Marley, Young MC, Naughty By Nature, and Boogie Down Productions.

Nuff Nuff's first release under the Continuum arrangement will be an anthology, "This Is Dance Hall (Vol. 2)," slated for April; rap albums follow this spring by Raw Breed and Larry-O.

HAPPY BIRTHDAY: Sugar Hill Records, the Durham, N.C.-based country and bluegrass label, celebrates 15 years in the business this year. Among forthcoming projects to be issued as part of the celebration: compilations devoted to the best of Sugar Hill's bluegrass, country, singer/songwriter, and gospel recordings.

MEAL CULPA: Apologies are in order to DI's friends at Vanguard Records, whose fine Buddy Guy compilation of the singer/guitarist's '60s work, "My Time After Awhile," was inadvertently omitted from a list of Guy reissues mentioned in a front-page story by yours truly in the Feb. 27 issue. Thanks to promotion manager Michelle Andersen

of the Santa Monica, Calif.-based label for bringing it to our attention.

FLAW WAVING: DI got two artists for the price of one, and a free meal to boot, Feb. 26, when Rounder Records co-owner Marian Leighton Levy and publicist Joan Myers put together a sit-down with Lowell Fulson and Ron Levy.

Fulson, feted the night before at the fourth annual R&B Foundation Pioneer Awards ceremony in L.A. (see The Rhythm & The Blues, page 35), released his album "Hold On" on Cambridge, Mass.-based Rounder's Bullseye Blues imprint last year. The L.A. blues guitarist/singer originated such classics as "Reconsider Baby" and "Tramp."



by Chris Morris

Keyboardist Levy, who produced that album at Johnny Otis' old Lonzoland USA studio in South Central L.A. (during the height of last spring's civil disturbances), will be releasing his own Rounder set, "B3 Blues And Groove" (so named for the Hammond organ model featured on the set), this month; Albert Collins is among the guests.

Fulson, who today lives in Marino Valley, Calif., gave a rare live local performance at the R&B Foundation, singing and playing "Tramp" with Carla Thomas, who cut the number with Otis Redding for Stax.

"Unless it's something kinda special, I don't play locally," Fulson says. "I sit around and write a lot of songs."

Fulson speaks approvingly of Rounder's efforts in behalf of its ever-growing roster of Bullseye blues and R&B legends, which includes Ann Peebles, Charles Brown, Otis Clay, Larry Davis, and fellow West Coast bluesman Jimmy McCracklin (who appeared on "Hold On"). "It seems they really have been boostin' it," he says of Bullseye's efforts.

The Rounder imprint definitely throws the spotlight on Fulson's sophisticated blues style, which has never quite gotten its due. "Every time they mention the blues," Fulson says, "they talk about two or three guitarists and harmonica players, and not a lot about vocalists and horns. Or [they talk about] blues singers with acoustic guitars."

Fulson will give an additional lift to the brawny West Coast style when he makes a guest appearance on McCracklin's follow-up to his Bullseye album, "My Story." The guitarist will also soon start work on the sequel to "Hold On."

Levy (who, by the way, is married to Rounder's Marian Levy) will man the controls for the Fulson and McCracklin sets; he has also completed an album for Bullseye by Smokey Wilson, an outstanding and underrecorded L.A. bluesman, and "Very Blue Highway," a March release by former Muscle Shoals writer and session great Eddie Hinton, whose 1991 album "Cry And Moan" was an impressive, emotionally wrenching achievement.



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Void

Continued from page I-3

In the last two years, the majors have explored a number of different strategies for exploiting the potential of the musical genres that traditionally have been mined by the indies. One growing trend has seen major labels buying, either wholly or partially, an equity stake in independent labels (see story, page I-28). Generally, such deals give the majors a right of first refusal, allowing them to skim the cream off the crop for major distribution, leaving developing acts for the independent sector.

Meanwhile, BMG Distribution and PolyGram Group Distribution each have formed independent networks, which allows their labels to be more aggressive in signing product not yet ready for distribution through a major (see story, page I-6). Similarly, Sony owns 50% of Hollis, N.Y.-based Relativity Entertainment Distribution, through which it funnels product.

Johnny Phillips, VP at Memphis-based Select-O-Hits points out that such arrangements allow the majors to take on a lot of product that used to go to the independents.

In such cases, the indie may initially distribute that product; if the approach is successful, the majors are likely to bring that artist into the branch system, observers say.

In addition to musical reasons, some suggest that the economics of the record business may be placing obstacles in the path of those who might want to start new labels.

Mike Walker, president of Atlanta-based Gemini Distributing Inc., says that money is the reason. "The funds that it takes to do the marketing and promotion is quite an undertaking, not including the cost of manufacturing the albums," he notes. Profile's Robbins agrees, saying "Today, it's the age of video and albums. You have to put out CD singles, cassette singles, 12-inches, albums, and make videos. It was a lot easier 10 years ago. We started our company on the amount that we now spend on a single video."

In addition to the capital requirements of starting and maintaining a label, some suggest that the economic realities of independent distribution are a factor shaping the marketplace. Distributors like Relativity, Long Island City, N.Y.-based Landmark, and Minneapolis-based Navarre have been paring back their roster of distributed labels.

For example, Navarre president Eric Paulson says that his company has whittled its roster from about 140 labels down to 30. "As Navarre has pushed its connotation of being a national independent distributor, many of those [dropped] labels didn't fit in with our long-term strategy. I believe that when you are working on a national scope, there are only so many priorities that you can deal with."

Other independent distributors say that approach is a mistake. John Salstone, VP at Elk Grove, Ill.-based M.S. Distributing, says that he is constantly solicited by labels and that he takes in practically every one that



Run-DMC's success brought the majors into the rap market.

walks in the door. "I am not so smart that I can tell which one will have a hit and which one will not," he says.

Gemini's Walker agrees, saying he doesn't want to miss out on any potential opportunity. Nor does SOH's Philips, who stresses that he is in the business to distribute labels. Currently SOH carries about 300 imprints, he notes. "If a label is in this business and keeps putting product out and they are serious about what they want to do, then we will distribute them," he says. "We have a number of labels that we did very little business with, and now they are some of our hottest."

Intersound is now one of SOH's Top 10 labels. Philips says that if his company was in the pruning mode two years ago, he would have had to seriously consider dropping the label.

Another label, Exit in Miami, started out slow for SOH, but has really taken off in the last couple of months, riding the bass sound, Philips says. "You just never know where the next hit is coming from," he says.

Nonetheless, Paulson says the slimmed-down-roster strategy has paid off for Navarre. "All I know is that we are doing a lot more business now, and doing it with fewer labels," he states. Established labels—those that can get airplay and are financially established—have the ability to bring home a record, he adds.

"Paring back labels is an absolutely appropriate strategy," as is funneling acts to existing labels, according to Paulson. "What that does is diminish the number of independent labels we handle, but it makes the ones that remain that much stronger, and that is our goal."

Indeed, such an approach is an emerging trend, according to Alan Meltzer, president of Bethel, Conn.-based Titus Distribution. "Due to the changing times and the higher capital requirements of running a label, you will find fewer street-level manufacturers," he says. But, he adds that there are now stronger independent labels acting as a haven for new acts.

On the other hand, Tommy Boy's Silverman says that while the majors are aggressively working independent turf, eventually the economic realities of it will catch up with them. "Independents can make money on

an album that sells 20,000 copies; majors can't," he states. "The independent sector is probably more profitable with its 12% market share than the majors are with their 88% piece. Eventually, the majors will give up on the business that used to be the domain of the independents, and the independents will come back."

Steve Plotnicki, who co-founded Profile with Robbins, says, "Music, like other businesses, is cyclical. The creative cycle shifts the business. When the business is in an up creative cycle, the business shifts in favor of the independent labels. When we started Profile, it was at the beginning of a creative up cycle. Now, there isn't new music coming out of the pack." But, he adds, that will change.

While some ponder the future of the independent sector, George Hocutt, chairman and CEO of Secaucus, N.J.-based INDI, dismisses any talk implying that there is a void in the marketplace. "I am very bullish on independent record distribution," he says. He and others list the strong labels driving the indie sector, such as Fantasy, Restless, TVT, Quality, American Gramophone, Caroline, Relativity, and Ichiban, among others. ■

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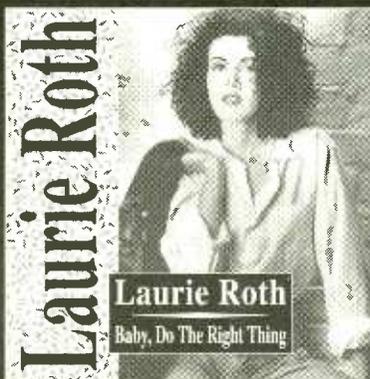
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Munich's Red Rooster Ready To Fly Maffay-Owned Facility Adds Second Studio

BY ZENON SCHOEPE

MUNICH—Red Rooster Studios near Munich is set to make a name for itself on the international recording scene following a number of recent developments at the complex that have positioned it as one of the country's leading facilities. Placed in the picturesque Bavarian village of Tutzing on the shore of Lake Starnberg, the fully residential studio is now associated with Red Rooster Records, a 50-50 joint-venture label with BMG, which in six months has signed five artists, including Annel Lamb. The two-room studio thus performs the role of label house studio when required in addition to fully commercial duties.

Studio owner Peter Maffay, Germany's most consistently selling artist, was unequivocal about his studio's potential. "There is no artist in Germany who was foolish enough to do what we have done here," says Maffay, laughing, hinting at the investment tied up in the twin-SSL-roomed complex. His justification for the Sony 3348 is equally frank. "It was strongly recommended to me that if we wanted to be competitive here then we better have one of those," he says. "To be honest, there is so much money invested here that the decision to choose a Sony 48 wasn't a major one. But working with the Sony is very comfortable; it's a beautiful machine," he adds.

Red Rooster opened in 1982 with one studio, now Studio 2, for Maffay's exclusive use and oriented toward the musician. "At that time it was common to have small recording rooms because people thought that everything could be done with auxiliary gear," explains Maffay. "But it's like having a big engine in a car: A bigger live room reacts better. Our first studio was big, but our new one is even bigger."

THE FIRST TIME AROUND

However, Maffay admits mistakes were made with the original studio. "It took us eight years to get rid of the problems and we've solved them 95%," he says. "We tore down half the studio and refitted it twice. We extended the console, and at the time it was not the philosophy of SSL to extend desks. They wanted to take the old one back and sell us a new one but I said, 'Why should I buy a new desk when the old one works perfectly?' So we found another SSL, sawed it in half, and stuck it on."

Thus the 42-channel 4000 E Series was expanded to 60 channels with a 24-channel effects return mixer to run alongside a Studer A800 and Sony 3324A. The requisites of a live area big enough for a band were met with a 100-square-meter live area and a 32 square-meter control room "big enough for all the band again," says Maffay.

Owning such a luxury "toy" that was only partially used led to renting, but, invariably, bookings coincided with Maffay's own recording activity and the addition of another studio started to look increasingly likely, egged on by the opportunity to build apartments.

"All of us in the band after 20 years

were tired of living in hotel rooms," he says. "This place is about being able to walk down to the studio in your bathing suit and play the piano at 6 o'clock in the morning. The two studios are so separated and self-contained that you can have two bands in at once and they don't interfere with each other."

Maffay embarked on Studio 1 with some trepidation: "I was very skeptical when we started to build the new room after all the experiences with the first studio. I had sleepless nights, but the people we worked with this time were extremely efficient."

Acoustician Neil Grant had been recommended to Maffay by several people—"I saw pictures of Peter Gabriel's Real World studio and while I still don't know what it sounds like, it looked good!"

SONY, STUDER, SSL

Thus the Grant-designed Studio 1 was born last year with an 80-square-meter control room with Boxer monitors, 145-square-meter live area, Sony 3348, Studer A800, and an equally impressive array of outboard equipment to that in Studio 2. Again, an SSL was installed, this time an 80-channel 4000

G Series with 32-channel effects mixer. "I have never regretted going for an SSL. It was the right decision both times," adds Maffay.

By his own admission a technical novice, Maffay understands the importance of good maintenance, particularly when his studio is pitted against the best on the international circuit. To this end, 24-hour on-site service is provided by Hans Gemperle.

Red Rooster managing director Franz von Auersperg stresses the difference in approach that can be enjoyed at a studio owned by an artist. "We want to sell a little more than just a studio," he says. "We want to sell the philosophy behind it. You need good technology, but I believe it is more important to provide good service and an environment and infrastructure for artists to come and work."

Maffay picks up the point, explaining that the studio's location suits his lifestyle. "It's got a lot to do with my dogs and the fact that I like to ski and ride my bike and motorbike in my spare time," he says. "Many people who work 18 hours a day in a studio will appreciate the same possibilities."

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

HIT & RUN MUSIC, owner of the building housing **Amazon Studios** in Liverpool, has bought the three-studio complex's assets and is now running the operation as **Parr Street Studios**.

Amazon moved a year ago from the outskirts of Liverpool to the city center, explains co-owner **Jerry Lewis**, who says the demise of Amazon centered on an inability to give a return on Hit & Run Music's investment as property owner. "We realized toward the end of last year that we weren't making the sort of money that would give them the return," says Lewis. "We suggested that they ought to take over the studio from us, and that is what they've done."

Studio manager **Paul Lewis** says, "The building, studio, and people are the same but the name has changed. For all intents and purposes, it's business as usual."

LEADING LONDON AUDIO post-

production house **Magmasters** has established a base in the U.S. with the purchase of **B&B Sound Studios** in Hollywood. Called **Magmasters America**, the three-room complex with **Harrison** consoles and **SSL** digital products is currently being refurbished, according to Magmasters managing director **Bill Gautier**. "It'll be for TV postproduction and expanding into cartoons and possible feature films," he says.

THATCHED COTTAGE AUDIO went into receivership Feb. 10, at which point it was no longer trading. The company was widely regarded as one of the most powerful pro audio dealers in the U.K. and was instrumental in establishing a home studio sector in the country.

LEADING DISTRIBUTOR HHB has announced that 130,000 **Sony DAT** machines have been sold into the European market—45,000 of which are in professional use. The company has released all-new **HHB DAT** tape with an archive rating of 15 years minimum. Available in 15-, 30-, 48-, 62-, 92-, and 122-minute
(Continued on page 110A)

Smart Choice Gets Smarter For Alternative Acts

BY JIM BESSMAN

MADISON, Wis.—In the wintry chill of this Midwestern campus town, one wouldn't expect to find one of alternative rock's most prominent producers and studios. But sure enough, in a factory district 12 blocks east of the state capitol, is Smart Studios, home of Nirvana's guiding hand, Butch Vig.

Vig himself is in Atlanta, wrapping up his second album production for Smashing Pumpkins at Triclops Sound. Meanwhile, his one-room home studio is a couple of weeks away from the completion of a \$250,000-\$300,000 expansion.

"Being a one-room studio, I couldn't get into it if someone else was booked up," says Vig. "So we're putting in a second room for mixing, so if you want to track in New York or [Atlanta], I can go back to mix in Madison."

If Vig sounds a little homesick, it's because his own bookings since Nirvana's "Nevermind" have exploded, keeping him away half the time. Besides, Smart Studios has the unique charm—and sound—that put it on the map in the first place.

"Our records aren't superslick," Vig notes. "You hear humans on them." Cold humans this time of

year, but the location has plenty else going for it.

"Madison's kind of a small town with big-city amenities—cool restaurants, friendly people," Vig says. It also has an attitude diametrically opposite from that in the corporate music centers.

"We're laidback and relaxed and work with clients as opposed to having someone yell at them during the whole project," says studio manager Brian Anderson. Chief engineer Steve Marker points out another asset: Living costs and recording budgets are comparatively low.

"We're a little funkier, but we're a lot less expensive than Chicago and L.A.," he says, adding that Smart's \$750 day rate for basic tracking is half that of Chicago's. "We're trying to keep that aspect while constructing a more accurate listening environment."

Marker and Vig founded Smart in 1983. Marker previously ran lights and sound for Spooner, a band Vig still drums for (in addition to the Spooner offshoot Firetown).

"Steve had a basement four-track," Vig says, "and we liked 'getting smart'—drinking beers and jamming until the sun came up. [Smart Studios] isn't a clever name by any means!"

But it did have a particular sound, as evidenced by Smart's mid-'80s productions for local band Killdozer.

"They were kind of early grunge," says Marker. "All the Sub Pop bands liked those records."

Foremost among them was Nir-

vana, which came to Vig prior to signing with DGC. Sub Pop's Tad and Laughing Hyenas also came to Smart, which went on to attract—either for recording or remixing—the likes of L7, House Of Pain, the Cult, EMF, Crash Vegas, Smashing Pumpkins, and Paw, whose upcoming A&M debut was produced by Smart engineer Doug Olson.

'We're still happy to record a guitar with the mike in a bucket of sand upside-down'

"It's not like we were searching for it, but we developed a certain sound," continues Vig. "Being a drummer, I tended to get fairly intense live-sounding drum tracks. And because of my pop background with Spooner and Firetown, the records—even though they're pretty raw—are more focused than a lot of underground records."

Smart's proven attributes shouldn't be affected by the expansion. "We've worked hard not to make any compromises in sound quality," says Anderson.

With assistance from award-winning studio designer Russell Berger, the goal is to create a more accurate listening environment while staying true to Smart's principles. Central to the new mixing room is a rebuilt vintage Harrison console, recently purchased from

Osmond Studios, using computerized moving fader automation supplied by Uptown Automation.

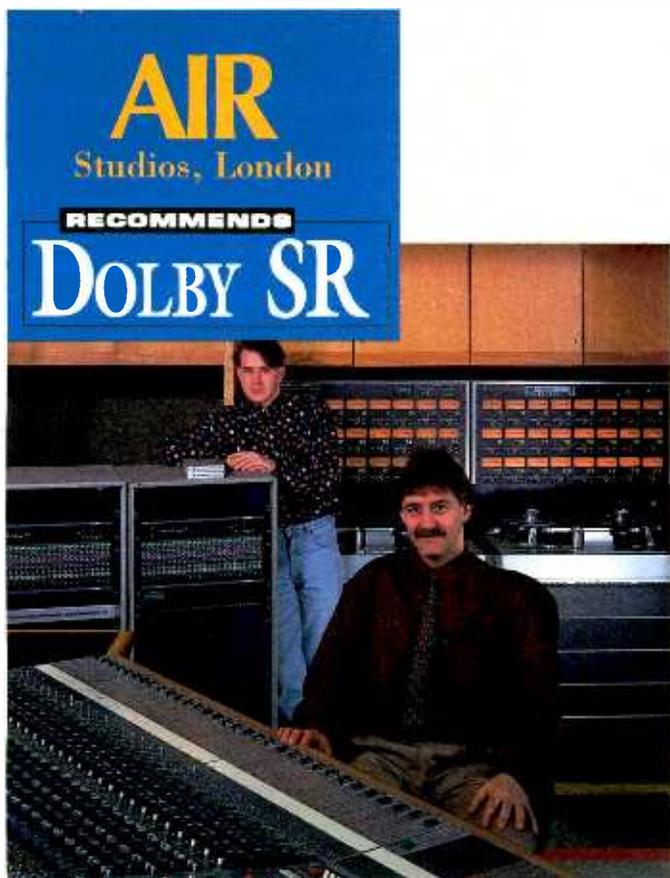
The tracking room uses a new Trident 80C console. "Most consoles are designed for everything instead of specializing," says Anderson. "This is a strictly meat-and-potatoes tracking console—for regular recording—concentrating on sonic quality as opposed to features."

Anderson notes that Smart has upgraded its tape-deck quality by adding Studer equipment, and has also purchased vintage tube equipment from Summit.

"All of us are into tube compressors and EQs because of their fatter, older, darker sound," adds Vig. "We're also big fans of discrete components rather than integrated, because the sound doesn't go through as much shit. New computer mixing boards have the sound go through a lot of processing. Take a Harrison—it doesn't go through as much stuff as opposed to boards like SSLs, where the sound goes through more [voltage control amps] and such. The sound gets a little crunchier and, to me, more narrow-sounding."

Most important, as Marker notes, is that Smart will still go the extra mile. "We're still happy to record a guitar with the mike in a bucket of sand upside-down," he says, while Anderson expects the "common occurrence" of guitar amps blowing up in successfully achieving the perfect sound to continue.

"The lounge facility is more comfortable," Anderson concludes. "The beer stays colder."



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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 6, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	A WHOLE NEW WORLD Peabo Bryson And Regina Belle/ W.Afanasieff (Columbia)	NUTHIN' BUT A "G" THANG Dr.Dre/ Dr.Dre (Death Row)	WHAT PART OF NO Lorrie Morgan/ R.Landis (BNA)	INFORMER Snow/ M.C. Shan (East West)	FEED THE TREE Belly/ G.Norton (Sire)
RECORDING STUDIO(S) Engineer(s)	THE PLANT (Sausalito,CA) Dana Jon Chappelle	DEATH ROW (Los Angeles) Greg Royal	EMERALD (Nashville) Ed Thacker	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	AMAZON (Liverpool, ENGLAND) Tracy Chisholm
RECORDING CONSOLE(S)	Neve VR 72	SSL 4000E	SSL 4064 With Ultimotion	MCI JH636	Neve VR Legend Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A800	Mitsubishi X-850	MCI JH24	Studer A820 (Dolby SR)
STUDIO MONITOR(S)	Custom Plant	Yamaha NS10 GHL	Hidley/Kinoshita TAD Comp.	Yamaha NS10	Quested 415
MASTER TAPE	3M 996	Ampex 456	Ampex 467	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	LARRABEE (Los Angeles) Greg Royal	SOUNDSTAGE (Nashville) Greg Royal	BAYSIDE SOUND (New York) John Ficarrotta	AMAZON (Liverpool, ENGLAND) Tracy Chisholm
CONSOLE(S)	SSL 4080	SSL 6000G	SSL 4000E	MCI JH636	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Mitsubishi X-850	Sony PCM2300	Studer A820
STUDIO MONITOR(S)	Tannoy w/ Mastering Lab Genelec	Yamaha NS10 GHL	Hidley/Kinoshita	Yamaha NS10	Quested 415
MASTER TAPE	3M 275	Ampex 456	Ampex 467	Sony DAT	Ampex 499
MASTERING (ALBUM) Engineer	SONY MASTERING Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Tony Dorsey	STERLING SOUND Greg Calbi
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	JVC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sonopress	WEA Manufacturing	WEA Manufacturing

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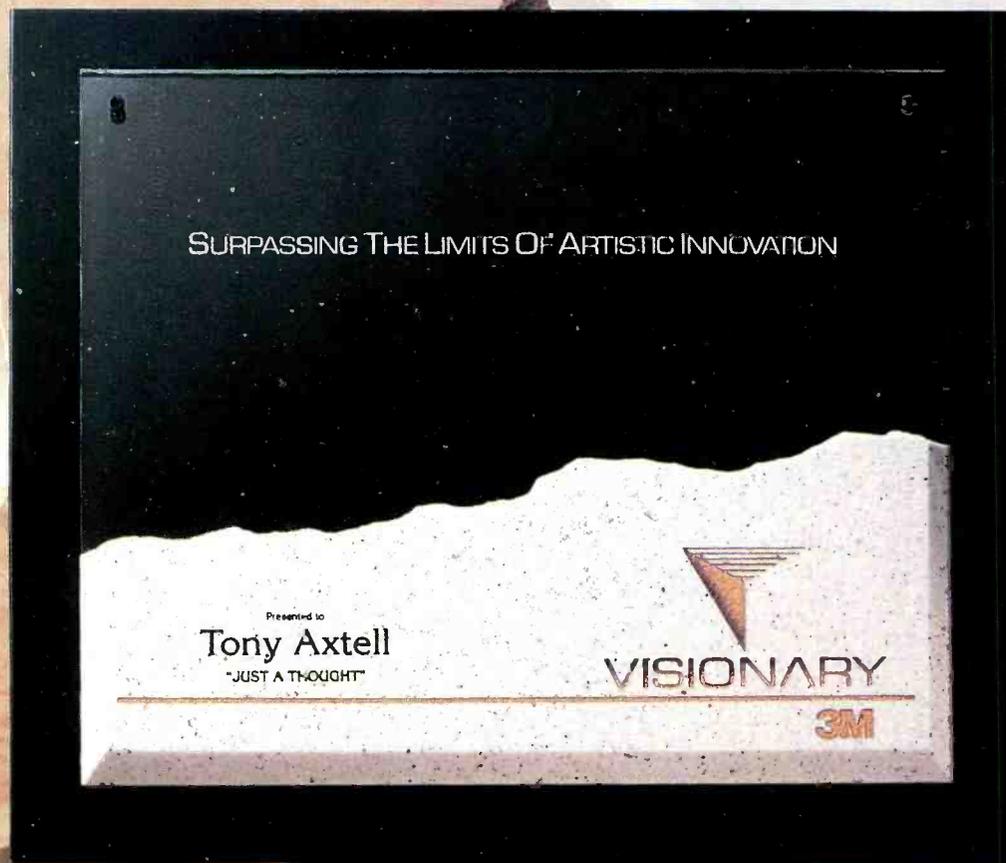
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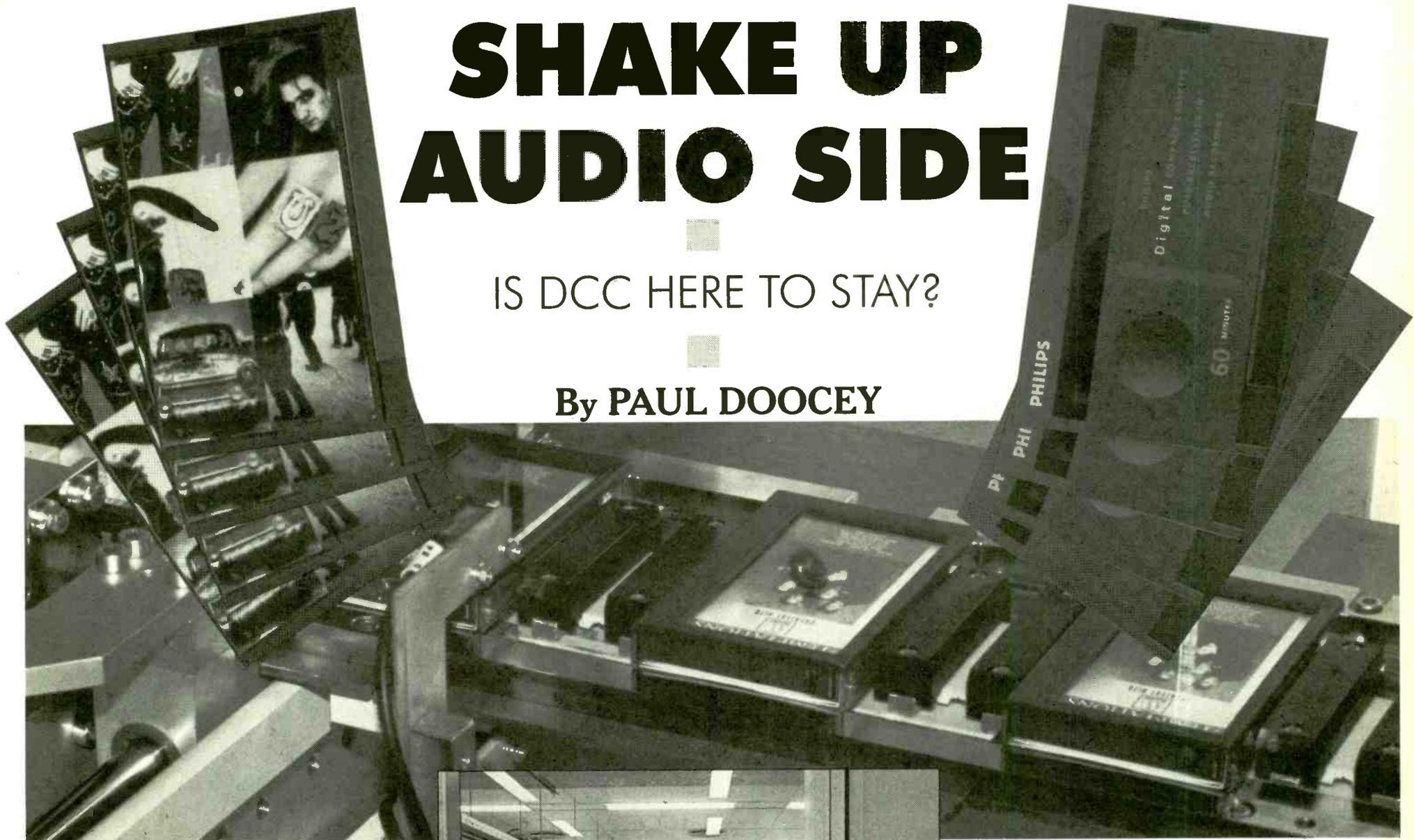
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NEW FORMATS SHAKE UP AUDIO SIDE

IS DCC HERE TO STAY?

By PAUL DOOCEY



Above, mass production at PolyGram's DCC manufacturing facility in the Netherlands.

Technicians at work in a DCC clean room. Duplicators are gearing up for the new format.

The rollout of digital compact cassette and MiniDisc last fall has kicked off the long-awaited battle among proponents of the three recordable music formats—DCC, MD, and analog cassettes.

Although it will be years before an eventual shakeout, the new formats have thrown tape suppliers and duplicators into a quandary.

"Nobody knows at this point if DCC or MiniDisc is going to make it in the marketplace," says Dieter Baier, VP, marketing and sales, for Sonopress Inc., a Weaverville, N.C.-based audio tape duplicator. "And if DCC makes it, will it replace the analog cassette? Or will it [DCC] propel it [analog] to a higher level or at least stop its decline? That's what everybody hopes for, but it is too early to tell."

Compact discs continue to erode the analog cassette share of the music market. According to various sources, analog cassette sales continue to decline about 4% to 6% a year. Some say that CD sales officially surpassed analog tape sales for the first time last year.

Experts cite such factors as the economy, aging baby-boomers, musically disinterested young people, lack of retail emphasis and an absence of block-

buster new releases as reasons why the audio tape market has faltered of late.

"If you take a look strictly at new music, and that's what's mostly on cassette, you'll see that cassettes are not losing significantly compared to CDs," says Terence O'Kelly, director of sales for professional products for BASF, Bedford, Mass. "It's not a drastic downturn. It's music that has got the problem. People are not buying as much new music ... It [the decline of the audio tape market] can't all be attributed to the dying of the analog cassette as a music format."

So far, supplier and duplicator response to the changing audio marketplace has been varied. Some have adopted a wait-and-see approach, holding back on new product development and equipment investment until the success or failure of the new formats

becomes apparent. Others have already established DCC and MD operations, churning out product for the fledgling marketplace.

Others, wary of the whole process, are looking into other markets for growth. For example, some traditional analog-tape suppliers are gearing up for CD production. Some duplicators now produce spoken-word cassettes. A few have even expanded marketing and promotional services to lure new customers.

That is not to say that the industry has given up on the analog cassette

tape. According to material provided by Philips Consumer Electronics, Knoxville, Tenn., more than 180 million cassette player mechanisms are sold each year. As recently as 1990, prerecorded and blank cassette sales totaled 2.5 billion units. Despite recent declines, many experts insist that the analog tape market still has growth potential.

"The analog cassette duplication market is still thriving," says Joseph Kempler, technical director for Sunkyong Magnetic/America, a Los Angeles-based audio tape supplier. "The industry's efforts to improve the quality in recent years have paid off, and the consumers, on the whole, are satisfied with the results. This status may be expected to continue for several years as no accepted alternative has yet been established."

The costs associated with MD and DCC conversion and production and

uncertainty over the short-term success of the new formats have some tape suppliers and duplicators reconsidering the analog market. Improved tape formulations and better duplication equipment now allow for the production of analog cassettes with sound quality that can compete favorably with the new digital formats. High-bias cobalt is one such option.

"Right now, the technology exists for major record labels to go to [cobalt], which, with a few other changes that cost next to nothing, will dramatically increase performance," says Doug Booth, national industrial sales manager for TDK, Port Washington, N.Y. "It will make an analog cassette that 95% of the people out there will not be able to distinguish from a CD."

Although DCC has been in the consumer marketplace only since November, record companies such as BMG, MCA, PolyGram, Warner Music Group, and Capitol/EMI are marketing digital compact cassettes. MCA's parent company, Matsushita, and Philips, which owns 80% of

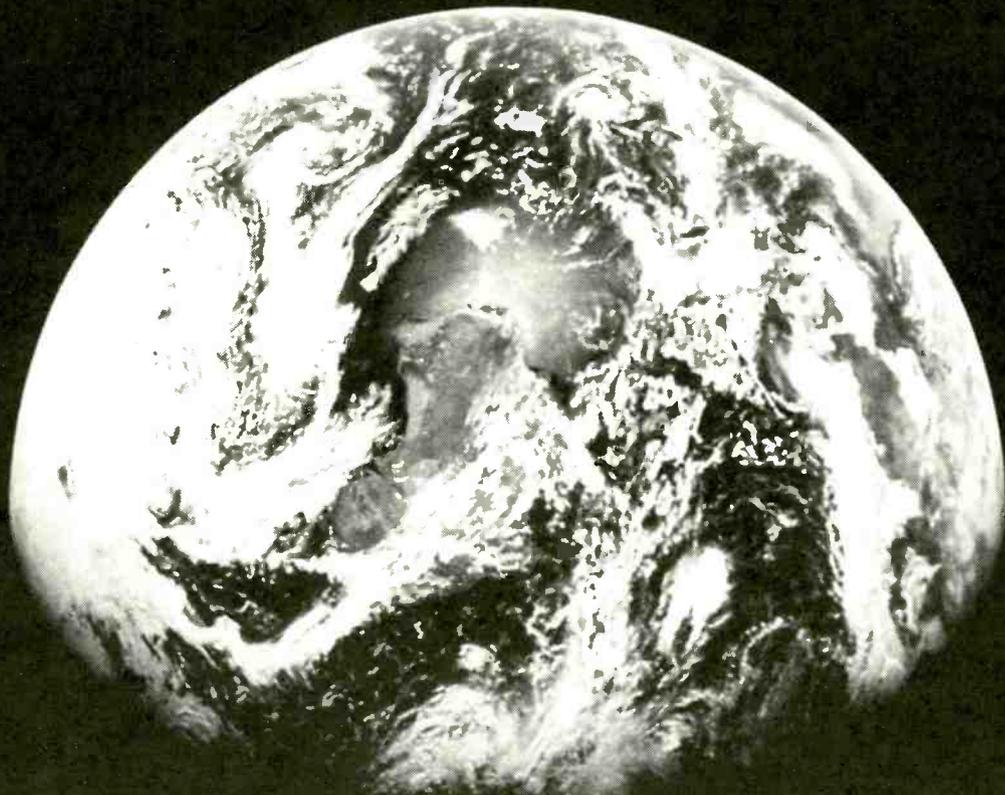
Continued on page P-8

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PRO TAPE

VIDEO DUPERS COPE WITH OVERCAPACITY

COST CONTROL IS CRITICAL

By PAUL DOOCEY

Market uncertainty is not confined to the audio tape segment. Videotape producers are also unsure about the immediate future of their industry. Although the segment is growing, many video suppliers and producers, citing overcapacity, say profit margins are shrinking to the point where a shakeout may loom.

Much like the audio market, the videotape segment is going through a period of transition. However, the change stems not from too little success, but from too much. Indeed, according to statistics compiled by Alex & Associates, New York, sales and rentals for all video formats—theatrical and non-theatrical—totaled \$17.2 billion in 1992, up 16% from the previous year.

For an industry that recently boasted yearly growth figures ranging from 35% to 50%, mere 16% growth is a sign to some that the market is leveling out. Of course, that type of success is bound to attract more players to what insiders already consider a crowded market, one beset by problems of seasonal overcapacity and pricing.

"The industrial market had been profitable," says Ed Havens, general manager of the Industrial Video Division for SKC America, a Mount Olive, N.J.-based videotape supplier. "But there are just too many players now. There is a great overcapacity compared to market demand. You have to work on a very, very tight margin."
Continued on page P-6

DIGITAL OR ANALOG?

FOR STUDIO PROS, THE CHOICES ARE MANY

By PAUL VERNA

As they gather for the ITA Convention, the leading manufacturers of audio mastering tape are busier than ever keeping up with a healthy demand for analog and digital products for all types of professional applications.

While the advent of Philips' digital compact cassette and Sony's MiniDisc has forced mastering facilities and manufacturing plants to invest in new technologies for duplication, recording studios have not yet been affected by the new sound carriers. Consequently, suppliers of studio mastering tape like Ampex, Sony, 3M, and BASF continue to offer their mainstay products, some of which have recently undergone improvements.

Ampex's signature mastering products are its 456 Grand Master and 499 Grand Master Gold two-track analog tapes. The 499 was introduced in late 1991 as an enhancement of the 456, which first appeared in 1974.

Ampex marketing manager for audio products Steve Smith says the 499 offers increased dynamic range over the 456 and headroom operating levels of +9 dBs. "With the 499, the word that comes up most often is 'fat,'" he says. "With the 456, people say it's punchy."

Smith adds, "These products satisfy the needs of professional studios and high-end home studios around the world to increase the capability of analog so it can compete with some digital applications."

Ampex also makes a low-print mastering tape, the 478, primarily for radio and film-sound applications, and the 406, which Smith says is a "workhorse" product that offers an unparalleled price-performance ratio.

On the digital side, Ampex manufactures 467 open-reel tapes in quarter-inch widths for mastering in both the Digital Audio Stationary Head (DASH) and ProDigi (PD) formats, in half-inch for

Continued on page P-11

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VIDEO

Continued from page P-4

gin.”
To compete in such a price-competitive market, both suppliers and duplicators are looking to control costs. Some are trying to attract new customers through improved service. Others are concentrating on non-entertainment video areas, such as the premium/promotional market.

For example, SKC America just finished putting up a laserdisc plant in Korea and will soon look to exploit that market. Both Resolution Inc., a South Burlington, Vt.-based duplicator, and Technicolor Video Services, Newbury Park, Calif., boast of adding such services as auto processing, fulfillment, and advertising to attract new customers.

The new services are a reaction to overcapacity in the pro video business, which stems from seasonality, according to videotape suppliers and duplicators. Both entertainment and non-entertainment video formats generate huge volumes of demand for only part of the year, usually July through December. Facilities are forced to gear up to meet those demands. However, the demand is not year-round, and businesses have to scramble for ways to avoid idleness. Unfortunately, the easiest way is often to lower the price of film.

“The competitors have all figured that the one way that they are going to keep costs down is by mass production,” says Terence O’Kelly, director of sales for professional products for BASF, Bedford, Mass. “There are enormous capacities. And it gets very difficult at times when business is light and you have to fill those capacities. One way to do that is by moving your inventory and dropping your prices. That kind of thinking is what we have seen in plastic parts, tape, and in duplication itself.”

Despite those problems, all facets of the video industry continue to grow. Companies such as Walt Disney continue to introduce movies to sell-through that generate incredible numbers. For example, “Beauty And The Beast” sold over 20 million units last year. In the non-entertainment end, video has become so popular that some are calling it today’s junk mail.

Unfortunately, some believe that the crowded conditions and tight margins will finally lead to an industrywide shakeout. But then again, that has been predicted—and avoided—for the last three years.

“Every year I tell whoever calls me from Billboard that I think there will be some shakeout,” says Bill Schubart, president of Resolution. “And every year it is not a big shakeout but a little shakeout. It is an ongoing process.”

In lieu of a shakeout, many now believe cut-throat competition will continue unabated. For most companies on the market, survival means keeping price down.

Costs are kept down through a number of methods. Better scheduling avoids seasonality. Work forces are pared down or bulked up according to projected demand. However, many are looking to save money through the use of new cost-saving technology, such as high-speed duplication and extended play (EP).

Although conventional duplication systems can operate in EP provided the decks are equipped with variable-speed

Continued on page P-7

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VIDEO

Continued from page P-6

features, the bulk of EP duplication is done on high-speed systems.

"EP films are a blast to do on high speed [duplicating machines]," says Schubart. "If that market ever opens up, which it is, you will see more high speed use in film."

However, those new techniques are still a long way from being accepted by the entertainment end of the industry.

"Some [studios] choose to go EP to allow them to get to a certain price point at retail," says Gary Hunt, senior VP of marketing and sales for Technicolor. "But for not that much more money, you can put your film out on the best medium possible, and that would be magnetic tape recorded at standard play."

High-speed duplication, of course, is not new to the video industry. Two units, TMD by Otari and Sprinter by Sony, have been around for years. Their ability to produce quantities of short-run videotapes is well known. However, many people are now looking at the machinery as a further way to control costs and gain an edge in the crowded video market.

High-speed duplication can reduce costs in a number of ways. It offers better productivity than standard-time machines, especially when producing shorter films or features. The fact that product is duplicated directly onto pancake makes it easier to store, saves on casing costs, and when tapes are no longer wanted, they can be bulk-erased and reused.

But it is the sudden popularity of the EP mode that has duplicators taking a serious look at high-speed machines.

"When you go down to slower programs, your productivity increases because you don't have to keep inserting and taking cassettes out all the time," says O'Kelly. "As soon as you go to EP, and eventually that's going to have to happen if people want to get price points under \$10, then high speed has it all over real time [duplication]."

Strides have also been made in improving the quality of high-speed video product. For example, Technicolor has developed a quality-control process for high-speed machines, which it calls QEP. Essentially it is a system of checks throughout the process whereby high-speed product is thoroughly inspected before it is moved to the consumer.

"The high-speed recording process is less expensive but also more complicated than real time," says Hunt of Technicolor. "If you are not extremely careful, you can actually send a product out the door that is of very low quality."

Early quality problems with high-speed duplication have kept the technology from being used on first run or A-quality films. Indeed, according to Hunt, few of his major movie clients specify anything other than standard play for full-length movies. ■

AUDIO

Continued from page P-3

PolyGram, co-developed and launched DCC.

"We have about 165 titles on PolyGram labels alone right now," says David Blaine, senior vice president of PolyGram Distribution Group. "And with other participating distribution companies, there are probably 350 to 400 titles on DCC out on the street now."

Blaine plans on having DCC tapes in about 1,000 stores this month. "We are going to open it up to a fairly substantial number, if not all, of our one-stops," he says, "so we can start getting the independent retail network as well."

That kind of response has convinced some audio tape suppliers and duplicators to jump on the DCC bandwagon. BASF and TDK are already producing blank digital compact cassettes. Sunkyong is in the process of creating DCC tapes for both the consumer and industrial markets. Duplicators such as Sonopress and Richmond, Ind.-based Cinram have added DCC equipment.

Despite those moves, many insiders question what impact DCC and MD will have on the duplication industry in the long run.

"Short term, I don't see a major impact," says David Ambeault, president of Cinram. "It took CDs four or five years to get off the ground, and these are two new configurations. I think the country has to pull out of the recession before either configuration will bloom."

Many professionals, of course, are banking that DCC will be a success, the long-sought replacement for the analog cassette that will allow audio tape a better chance to compete with CDs and other optical formats. Others have joined the market simply as a precaution, in case the technology takes off. A few even admit that the new venture is largely a gamble.

"There is a lot of wait-and-see on the part of the consumer," Cinram's Ambeault says. "But just walking across the street is a gamble. If you don't gamble, you don't ever progress."

But for all of DCC's promise, the format is faced with a number of obstacles that could delay or dissipate its impact on the market. For example, many industry experts believe that the impending struggle between DCC and MD for market share will serve to further confuse an already bewildered consumer, delaying acceptance for either product. Some predict that, much like CDs, it will be at least five to 10 years before DCC and/or MiniDisc is accepted.

"I think we will see a slugfest between MiniDisc and DCC," says O'Kelly of BASF. "They will both be ripping each other apart and claiming great gains each one has made vs. the other. What neither will realize is just how little impact they are making on the market. ... Consumers will be confused enough to stick with CDs and analog tape."

Cost is also a factor that will impede DCC's growth, according to some duplicators. Indeed, the initial cost of DCC playback equipment ranges anywhere from \$500 to \$1,000. The tapes themselves are comparable in cost to CDs, which are far more expensive than standard analog cassettes. Is DCC pricing itself out of the market?

"That remains to be seen," replies Blaine of PolyGram. "I think the gamble was, and I don't know if it is right or wrong, that when people compare the

Continued on page P-9

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AUDIO

Continued from page P-8

overall durability and feature array and sound of DCC with compact disc and analog cassette, the price would be less of an issue."

Although digital-bin duplication systems are reportedly adaptable to the new technology, both Cinram and Sonopress found themselves installing all new machinery to duplicate DCCs.

"We invested quite a bit of money into [DCC]," Baier of Sonopress says. "You need a new mastering unit. You need new slaves. You need to set it up in a clean room. We used virtually none of our existing equipment. It's all brand-new equipment."

Neither Cinram nor Sonopress would reveal how much the new equipment costs, beyond saying it was expensive.

The DCC system also still has a few bugs that need to be ironed out. According to feedback received by Kempler of Sunkyoung, some duplicators have voiced concerns over the relatively short slave head life, D-O modifications, and uncorrectable errors associated with new DCC machinery.

And the DCC producers themselves have made some early mistakes in bringing the product to market. For example, some question the wisdom of first introducing expensive home units for a technology that emphasizes portability.

"Quite frankly, I think the industry made a strategic error in going out with home units only," says Blaine of PolyGram. "Tape is the format of choice for people on the move. And although there are some R&D and manufacturing reasons for why they had to go with the larger unit first, the fact is that the portable would have given us a leg up, which we now have to scramble a bit to recapture."

DCC hardware producers are rectifying the problems by rolling out Walkman-type portable players and car units onto the market in time for back-to-school sales.

Naturally, all the confusion about the future of the analog market has convinced some duplicators to stand aside and wait for the market to settle before taking action.

"If the demand begins to swell for DCC, we want to be there to accommodate it," says Brian Wilson, VP, sales and marketing, for Hauppauge Manufacturing Group (HMG), a Long Island-based audio and videotape duplicator. "But it is too early in the game right now. We are going to wait and see how it shakes out."

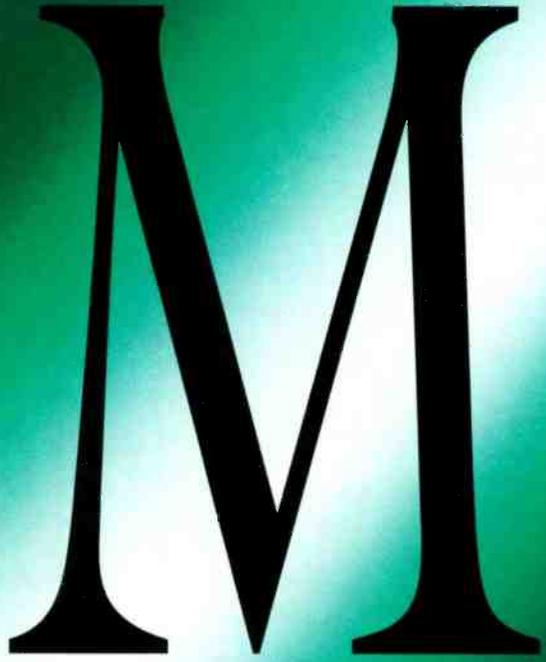
Reinvesting in analog

Some suppliers and duplicators are actually thinking about reinvesting in analog cassette technology. Why the renewed interest in a supposedly antiquated and declining technology? Probably because the demise and obsolescence of analog tape was not as bad or as quick as many had feared it would be. After a precipitous drop in 1991, analog-tape decline seems to have slowed and even stabilized over the past two years.

"In 1991, it [the analog market] declined by 19%," Baier says. "Last year it seems to have declined by only 3% to 4%. This year, so far, it seems to be holding."

Indeed, many seem to blame the economy and lack of pop hits for the downturn in analog cassette sales. Both these factors are cyclical, and some peo-

Continued on page P-10



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AUDIO

Continued from page P-9

ple believe 1993 will be a resurgent year for the technology.

"It [analog tape sales] has been a little sluggish," TDK's Booth says. "But I think it has been the Chicken Little complex—the-sky-is-falling type of thing. The economy has been awful so a whole bunch of artists have not been releasing. Artists do not release albums and *voila*, look at the figures. This year, we are starting to see a lot of stuff coming down the pipe. That's going to translate into a lot of duplication."

The cost and lack of immediate consumer acceptance of DCC and MD technology may also be refueling the interest in analog cassettes.

"We've come through a Christmas season, and it has not exactly been what you would call a roaring success for the new formats," Booth says. "People have also started to look at the upfront costs: new machinery, new shells, new tape, etc. Suddenly people are saying that maybe we shouldn't kill the analog goose just yet."

Duplication technology has also improved to the point where many believe analog cassettes can now compete favorably with MDs and DCC.

"Additional sonic upgrading will extend the life of the analog tape and help it to effectively compete with DCC/MD," says Kempler. "Such improvements are possible by various means, including the use of digital master bins, better recording heads, more careful attention to recording levels on the masters and ... the use of better duplicating tapes."

Despite this resurgence in interest in analog tape, many audio tape suppliers and duplicators seem to be resigned to a future with declining cassette sales. To compensate, some traditional analog companies are now looking into CD production.

For example, Sonopress introduced CD production to its plant this past December. HMG plans to unveil CD replication some time this year. Others are looking into fields such as spoken word, where analog tape can still be used.

"We used to be one of the largest independent pressers of records in the country, so we kind of went through this life cycle with LPs," Wilson of HMG says. "I don't know if we quite expect that same thing to happen to audio cassettes. We expect the volume to hold up significantly for a period of time. But as the demand begins to wane in the entertainment market because of CDs, there will be significant spoken word and other special-interest markets to move into."

Indeed, Ambeault of Cinram reports that his company is working with Random House, the New York-based publisher, to produce spoken-word cassettes that retail for under \$10.

"This [spoken word] should make an impact on the audio tape market," Ambeault says. "It will fit into areas it has not normally penetrated."

Some are emphasizing service to attract what analog customers are left. Sonopress, for example, now offers in-house printing for its customers.

"We now print all J-cards and CD graphics for our products," Baier says. "We want to be a one-stop place that can offer everything that is needed for the 1990s." ■

PRO TAPE

MASTER

Continued from page P-4

multitrack DASH applications (24 or 48 tracks), and in 1-inch for 32-track PD use.

The Sony-developed DASH is the leading digital mastering format by a 2-1 ratio over the Otari/Mitsubishi PD format, according to Smith.

"As tape manufacturers, we can supply those two formats without worrying about a third or fourth," says Smith.

Another alternative for digital mastering—especially among home studios—is the newer and more compact DAT, which offers the same recording quality, editability, and ease of punch-in as open-reel digital. While the advantages of DAT appear to pose a threat to its digital predecessors, Smith says audio professionals are not likely to discard their older digital recorders just because a new format has entered the picture.

Ampex makes a DAT version of its 467 tape, according to Smith, as well as other DAT-based products.

In contrast to Ampex and 3M, which manufacture analog and digital mastering tapes, Sony is "focusing on digital formats and formats of the future as opposed to analog," says Joe Tibensky, director of marketing for the professional tape division of Sony Recording Media of America.

The company makes digital products in three main categories: DAT, master digital U-matic (MDU, the master used for duplicating CDs and MDs), and quarter-inch and half-inch digital multitrack tapes for the DASH format. The company makes no professional analog tapes.

In DAT, Sony makes a professional tape that, according to Tibensky, has better quality control and error ratings than conventional DATs, as well as a non-static lid and a special box that houses two tapes. Tibensky says developments in the editing time code of DAT have taken that format "to another level."

At the mastering-facility level, the Sony 1610 MDU is the industry standard format for CD and MD duplication.

"We're also looking at the magneto-optical market and technologies that are going to

begin to surface," says Tibensky. "There will be hardware developments in this area that will require new types of media."

He declines to specify, noting that "there'll be more information coming from the hardware people first."

BASF's newest product is its 911 tape, introduced at last year's Audio Engineering Society convention.

BASF Corp. Information Systems' product manager for professional products, Joanne Aliber, recommends the 911 for storage and archiving. "It's a stable and reliable tape that has a 10-year guarantee," she says, noting that Agfa marketed it in Europe for years. When BASF acquired Agfa in late 1990, the 911 was one of the products that came with the package.

Aliber says BASF's "emphasis is on analog," but the company "supports the market trends." She adds that Agfa markets blank DCCs.

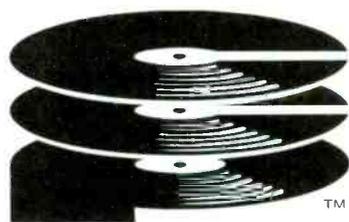
Accordingly, BASF is also developing a digital mastering tape, which Aliber says will be available sometime this year.

3M's newest analog mastering tapes are the 996 and the 908. The 996 is designed for such applications as music mastering, audio sweetening for film and video, and jingles, while the 908 was developed for location and dialog recording, according to a 3M representative.

On the digital side, 3M's mainstay is the 275 digital audio mastering tape, introduced in 1989. The tape is available for all digital formats.

Recording professionals say improvements in analog tape performance have saved the format from a decline that started with the proliferation of digital technology in the 1980s.

"We're at a point now on the recording end where the format is the preference of the artist or producer," says Tom Coyne, mastering engineer at New York's Hit Factory. "If someone goes into a studio and gets a phenomenal sound through the analog chain, why should he have that stigma of not being digital? So analog is not dead and will not die." ■



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AUDIO TRACK

LOS ANGELES

AIR SUPPLY was in studio A at **Ground Control Studios** working on tracks, overdubs, and mixes for **Giant Records**. **Humberto Gatica** produced and engineered, assisted by **Alejandro Rodriguez** and **Felipe Elgueta**. The studio features a **Solid State Logic 4000 E** with G computer. **Barbra Streisand** was in with producer **David Foster** to record vocal overdubs and tracks. Gatica engineered, assisted by **Eric Stitt Greedy**, **Rodriguez**, and **Elgueta**. **Peabo Bryson** was in with producer **Foster** and engineer **Gatica** working on a new Sony album. **Rodriguez** assisted.

Prince was in the **Record Plant's** new SSL I mix suite (96-input 8000 G with Ultimotion) with mixers **Bob Clearmountain** and **David Reitzes**. **Prince** continued work on his next release with the **New Power Generation** with engineer **Ray Hahnfeldt** and assistant **Kyle Bess**. Mixer **Mike Fraser** was in mixing the forthcoming album by **Deep Purple**.

Virgin rapper Kid Frost was in **Paramount Recording Studios'** studio A putting down tracks for his new album with producer **Tony G. Ken Van Druten** engineered. **A&M** artist **For Real** tracked in studio C with producer **Ray Chan**. **Stoker** engineered.

NASHVILLE

DIXIANA WAS IN **Sound Stage** working on tracks for **Epic** with engineer **Jon Kelton**. **John Anderson** was in with producer **James Stroud** recording new material for **BNA Records**. **Lynn Peterzell** engineered, assisted by **Julian King**. **McBride & the Ride** recorded tracks for **MCA** with producers **Tony Brown** and **Steve Gibson**. **Marty Williams** engineered, assisted by **Derek Bason**.

Studio 19 and **Suite 2000** had producer **Butch Baldassari** in with **Larry Perkins & Friends** to record an album for **Pinycastle Records**. **Rich Adler** engineered. The "friends" included **Earl Scruggs**, **John Hartford**, **Sonny & Bobby Osborne**, **Del McCoury**, the **Reno Bros.**, **Benny Martin**, **Josh Graves**, **Larry Cordle**, **Alison Krauss**, and others.

OTHER CITIES

BABYFACE WAS IN **Doppler Studios**, **Atlanta**, working on material for his upcoming **CBS** release. **Babyface** produced, along with **L.A. Reid** and **Daryl Simmons**. **Jim Zuppano** engineered, assisted by **Blake Eiseman**, **Jason Shablik**, and **Steve Warner**.

Flat Duo Jets were in **Kraptone Studios**, **Chapel Hill, N.C.**, recording their fourth album with producer **Ca-**

leb Southern.

Studio 4 Recording, **Philadelphia**, had **Urge Overkill** in recording its debut album for **Geffen**. The 12-song album was produced and engineered by **Phil and Joe Nicolo**. **Manuel LeCuona** assisted. Songs on the project, slated for May release, include "Sister Havana," "Bottle Of Fur," and "Tequila Sun." **Boyz II Men** were in working on new tracks for an upcoming EP to coincide with an MTV special. The project includes an a cappella version of the Beatles number "Yesterday." **Jim "Jiff" Hinger** engineered, assisted by **Daymon Warren** and **Taj Walton**.

Dave Samuels was in **BearTracks**, **Suffern, N.Y.**, mixing his "Del Sol" album for **GRP Records**. **Samuels** produced, along with **Larry Swist**. **Swist** also engineered, assisted by **Stephen Regina**. The project is slated for release April 30.

Blues/rock group Mojo was in **Kajem Studios**, **Gladwyne, Pa.**, putting down tracks for its upcoming **Blood Records** debut. **Doug Gordon** produced, with **Brian Stover** at the board.

House of Music, **West Orange, N.J.**, had **Jake Thomas** in tracking his first single and debut album, produced and engineered by **John Rollo**. The single and album is titled "Lost No More." The project is slated for spring release.

EUROSOUNDS

(Continued from page 109)

lengths, it will be marketed in North America and Europe.

"All DAT tapes are not the same," says **HHB** managing director **Ian Jones**, who adds that **HHB** developed the new tape to offer "dependable performance time after time—something that is clearly a prerequisite for any serious audio professional."

FAIRLIGHT HAS RELEASED its **MFx2** digital audio workstation R&D program for the next year. Features "guaranteed" include increasing the number of inputs to the disc recorder to 24 in digital or analog; 24 digital/analog outputs from the disc recorder in **AES/EBU**; input routing to any track; input/track/outputs in groups of four using **DSP** cards; real-time cross-fades; and sample rate conversion of 44.1 and 48 kHz. This will allow the realization of a 24-track disc recorder with 16-voice, 24-output sampling.

ACCORDING TO IBM head of R&D **Paul Mugge**, who was speaking at a press conference in London to mark the 10th anniversary of the launch of the **IBM PC**, the computer is expected to again revolutionize life in the forthcoming decade. He predicted the next 10 years will see palm-size computers that can send and receive information from anywhere in the world; computers capable of human conversation; and all-in-one entertainment, information, and communication systems in the home that will take the place of CD players, video players, cameras, and computer game machines.

SOUNDTRACS PLC HAS acquired the whole of the issued share capital of **Spendor Audio Systems**, manufacturer of loudspeakers for studio, broadcast, and hi-fi. The manufacturing facility in **Hailsham** will continue to operate independently, with **Soundtracs** managing director **Todd Wells** appointed as chairman and chief executive of **Spendor**.

BELGIUM

GALAXY STUDIOS NEAR Mol in Belgium will open one of the biggest recording studio complexes in Europe this summer in an expansion that will include a **Neve Capricorn**.

The main feature of the new operation is a 330-square-meter (2,300 cubic capacity) recording area for film and classical recording and two 100-square-meter areas for pop recording. The three other control rooms will house a **Neve 51** desk, **Amek Angela**, and two **Sonic Solutions** editing systems with **Genelec** monitoring throughout in **David Hawkins**-designed Eastlake rooms.

Accommodation for 10 will be provided, according to director **Wilfried Van Baelen**, who says the arrangement and interconnection of the complex will serve "every price category and every type of client."

GERMANY

OTARI HAS CENTRALIZED its European distribution and sales effort at its **Otari Germany** operation following the relegation of **Otari U.K.** to service-only status. The **U.K.** qual-

ified for a dedicated distribution center when it was opened in the early '80s due to the high demand for the company's multitracks from a burgeoning studio industry. The move was said by a company spokesman to be a direct response to market pressure and should not be interpreted as a lack of commitment to its pro audio product range. Sales of **Otari** machines will continue to be handled by the dealer network in the **U.K.**

RUSSIA

INTERWEEK, THE international youth forum organized at **Novosibirsk State Univ.**, will be held April 27-May 2. The **Interarts Festival** has been part of the event for two years and has attracted acts such as **Shamen**, **Nitzer Ebb**, and **Devoured** in the past, and this year the organizers are expecting musicians from **Russia**, **Europe**, the **U.S.**, and **Japan**.

SWITZERLAND

NAGRA'S D PORTABLE battery-powered four-channel digital tape machine made its feature-film debut on **Sony/Columbia's** "The Last Action Hero," starring **Arnold Schwarzenegger**, and **Callie Productions'** "Flesh And Bones," with **Meg Ryan** and **Dennis Quaid**.

Meanwhile, **Nagra-Kudelski** and **Europe's** largest pay-TV network, **Canal+**, have formed a 50-50-owned joint venture to develop pay-TV scrambling technology.

A Station By Any Other Name . . . Call-Letter Battles Draw Territorial Lines

BY ERIC BOEHLERT

NEW YORK—When the Reagan administration ushered in its hands-off policy of deregulation in the early '80s, the FCC effectively washed its hands of several procedures, such as determining whether new applied-for call letters were too similar to already established ones.

Rather than the FCC reviewing objections raised by broadcasters and deciding if certain calls would cause confusion among listeners, broadcasters were told to decide the issue themselves; i.e., take disputes to court.

Since the number of call-letter battles since deregulation have been relatively few, FCC officials can accurately claim that allowing marketplace forces to dictate the name of new stations is working. But recently two new confrontations erupted and broadcasters involved say the commission, rather than freeing up the radio industry from unwanted bureaucracy, is simply walking away from its responsibility and costing broadcasters thousands of dollars in court fees in order to have their rows resolved.

When station attorneys notified Lou Rothberg, VP of operations at Long Island, N.Y.'s AC WBLI, that a long-quiet crosstown station was going to sign on as oldies WBSI, he sent off a letter to the station's owner, Betty Fox, asking her to reconsider. He says months went by before he received her answer—thanks but no thanks.

"We didn't think there'd be a conflict," says WBSI GM Ron Gold, explaining the station always intended to use "B103" as its primary identifier. Gold says Fox was partial to WBSI because the letters stood for Bay Shore and Islip, Long Island towns the station serves.

At WBLI, executives saw plenty of reasons to be upset. People filling out Arbitron diaries screw up enough without the help of new, nearly identical call letters, says Rothberg. "What if people think they're listening to me but that we've changed formats [to oldies]?" he asks rhetorically. "They're going to take me off their push button and they're not going to come back."

Paul Fleishman, GM at Long Island's WMJC and president of the Long Island Radio Broadcasters Assn., likens the WBSI move to a bottler announcing a new soft drink called Bepsi. "Pepsi would protect its trademark," he says.

On Feb. 5, the day of WBSI's ribbon-cutting party, station executives were hit with an injunction ordering them to appear in court to sort out the call-letter dispute. Before a federal judge, WBLI attorneys argued their case and suggested that until WBSI changed its calls, the station must run on-air disclaimers reminding listeners

not to confuse WBSI with WBLI. The judge agreed. After further discussions, WBSI managers agreed to apply for new calls. Until those were approved, the reminders ran at the top of each hour when the station used its full, legal name. On March 2, WBSI officially

'Like any special interest, we're happy when deregulation helps'

became WBZO.

WBLI's Rothberg did not think of the disclaimer idea on his own. He did some quick research and discovered a similar case in Fort Wayne, Ind., during the mid-'80s involving top 40 WMEE and a new competitor, WMCZ. WMEE executives took their counterpart to court and a judge decided a disclaimer must be aired every time the name WMCZ was used. WMCZ soon opted for WQTZ.

In an interesting footnote, a few years later, another top 40 station, WBEE, signed on. Again, WMEE stepped in and went to court. Again, a judge opted for an on-air clarification. At the time, WBEE GM Dan Dudley thought WMEE managers were nit-picking with their complaint. So before he switched calls to WJJB, he ran some disclaimers, although not the type WMEE had in mind; "WBEE, not to be confused with WMEE . . . because they suck!"

The issue of confusing calls again made headlines when Los Angeles Spanish station KSKQ-FM, located right next to classic-rocker KLSX on the dial, switched its calls to KLAX last summer and then exploded to the top of Arbitron's fall book. Some in the market, including KLSX morning man Howard Stern, insisted the similar call letters were at the root of KLAX's startling surge.

Jim Freeman said, days before his exit as KLSX VP/GM, because of the two stations' distinctly different audiences (not to mention languages), he never thought there was marketplace confusion. One reason the station did not go to court to try to discourage KLAX from using the call letters was that KLSX managers did not think a judge would rule in their favor since the two formats are so different. "KLAX is a very, very strong station," he says. "They're no fluke."

Instead, he and others at KLSX were concerned that Arbitron data-

(Continued on page 117)



Three Rebels And A Robin. Keith Richards recently played two nights at the Tower Theater in Philadelphia. Pictured backstage, from left, are former WYXR (Star 104.5) Philadelphia midday jock Randy Kotz; WPGR Philadelphia promotion director John Bloodwell; Richards; and Kotz's wife, Robin.

NAB Gears Up To Fight Performance Right Recording Industry Wants Copyright Law Changed

BY BILL HOLLAND

WASHINGTON, D.C.—Radio broadcasters are steeling themselves for a fight in Congress with the U.S. recording industry this year over a new performance right.

The National Assn. of Broadcasters adamantly opposes a change in current copyright law to carve out a new right that could require radio (and cable and satellite delivery systems) to pay royalties to record companies and artists for performance (airplay) of recordings.

The recording industry's quest for a performance right is "on the front-burner," according to a spokesperson from the Recording Industry Assn. of America.

NAB is forging opposition arguments in preparation for a tentative-

ly scheduled copyright issues hearing before the House Intellectual Property Subcommittee March 25, one that will include discussion of a

other services.

INDECENCY RULES UNDER FIRE

The FCC's indecency rules and fines are under siege, with U.S. courts the battlefield for legal challenges both here in Washington and in Chicago.

The commission itself also is taking a hit at headquarters as Infinity Broadcasting responded to the FCC's \$600,000 fine stemming from simulcast Howard Stern broadcasts, defending the bits as not indecent and accusing the commission of being unspecific and offering no clear guidelines.

Infinity called the proposed forfeiture "improperly arbitrary, capricious, and punitive."

The commission also is working on several other complaints about Stern broadcasts, but has taken no action yet.

On other indecency fronts, the U.S. Court of Appeals granted a request by a coalition composed of 21 major broadcast organizations and rights groups for a stay of the FCC's midnight-to-6 a.m. new safe harbor (Billboard, March 6).

The coalition has also petitioned a U.S. District Court to instruct the FCC not to enforce any indecency rules or actions, including past fine judgments, until there is a prompt administrative and judicial review.

Lead coalition attorney Timothy Dyk reminded the court it has asked the FCC twice to hold full hearings on the issue, but the commission has continued to hand out fines with no hearings.

Evergreen Media has made good on its vow not to pay a 1987 indecency fine for \$6,000 against its WLUP Chicago, convincing the U.S. District Court for Northern Illinois that the issue merits a jury trial. Since the Justice Department is suing Evergreen for payment, the feds will

(Continued on page 114)

WASHINGTON ROUNDUP™

performance right.

Discussion of the issue will mark the first time a performance right has been considered by the Congress in 11 years. Back in 1981, the broadcast lobby successfully beat back recording industry efforts to have Congress consider a change in the copyright law.

Broadcasters pay about \$125 million in royalty fees annually to U.S. songwriters and publishers for use of songs, but have dodged the bullet on paying record companies for the performance use of their product due to a compromise agreement in U.S. copyright law that implicitly sanctions a tradeoff between use and the free publicity record company releases get from airplay.

However, the looming digital future—that may include music home delivery systems that short circuit the traditional distribution/sales patterns of how consumers buy records—means Congress could be convinced to change the current law.

Further, many European countries include a performance royalty setup, and the record industry will try to convince Congress that international copyright protection may require a change.

In tentative discussions about the issue last year, the recording industry floated a trial balloon suggesting that perhaps it might make an exemption for traditional AM and FM if it got the approval from broadcasters to move ahead with



Welcome Home. Paul McCartney, left, stopped by WPLJ New York to congratulate Rocky Allen on his return to the station during Allen's first week back in New York.

Fox Quick To Tie In With Radio To Spread Programming Word

NEW YORK—More than any other major television network, Fox-TV borrows from the traditions of radio promotion by linking itself closely to a specific demographic group (18-34), creating a marketable attitude through consistent programming, and always trying to create street talk.

Over the years, it has been Fox that has used radio spots as a primary medium to spread the word about its programming. "Beverly Hills, 90210," in particular, benefited from heavy radio saturation.

So it is not surprising that when it comes to promoting itself, Fox not only takes its cue from radio, but also makes the effort to enlist radio's help in talking up the channel's programming.

Of particular interest to Fox are radio morning teams. "We love those guys," says Schuyler Samperton, the network's manager of broadcast and affiliate publicity. She sees morning shows as an enormous untapped resource in terms of helping to set agendas and creating a



by Eric Boehlert

buzz for shows.

Samperton does that by routinely sending out programming updates to more than 1,200 stations, setting up radio interviews with network stars, and—in the grand radio tradition of winning friends and influencing people—sending out plenty of fun free stuff: T-shirts, caps, clocks, and posters.

For Fox, radio is a natural promotional outlet. "Radio listeners are a big part of Fox demographics," says Samperton. The broadcasting company first teamed with stations in 1988 to promote its "Nelson Mandela Freedom Fest." It contacted one station in each of the top-25 markets and brought each station's contest winner to London for the concert. Since then, Samperton has run similar contests with virtually every major Fox series, including "21 Jump Street," "The Simpsons," and "Class of '96."

In each case, the goal is to re-enforce with young listeners Fox's image of being somewhat hip and smart.

Samperton says the regular faxed programming updates are designed to put interesting facts, often in the form of contest questions, at jocks' fingertips.

Because Fox programming incorporates so much from pop music—featuring Michael Jackson video debuts; En Vogue, Spinal Tap, and Sting making sitcom guest appearances; and a Genesis special—it can make the radio connection more easily than its competitors. The fact that the network's sitcom "Martin" is about a DJ, and one episode fea-

tured a whole stable of real-life jocks, doesn't hurt either. Nor does having singles from "Beverly Hills, 90210" entrenched atop the Billboard Hot 100.

According to Samperton though, it is "The Simpsons" that jocks can't get enough of, and their on-air mentions have brought the show unmeasurable free promotion.

IDEA MILL: NEW HAWAIIAN CRAZE

Pogs, the cardboard caps found on the underside of juice and milk bottle tops, have captured the imagination of Hawaiians young and old who trade them and play games with the various pieces. Because of the craze, Pogs are now being produced not just by juice manufacturers but by schools and teams, which put their logos on them.

Capitalizing on the craze, KSSK-FM Honolulu punched out scores of pogs with the station's call letters, which it is giving away to listeners.

WQFM Milwaukee gave away tickets to visit New Orleans' famous festival to the first contestant who was able to wolf down a four-course, five-alarm "Mardi Gras Meal from Hell" (Gumbo, Jumbalya, shrimp creole, and spicy chicken etoufee) with the aid of just one glass of water.

In an attempt to raise the community's consciousness about the poverty that envelops the local Hurt Village Housing Projects, WDIA and WHRK Memphis are broadcasting live from Hurt Village apartments every morning this month.

"Adventures In Broadcasting: The Promotion Director's School" is set for the weekend of March 26-28 at Houston's Holiday Inn Crowne Plaza. Hosted by the Harris & Scott consultancy, the nuts-and-bolts weekend of brainstorming, instruction, and problem solving, in the finest '90s no-frills tradition, guarantees no cocktail parties, no record company luncheons, and no station tours.

PRO-MOTIONS

Renee LaFlam joins KMOX St. Louis as its new promotion director. LaFlam replaces **Judy Simms**, who took a position with the St. Louis Public Library. She arrives from The Puckett Group, a local advertising agency. Across town, **Libby Kochan** is the new promotion director at KPNT [formerly KFXB]. For the last two years, Kochan worked as the morning-show producer at St. Louis' KSD.

Sandy Kovach, WLLZ Detroit's assistant production director, has been upped to marketing coordinator, a new position within the promotion department... **Kevin Matthews** has been upped from assistant promotion director to the big chair at WHFN New Bedford, Mass. He replaces **Michael Kelley**, who is now the station's MD.

WEGX (Eagle 106) Philadelphia assistant promotion director **Dave Demer** exits and is looking for a new opportunity. Reach him at 215-482-5443.

Billboard's PD of the week™

Bill White
WEZN Bridgeport, Conn.



IN BRIDGEPORT, Conn.'s fall Arbitron book, the market's three AC stations took the top three spots among the 12-plus audience. Despite intense competition in the AC arena, WEZN managed to climb from a 10.8 in the spring Arbitron book to a 12.6 in the fall, making the station second in the market, between top-ranked WICC (13.5-12.9) and third-place finisher WEBE (8.7-8.3).

In the neighboring New Haven, Conn., market, where seven AC stations showed up in the ratings, WEZN was up a dramatic 5.4-8.3 from the spring and was third in the market overall.

OM Bill White attributes part of the station's success to the reintroduction of the call letters in the station's identifier, which had previously just been "FM 99.9." That move was made to try to distance the station from its easy-listening heritage, and White says with the reintroduction of the calls, "the confusion was a lot less than it had ever been before."

Another part of the success, according to White, was targeting a specific audience and superserving it. "We honed in on what our audience is," he says. "We looked hard at our target and found out what they want to hear on this station. In this market, being a broad AC is difficult because listeners in some areas can hear stations from New York, Long Island, [N.Y.], Bridgeport, Hartford, [Conn.], Stamford, [Conn.], and New Haven, [Conn.]."

"At one time, with AC you could be everything to everybody," White continues. "Now you've got to find out the segment of the audience you want to appeal to and just exploit that. There are so many choices now—soft AC, hot AC, wimpy AC—you can't keep up with the names. We're just trying to be the format in the middle. We try to be their favorite radio station."

White says he tries hard not to focus too much on the other ACs in the market. "I'm certainly aware of the competition, but I don't spend time worrying about it," White says. "I don't downplay the competition. I don't want to sound cavalier. I respect what they do, but I just want make sure we do it better."

"We're blessed with incredibly large shares and I don't take that for granted," he adds. "The most important thing for me is just knowing what your audience wants to hear and doing a creative interpretation of the raw [research] data."

With so many different names available for AC stations now, White calls his version of the format "contemporary soft AC." Musically conservative, the station plays no currents and only about 5% recurrents, all of which have been thoroughly researched by The Research Group.

Musically, the station dips back as far as the '70s for flavor, but it concentrates on the music of the '80s and '90s. "We decided to move away from the '60s because that is a whole different generation and you can go to an oldies station and get that," White says.

Here's a recent afternoon hour: Dan Fogelberg, "Make Love Stay"; England Dan and John Ford Coley, "Love Is The Answer"; Whitney Houston, "The Greatest Love Of All"; Michael Bolton, "Steel Bars"; Commodores, "Nightshift"; Michael McDonald, "I Keep Forgettin'"; Céline Dion, "Where Does My Heart Beat Now"; Kenny Loggins, "Meet Me Halfway"; Tina Turner, "What's Love Got To Do With It"; Robert John, "Sad Eyes"; Restless Heart, "When She Cries"; Billy Ocean, "Caribbean Queen"; and Bette Midler, "Wind Beneath My Wings."

The station is positioned as "continuous hits, very little talk," and White says that "on the air we've thrown the liners out and the jocks are real disciplined about not talking too much."

The air staff consists of new morning man Kevin Tobin, who joined the station last month from WSTC Stamford, and morning co-host/ND Bob Michaels, a station vet. White handles middays, Randy Kaye hosts afternoons, Kelly Quinn hosts the evening love-songs show, and Pat Lane handles overnights.

White says the love-songs show is "the one time of day we actually deviate from the format a bit and talk to callers on the air briefly. It's very human and a lot of fun to listen to."

Promotionally, during the fall book the station ran an extensive billboard campaign, along with direct mail and telemarketing. The direct-mail piece was tied into an on-air cash-song-of-the-day contest, and White says that was the first time the station has given away money on the radio and tied it in with a contest. "People think this is such an affluent area that money doesn't talk, but it does," he says.

White began his radio career while he was still in high school in Pittsburgh. He was on the air at country WEEP through his college years and became PD there after graduating. From there, he moved to the PD job at country WBCS Milwaukee. From country, he made the jump to full-service AC and programmed WTAE Pittsburgh, WSTC Stamford, and WTIC-AM Hartford. He joined NewCity Communications' WEZN a little more than a year ago.

He says of his full-service AC years, "I had a lot of fun doing that kind of radio and it really equipped me to do music again."

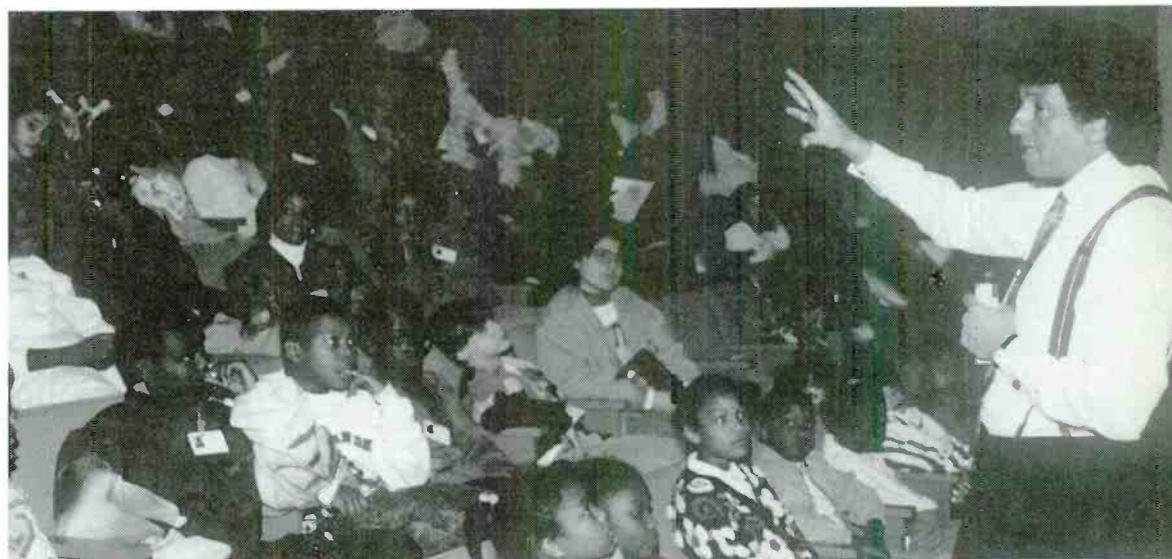
PHYLIS STARK



My Way. A listening party at New York's Club USA for Lenny Kravitz's "Are You Gonna Go My Way" brought out, from left, WKCI (KC101) New Haven, Conn., PD Pete Cosenza; WQHT (Hot 97) New York PD Joel Salkowitz; Virgin VP of promotion John Boulas; Kravitz; WKCI MD Mike McGowan; and Virgin's Bridget Hollenback.



G-L-O-R-I-A. Emilio and Gloria Estefan greet Tony Novia, right, OM at Atlanta's WSTR (Star 94).



Like The Weather. Irv "Mr. G" Gikofsky, weatherman for WCBS-FM New York, spends some time with school children at the newly unveiled Liberty Science Center in Liberty State Park, N.J.



For The Boys. Lee Bailey's RadioScope's recent benefit for the Boys and Girls Club brought out, from left, Bailey, Rodney King, and actor Denzel Washington.



Too Much Sleep. Members of Too Much Joy crash at WHFS Washington, D.C. Pictured seated, from left, are TMJ's Tim Quirk, Jay Blumenfield, and WHFS' Rob Timm. Lying down is the station's Bob Waugh, and on the floor is band member Sandy Smallens.

Billboard Spotlights

Vital Reissues

From catalog reissues to boxsets, the music business is reaching maturity. **Billboard** is the only magazine that tracks it.

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WASHINGTON ROUNDUP

(Continued from page 111)

have to prove that the broadcast material was indecent.

Evergreen has also said it will not pay a more recent \$33,750 FCC fine leveled over two 1991 WLUP broadcasts (Billboard, March 6).

NAB, MEXICAN HOSTS

The NAB, joined by radio and TV broadcasters from Mexico, will host a one-day seminar Thursday (11) at the Seville Palace in Mexico City on emerging technologies such as digi-

tal audio broadcasting, high-definition television, AM improvements, and radio and TV data systems.

While the seminar is tailored to Mexican broadcasters, it may also draw U.S. broadcasters eager to explore Mexico's recently privatized telecommunications market.

GET DEADHEAD FM's OFF THE AIR

NAB agrees with the FCC that, come renewal time, the commission should ask if a station is still on the

air and, if it has been dark for more than six months, it should not be renewed. Currently, the FCC renewal form does not ask if the station is on the air.

Such a rule would help to clear an already crowded dial, says the NAB.



Fab One. It's not John Lennon, just an amazing simulation. Actually, the man on the right is Robert Corder, the winner of KZFX Houston's Beatie look-alike contest, which was hosted by KZFX's Tom Neumann, center. Corder's wife, Lois, is also pictured.

Billboard

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Panel Revises Latin Reporters

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot Latin Tracks chart panel.

There are four weight categories for stations (.5-2.0), based on their weekly cume audience in the fall 1992 Arbitrons.

Four stations were added to the panel, which now totals 72 reporting stations.

New stations are KWKW Los Angeles (2.0), XEMO San Diego (1.0), XHKY San Diego (1.0), and WHBS Orlando, Fla. (.5).

Seven stations changed weights on the panel: WKDM New York (1.5-2.0), WTAQ Chicago (1.0-1.5), KAMA El Paso, Texas (.5-1.0), KALI Los Angeles (2.0-1.5), KESS Dallas (1.5-1.0), KXYZ Houston (1.5-1.0), and KEYH Houston (1.0-5).

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Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	2	17	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G 2 weeks at No. 1
2	3	5	6	SIMPLE LIFE MCA 54581	ELTON JOHN
3	2	1	17	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
4	4	4	12	NO MISTAKES MCA 54554	◆ PATTY SMYTH
5	5	9	6	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
6	9	17	6	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
7	11	14	8	ANGEL SBK 50406/ERG	◆ JON SECADA
8	10	11	10	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
9	17	29	4	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
10	6	3	19	FAITHFUL EMI 50411/ERG	◆ GO WEST
11	12	12	14	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
12	14	18	7	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
13	8	6	20	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
14	7	7	13	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
15	15	13	15	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
16	13	10	20	NEVER A TIME ATLANTIC 87411	GENESIS
17	20	23	6	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
18	23	24	8	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
19	19	22	9	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
20	22	19	12	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
21	25	30	7	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
				★ ★ ★ POWER PICK ★ ★ ★	
22	26	38	3	TELL ME WHAT YOU DREAM RCA 62468	◆ RESTLESS HEART/W. HILL
23	18	15	18	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
24	16	8	17	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
25	21	16	22	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
26	32	35	4	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
27	24	21	22	THE LAST SONG MCA 54510	◆ ELTON JOHN
28	27	26	25	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
29	30	28	23	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
30	28	20	18	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
31	29	27	8	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
32	46	—	2	WHAT YOU WON'T DO FOR LOVE EMI 50443/ERG	◆ GO WEST
33	35	34	11	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
34	31	31	8	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
35	40	46	3	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
36	41	—	2	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
37	39	41	4	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
38	34	32	13	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
39	42	44	3	MISS CHATELAINE SIRE 18608/WARNER BROS.	◆ K.D. LANG
40	33	25	18	NO ORDINARY LOVE EPIC 74734	◆ SADE
41	38	36	9	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYNONNA
42	36	33	22	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
43	37	37	33	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
44	44	40	27	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
45	NEW ▶	1	1	THE PASSION THEME NOVUS ALBUM CUT/RCA	WARREN HILL
46	45	47	22	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
47	NEW ▶	1	1	BEAUTIFUL GIRL ATLANTIC 87383	◆ INXS
48	48	42	30	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
49	43	39	10	LIGHTS COLUMBIA 74842	◆ JOURNEY
50	47	45	27	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH

WW1 Still Selling Assets To Stem Costs

BY DON JEFFREY

NEW YORK—After reporting bigger losses and lower revenues in 1992 than in 1991, Westwood One Inc. is continuing to sell assets in an attempt to cut costs and reduce suffocating debt.

For the year ended Nov. 30, Westwood, which produces radio network programming for syndication to stations, suffered a 5% decline in revenues to \$137.7 million from \$144.3 million the previous year. Advertising sales from its core business, the national radio network market, fell 13.5% in 1992, according to the Radio Advertising Bureau.

Bishop Cheen, senior analyst with Paul Kagan Associates, estimates networks accounted for about \$86 million of Westwood's annual reve-

nues. "Everybody's network revenues were down," he says.

The \$24.1 million annual net loss in fiscal '92 was expected because the company had to book \$9.2 million worth of writeoffs and other nonrecurring charges. The biggest of these was a \$6.5 million loss on the sale of its 50% interest in radio station WNEW-AM New York.

Also included in the charges were \$2.2 million in severance costs for terminating staff. The most prominent resignation was president Bill Battison's.

In fiscal 1991, Westwood One's net loss was \$16.8 million.

Cost controls have been a primary focus for Westwood. "We've been examining everything from vendors and suppliers to ways of being more efficient and productive," says

Jeanne Smith, who handles investor relations for the company.

Debt reduction also remains a priority. From \$214 million in 1990, the debt was whittled down to \$146 million by Nov. 30. The company has been selling off the assets it purchased in the '80s, which piled on the debt now draining cash. In addition to WNEW, Westwood announced earlier this year that it was selling 100%-owned WYNY, a country music station in New York, for \$50 million (Billboard, Feb. 6).

The company has one station left, KQLZ Los Angeles. Although Smith says "there are no specific plans for that asset to be sold," the company indicates in financial reports that all assets are vulnerable.

The one bright spot in 1992 was an

(Continued on next page)

TALK RADIO
A BILLBOARD SPOTLIGHT
DON'T TOUCH THAT DIAL!

Billboard

Have Larry King and Rush Limbaugh helped transform talk radio into the true political king-maker of the 90's? Do films like "The Fisher King" and "Talk Radio" paint a fair picture? Who's listening, and why, to everyone from Daryl Gates to Dr. Dirt? And what's next on the FCC-agenda? On April 10, 1993 Billboard celebrates fifteen years of syndicated talk radio, from the genre's birth, to its growth into the first and only choice for many listeners, and into the future for many of talk's most successful practitioners. Be there as Billboard answers the big questions, and poses some important new ones. If you've worried about listener approval, or that last ratings point, you need to be represented in this very special spotlight...because, like the best on radio, when Billboard talks people listen.

ISSUE DATE: APRIL 10 • AD CLOSE: MARCH 16
NY: NORM BERKOWITZ (212) 536-5016 • LA: JON GUYNN (213) 525-2306

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

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	3	PRIDE AND JOY COVERDALE/PAGE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
2	2	2	8	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ MICK JAGGER ATLANTIC
3	3	3	7	DON'T TEAR ME UP WANDERING SPIRIT	◆ R.E.M. WARNER BROS.
4	5	6	7	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ PEARL JAM EPIC
5	6	5	12	BLACK TEN	◆ VAN HALEN WARNER BROS.
6	4	4	5	WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	◆ UGLY KID JOE STARDOG/MERCURY
7	8	11	6	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ LYNRYD SKYNYRD ATLANTIC
8	7	7	3	GOOD LOVIN' HARD TO FIND THE LAST REBEL	◆ BRIAN MAY HOLLYWOOD
9	11	26	3	DRIVEN BY YOU BACK TO THE LIGHT	◆ STING A&M
10	9	9	5	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ DRIVIN' N' CRYIN' ISLAND/PLG
11	12	15	4	TURN IT UP OR TURN IT OFF SMOKE	◆ JACKYL Geffen
12	14	17	5	DOWN ON ME JACKYL	◆ IZZY STRADLIN/THE JU JU HOUNDS IZZY STRADLIN AND THE JU JU HOUNDS Geffen
13	13	16	6	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	◆ SHE GOT ME SUNRISE ON THE SUFFERBUS MASTERS OF REALITY CHRYSALIS/ERG
14	23	33	4	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ DREAM THEATER ATCO/EASTWEST
15	15	14	14	PULL ME UNDER IMAGES AND WORDS	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
16	10	8	8	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ KEITH RICHARDS VIRGIN
17	19	18	7	EILEEN MAIN OFFENDER	◆ THE TRAGICALLY HIP MCA
18	22	30	4	COURAGE FULLY COMPLETELY	◆ LIVING COLOUR EPIC
19	29	—	2	LEAVE IT ALONE STAIN	◆ DAMN YANKEES WARNER BROS.
20	18	10	13	MISTER PLEASE DON'T TREAD	◆ HEART OF AN ANGEL FEEL THIS THE JEFF HEALEY BAND ARISTA
21	20	22	6	HEART OF AN ANGEL FEEL THIS	◆ KISS THAT FROG US PETER GABRIEL Geffen
22	34	—	2	KISS THAT FROG US	◆ RETURN TO SERENITY THE RITUAL TESTAMENT ATLANTIC
23	26	27	6	RETURN TO SERENITY THE RITUAL	◆ SOMEBODY TO SHOVE GRAVE DANCERS UNION Soul Asylum Columbia
24	17	12	11	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ WIRED ALL NIGHT WANDERING SPIRIT MICK JAGGER ATLANTIC
25	NEW	1	1	WIRED ALL NIGHT WANDERING SPIRIT	◆ IN BLOOM NEVERMIND NIRVANA DGC/Geffen
26	25	19	12	IN BLOOM NEVERMIND	◆ SAY HELLO 2 HEAVEN TEMPLE OF THE DOG A&M
27	30	23	19	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	◆ WAITING FOR THE SUN HOLLYWOOD TOWN HALL JAYHAWKS DEF AMERICAN/REPRISE
28	21	20	10	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	◆ ROOSTER DIRT ALICE IN CHAINS Columbia
29	NEW	1	1	ROOSTER DIRT	◆ THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED DAN BAIRD DEF AMERICAN/REPRISE
30	16	13	8	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	◆ SWEATING BULLETS COUNTDOWN TO EXTINCTION MEGADETH Capitol
31	33	38	3	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ HERE COMES TROUBLE HERE COMES TROUBLE BAD COMPANY ATCO/EASTWEST
32	28	31	5	HERE COMES TROUBLE HERE COMES TROUBLE	◆ STEAM US PETER GABRIEL Geffen
33	31	32	19	STEAM US	◆ I'LL HATE YOU BETTER THE ART OF REBELLION SUICIDAL TENDENCIES EPIC
34	37	36	4	I'LL HATE YOU BETTER THE ART OF REBELLION	◆ RUNNING ON FAITH UNPLUGGED ERIC CLAPTON DUCK/REPRISE
35	40	—	2	RUNNING ON FAITH UNPLUGGED	◆ TOO MANY WAYS TO FALL ARC ANGELS DGC/Geffen
36	32	24	18	TOO MANY WAYS TO FALL ARC ANGELS	◆ TONIGHT ADRENALIZE DEF LEPPARD MERCURY
37	NEW	1	1	TONIGHT ADRENALIZE	◆ SAD BUT TRUE METALLICA ELEKTRA
38	35	34	15	SAD BUT TRUE METALLICA	◆ BED OF ROSES KEEP THE FAITH BON JOVI JAMBCO/MERCURY
39	27	28	7	BED OF ROSES KEEP THE FAITH	◆ STAND NATIVE TONGUE POISON Capitol
40	24	21	7	STAND NATIVE TONGUE	

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	2	10	JEREMY	PEARL JAM
2	1	3	7	REST IN PEACE III SIDES TO EVERY STORY	EXTREME
3	5	6	30	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG
4	4	5	22	EVEN FLOW	PEARL JAM
5	3	1	3	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
6	6	4	8	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
7	9	9	26	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
8	7	8	8	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH Columbia
9	—	—	21	COME AS YOU ARE NEVERMIND	NIRVANA DGC/Geffen
10	10	—	11	ALIVE TEN	PEARL JAM EPIC

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

Radio

Jock Turns Madison Into McDonald-Land Mailman-Cum-DJ Keeps Wisconsin City Rockin'

BY JIM BESSMAN

MADISON, Wis.—He looks like a postman, and Madison radio legend Rockin' John McDonald—who really is a mail handler—has been vocally likened to Kermit the Frog on helium—but that's unfair to the helium.

Yet as unlikely as it is, oldies DJ McDonald is a bona-fide Madcity celebrity, having held down the 6-8 p.m. Saturday-night slot on non-commercial station WORT since its inception in the summer of '75. Broadcasting every week since the station's sign-on,

McDonald not only has the longest-running show there, but his "I Like It Like That" mixed bag of '50s and '60s rock, R&B, and rockabilly hits remains the top fund-raiser of any music show on the station.

"I hope I don't get into trouble with Chris Kenner's widow," croaks the typically modest McDonald, still worried over the use of the title to Kenner's 1961 hit. Otherwise, the show has brought "Rockin' John" only fame and glory.

"For years, people have recognized me on the street," he says. "I was picking up cat food at the Jennifer Street Market, and the 17-year-old girl at the counter went, 'You're on the radio! My parents listen to you all the time because you're Rockin' John!'"

All he did was answer an ad 18 years ago for the then start-up station that read, "Little or no experience required." "That's me! I said, so I ran down the next day with a bag of obscure 45s, and Mike O'Connor, the guy who founded the station, saw one and said, 'Whoa! You got this? Fill out a form. You got a show!'"

McDonald remembers how entertainment industry consultant Tim Onosko—who back then had a movie-themed show ahead of "I Like It Like That"—would announce on-air, "The big semi has just pulled up to the station, which means that Rockin' John is here!" Then, as today, McDonald would mix his 40 or so oldies per show with bits of information gleaned from books or his experience as a lifelong rock'n'roll fan.

"I always wanted to be a disc jockey since I was a kid growing up in Brooklyn," he says, recalling such seminal role models as Alan Freed and Peter Tripp. "It sounded like they were having so much fun."

WW1 SELLING ASSETS

(Continued from page 115)

improvement in cash flow (profit before interest, taxes, and various accounting charges). Cash flow was still negative at year-end but was up \$9.1 million from the previous year.

For the fourth quarter, Los Angeles-based Westwood reports that revenues fell to \$35.2 million from \$41 million in the same period the prior year. The net loss increased to \$4.3 million from \$1.3 million.

Enthusiasm intact, McDonald has evolved his show into a heavier music emphasis, often built on themes.

"I did an 'All Over' set recently where every song had 'all over' in the title: 'It's All Over Now,' 'Glad All Over' by Carl Perkins, which is completely different from Dave Clark Five's; 'It's All Over' by Niki Sullivan from the Cricket's solo record; 'It's All Over Now, Baby Blue'—Van Morrison and Them's version. Then I wrapped up the whole set with Roy Orbison's 'It's All Over.'"

McDonald also will play new albums by such rock luminaries as Orbison, though they are spaced out over several weeks. "Bobby Vee put out a cassette he cut with his kids and every song was great," he says. "It took me three months to play!"

The bulk of McDonald's programming, though, is hit singles, alternate takes, B sides, out-of-print album

cuts, and other surprises. "Other stations play [the Turtles'] 'It Ain't Me Babe,' but I play 'Grim Reaper Of Love.'"

Then there's "the new stuff that fits," like the Blasters or Robert Gordon, as well as local acts, and not to mention the dozen or so requests he gets each week. McDonald also has aired one Beatles tune per show since John Lennon's death.

"I put a lot of my own time and money into [the show]—way too much sometimes—but someone has to do it," says McDonald, just back from the annual Buddy Holly Tribute in Clear Lake, Iowa. Next up is a trip to Spooner guitarist Dave Benton's Madcity Music Store to pick up the four-disc Wanda Jackson box set and await the long-talked-of national syndication of "I Like It Like That" to other public stations, which may actually happen within the year.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	7	FEED THE TREE STAR	◆ BELLY SIRE/REPRISE
2	4	5	3	I FEEL YOU SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE SIRE/REPRISE
3	3	2	8	DOGS OF LUST THE DUSK	◆ THE THE EPIC
4	2	1	9	THE DEVIL YOU KNOW PERVERSE	◆ JESUS JONES SBK/ERG
5	7	8	7	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
6	6	9	5	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
7	10	11	6	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
8	5	4	9	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
9	12	18	5	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH CAPITOL
10	13	26	3	LEAVE IT ALONE STAIN	◆ LIVING COLOUR EPIC
11	9	12	15	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
12	18	16	5	WEMBLEY FUN?	◆ THE CANDY SKINS DGC
13	8	6	8	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
14	16	17	4	THE GHOST AT NUMBER ONE SPLIT MILK	◆ JELLYFISH CHARISMA/VIRGIN
15	11	7	12	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN CAPITOL
16	23	—	2	WE ARE THE NORMAL SUPERSTAR CAR WASH	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
17	21	21	5	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
18	24	24	3	SLEEPING SATELLITE GREAT EXPECTATIONS	◆ TASMEN ARCHER SBK/ERG
19	26	22	6	KISS THAT FROG US	◆ PETER GABRIEL Geffen
20	20	19	8	ONE IN TEN GORGEOUS	◆ 808 STATE/UB40 TOMMY BOY
21	17	13	9	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
22	27	27	3	BLAST PURE FUNERALIA	◆ PURE REPRISE
23	15	14	7	WALKING THROUGH SYRUP ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
24	NEW	1	1	THE CRYING GAME "THE CRYING GAME" SOUNDTRACK	◆ BOY GEORGE SBK/ERG
25	28	28	3	UNDERWHELMED SMEARED	◆ SLOAN DGC
26	NEW	1	1	MOSES GORGEOUS	◆ 808 STATE TOMMY BOY
27	25	—	5	DETACHABLE PENIS HAPPY HOUR	◆ KING MISSILE ATLANTIC
28	NEW	1	1	DRIVING ALOUD (RADIO STORM) RESPECT	◆ ROBYN HITCHCOCK A&M
29	NEW	1	1	WHAT'S UP BIGGER, BETTER, FASTER, MORE	◆ 4-NON-BLONDES INTERSCOPE
30	30	30	4	STOCKHOLM BODY EXIT MIND	◆ NEW FAST AUTOMATIC DAFFODILS MUTE/ELEKTRA

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

STATIONS' CALL LETTERS REVEAL MUCH ABOUT THEIR PERSONALITIES

(Continued from page 14)

first lady Lady Bird Johnson, a seemingly unlikely fan of its format. Even more unlikely is WRJZ Knoxville, Tenn., whose call letters stood for the initials of the owner (R.J.) and his Datsun 280 "Z" car.

Literally hundreds of stations over the years have sported call letters that represent their market or city of license. Much more unusual, however, are calls that represent the station's dial position. Literally near the "top" of the dial at 1500 AM is WTOP Washington D.C. Found at the "end" of the dial were former stations WEND (1580 AM) Ebensburg, Pa., and KEND (1590 AM) Lubbock, Texas.

At WEUP Huntsville, Ala., staffers thought "we-up" was the best way to refer to the station's

WLS CHICAGO'S TALKRADIO
890AM • 94.7FM

1600 AM dial position. On the flip side, WYLO (540 AM) Milwaukee is "way low" on the dial.

WXVI Montgomery, Ala., at 1600 on the dial, has call letters that represent the Roman Numeral 16 (XVI). Similarly, former station KXXV Colorado Springs, was at 1500 on the dial, and KXIV Phoenix was at 1400.

K-SPUD AND THE MOTHER LODGE

Many stations selected a feature of the local culture, geography, or weather as their call letter inspirations. KABL San Francisco, for example, is an obvious reference to the city's famous cable cars.

While not quite a literal representation of the word, KAVA Burney, Calif., stands for "lava," a product of nearby active volcano Mt. Lassen.

Among the more obvious weather-related calls are KFOG San Francisco, KICY (K-Icy) Nome,



Alaska, and KDRY (K-Dry) in arid Alamo Heights, Texas.

Quite a few other stations selected calls that represented the industry of the area they serve. In potato capitol Boise, Idaho, for example, KSPD (K-Spud) reflected that business. In historic gold-mining area Sonora, Calif., KVML stood for "voice of the mother lode."

KATL Miles City, Mont., was named for the area's cattle and ranching industries, as were KCOW Alliance, Neb., WCOV Sparta, Wis., and KMOO (K-Moo) Mineola, Texas.

In popular ski resort Aspen,

Colo., KSNO has a rather obvious meaning as does WSNO Barre, Vt.

Texas stations KWEL (K-Well) Midland and KOYL (K-Oil) Odessa are located in oil country. WCAR Garden City, Mich., represents the automotive industry in nearby Detroit. And in case you didn't know Norfolk, Va., is the center of tar production, WTAR is there to remind you.

PILLAR OF FIRE

Most religious stations chose call letters with religious meanings such as KPOF Denver, whose evangelistic owners picked call letters that conjured up a "pillar of fire."

KFQB Ft. Worth, Texas' job was to "keep folks quoting Bible." WBFC Stanton, Ky., was "broadcasting for Christ," and WEGG Rose Hill, N.C., was "everywhere glorifying God."

WPCC Chicago boasted "we teach Christ crucified," while WRBC Valparaiso, Ind., broadcast to a "world redeemed by Christ."

WIBG, originally in Philadelphia and now in Ocean City, N.J., simply stood for "I believe in God."

Even stations that didn't broadcast religious programming chose call letters that represented their format. N/T WINS New York has calls that represent three of its biggest programming elements,



information, news, and sports.

Spelling out exactly what listeners could expect musically, WJBR Wilmington, Del., stood for "just beautiful radio." KTLC Twin Falls, Idaho, stood for "tender loving country," and WGNG Pawtucket, R.I., was the "gold'n'-great" station.

Originally programming an adult standards format, WWIW New Orleans stood for "the way it was."

Targeted at the black audience, WVON Chicago stood for "voice of negroes." Navajo Indian-formatted station KNDN (K-Indian) represented that ethnic group in Farmington, N.M.

In the home of the French ethnic group known as Cajuns, it is no surprise to find both KJIN Houma, La., and KAJN Crowley, La.

KILL WORK, KEEP HEALTH

Some stations chose slogans based on their assigned call letters. Most, however, selected call letters to match their slogans. KJLH Los Angeles, for example, still uses the slogan "kindness, joy, love, and happiness." Cross-town KGFJ's original mission was "keeping good folks joyful."

WFBL Syracuse, N.Y., told listeners, "when feeling blue, listen." And long before Bobby McFerrin's "Don't Worry, Be Happy," KWKH Shreveport, La., encouraged listeners to "kill work, keep health."

KFPW Ft. Smith, Ark., solicited feedback from its audience with

call letters that stood for "kind friends, please write." Perhaps the owners of that station should have been in touch with the folks at WYFA Patchogue, N.Y., "where your friends are."

Legendary Philadelphia call letters WCAU originally stood for "where cheer awaits U." Cross-town WIP invited listeners to "watch its progress," and WNAT boasted "we never are tired in Philadelphia."

Although Punxsutawney, Pa., is



best know for ground hogs, it was also at one time home of WPME, which made the boastful claim "we please most everyone."

WHB Kansas City, Mo., was owned by the "world's happiest broadcasters," while WGR Buffalo, N.Y., was simply the "world's greatest radio."

KFNF Shenandoah, Iowa, was "known for neighborly folks," while crosstown KMA's mission was to "keep millions advised." KFRC San Francisco's job was to



Come On. Mary-Chapin Carpenter gets the treatment from WMXV (Mix 105) New York VP of programming Bob Dunphy, left, and MD David Isreal.

CALL-LETTER BATTLES

(Continued from page 111)

entry operators would inadvertently punch the wrong letters when working the Los Angeles market. For the initial KLAX book, Freeman praises the job Arbitron did in keeping an eye on the situation. As for the future, Arbitron's VP sales and marketing, radio station services Jay Guyther, says KLSX has nothing to worry about. "I can't recall any time data-entry errors were a problem," he says.

Many broadcasters involved in call-letter feuds criticize the FCC "for abrogating its responsibility," as Rothberg at WBLI puts it. "They felt they could deregulate and let the marketplace take care of itself" only to have broadcasters spend time and money in court. "That's a costly way of taking care

KFRG 95.1

"keep forever radiating cheer."

ALL ANIMAL RADIO

KFRG Riverside, Calif., is one of a number of country stations using "frog" or "froggy" as their primary identifier. Many other stations use calls that reflect their animal mascots. Among the most common are foxes (WFOX Atlanta) and camels (KMLE Phoenix).

A current animal-themed combo is KAAT-FM (cat) and KTNS-AM (kittens) in Fresno, Calif.

KBOY (K-Boy) Medford, Ore., was originally part of a chain of youth-themed stations that also included KGRL (K-Girl) Bend, Ore., KGAL (K-Gal) Lebanon, Ore., and KLAD (K-Lad) Klamath Falls, Ore.

Oddly, there have even been a few stations named after other stations through the years. Garnering the most admiration was WLS Chicago, which inspired both WLSQ Montgomery, Ala., and KWLS Pratt, Kan., to use its call letters.

Assistance in preparing this story was provided by Robert Unmacht at the M Street Journal in New York.

Hits! in Tokio

Week of February 21, 1993

- 1 I Will Always Love You Whitney Houston
- 2 Easy Way Out Praise
- 3 Sweet Thing Mick Jagger
- 4 Aie You Gonna Go My Way Lenny Kravitz
- 5 It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M.
- 6 Kiss Of Life Sade
- 7 If I Ever Fall In Love Shai
- 8 The Devil You Know Jesus Jones
- 9 Slow Emotion Replay The The
- 10 Be My Baby Vanessa Paradis
- 11 Deeper And Deeper Madonna
- 12 Rump Shaker Wreck-N-Effect
- 13 If I Ever Lose My Faith In You Sting
- 14 Prince Of Peace Galliano
- 15 Time Bomb 808 State
- 16 I'm Every Woman Whitney Houston
- 17 The Closer I Get To You Janet Ray & Dennis Brown
- 18 Special Kind Of Love Dina Carroll
- 19 Get Away Bobby Brown
- 20 Hope Of Delirance Paul McCartney
- 21 Revolution Arrested Development
- 22 Losin' Myself Debbie Gibson
- 23 The Right Kind Of Love Jeremy Jordan
- 24 7 Prince & The New Power Generation
- 25 Ordinary World Duran Duran
- 26 Cold Annie Lennox
- 27 Layla Eric Clapton
- 28 In The Still Of The Night Boyz II Men
- 29 Mon Jules Eleonore Bernair
- 30 Get Me Dinosaur Jr.
- 31 A Whole New World Peabo Bryson & Regina Belle
- 32 All Day, All Night Stephanie Mills
- 33 Ain't No Man Dina Carroll
- 34 Sleeping Satellite Tasmin Archer
- 35 Don't Walk Away Jade
- 36 I'll Be There Innocence
- 37 Cantaloup US3
- 38 One More Chance Maxi Priest
- 39 Sister Sade Emanuel Walsh
- 40 Deep Forest Deep Forest
- 41 You Ain't Thinking Sonia Dada
- 42 Who's The Man? Heavy D & The Boyz
- 43 Mercury The Ocean Blue
- 44 Here We Go Again Portrait
- 45 Love Makes No Sense Alexander O'Neal
- 46 Steam Peter Gabriel
- 47 No Ordinary Love Sade
- 48 Where Do We Go From Here Simple Pleasure
- 49 Mermaid Sade
- 50 Good Enough Bobby Brown

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Single Reviews

EDITED BY LARRY FLICK

POP

► SYBIL The Love I Lost (3:23)

PRODUCERS: Stock & Waterman
WRITERS: K. Gamble, L. Huff
PUBLISHER: not listed
Next Plateau/London 857065 (c/o PLG) (cassette single)

While urban-ites continue to chew on the sweet "You're The Love Of My Life," popsters are served a sparkling pop/NRG rendition of a Harold Melvin & the Blue Notes classic. This timeless tune gains its current top 40 muscle by Sybil's lively and soulful vocal, and the distinct hand of producers Stock & Waterman. A top-five U.K. smash that should have little trouble making the grade here. The club remixes are quite nice, too. DJs, take heed.

SOFIA SHINAS One Last Kiss (4:04)

PRODUCERS: Mitch Kaplan, Daniel Abraham
WRITERS: S. Shinas, M. Kaplan
PUBLISHERS: Strange Ca/Mika/BMG Songs, ASCAP
REMIXER: Tyrell
Warner Bros. 18635 (cassette single)

In case you didn't "get the message" that Shinas intends to be a major pop diva, this shuffling, dance-oriented ditty should drive the point home. Her chirpy alto is at home inside a tune that straddles the line between current radio trends and old-fashioned, girl-group pop. Hand-clapping percussion will open doors at crossover radio first, with others to follow quickly behind.

DONNA DeLORY Just A Dream (4:28)

PRODUCERS: Madonna, Patrick Leonard
WRITERS: Madonna, P. Leonard
PUBLISHER: not listed
REMIXERS: Justin Strauss, Daniel Abraham, Stephen Hague, Mike "Spice" Drake
MCA 2591 (c/o Uni) (cassette single)

DeLory continues her valiant bid for top 40 radio acceptance with a peppy li'l tune co-penned by Madonna. She's convincingly cast as a pixie-ish pop/dance ingenue within a garden variety of mixes that range from guitar-driven power-pop to Cathy Dennis-style disco. Could be the one to do the trick.

SHOWBIZ & A.G. Bounce Ta This (3:49)

PRODUCER: Showbiz
WRITERS: Showbiz & A.G.
PUBLISHER: Soul Clap, ASCAP
REMIXER: Showbiz
Payday/London 857087 (c/o PLG) (12-inch single)

Percussive ditty kicks with rhymes, and offers a choice between hip-hop and dancehall. No need to stress over a decision; both are able offerings. Track's appealing rhythm base and chanted chorus will stick to your brain after a couple of spins. Should benefit from increasingly rap-friendly environment at top 40 radio.

SUPER CAT Dolly My Baby (3:33)

PRODUCER: William "Super Cat" Maragh
WRITERS: W. Maragh, T. Sparks, H. Hancock
PUBLISHERS: Wild Apache, ASCAP; Hancock, BMI
Columbia 74957 (c/o Sony) (cassette single)

Super Cat joins the brigade of dancehall dudes flirting with pop and urban crossover, and he does so without sacrificing any of his credibility. Single swims briskly through pop, hip-hop, and dancehall waters, with the Cat quickly switching between toasting, rapping, and singing. A bold programming choice from the groovy "Don Dada" collection.

LAISSZ FAIRE Round & Round (3:53)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Joey Gold
Metropolitan 4491 (cassette single)

Freestyle sirens strive to widen their audience with a disco-flavored Latin-pop twirler. Unison vocals will initially remind some of Bananarama, and sunny synths may lure crossover pundits. Eight remixes by Joey Gold leave no club stone unturned. Contact: 201-483-8080.

R & B

► RUN-DMC Down With The King (no timing listed)

PRODUCER: Pete Rock
WRITERS: not listed
PUBLISHER: not listed
Profile 5391 (cassette single)

The act that put rap on the map returns with a track that reminds us rhymes still have power beyond mere syllabic sound. Though the single isn't the genre-bending effort many might have hoped for, the sounds and stylings are more than tough enough to stand tall with hip-hop's best current offerings.

COMMODORES Everything Reminds Me Of You (4:26)

PRODUCER: Jimmy George
WRITERS: J. George, L. Pardini
PUBLISHERS: Auspitz/Lucky Break/Pardini
SBR 80031 (CD single)

Venerable pop/R&B band (now pruned down to a trio) issues its first single in five years. Engaging vocals woo with warmth and restraint (a few younger acts could take a cue from them). Act scores with a lovely ballad that has a cute, sing-along chorus and a sunny sax solo. Good for urban and AC formats. Check out the Lionel Richie-penned "Jesus Is Love" on the flipside. Contact: 612-699-1155.

★ US3 FEATURING RAHSAAN & GERRARD PRESCENCER Cantaloo (3:41)

PRODUCERS: Geoff Wilkinson, Mel Simpson
WRITERS: Hancock, Kelly, Wilkinson, Simpson
PUBLISHER: not listed
Capitol 15892 (c/o CEMA) (cassette single)

Tired of the same old urban grind? Here's just what you need: a zesty stew of traditional jazz-fusion, hip-hop, and classic funk. Live horns (with a trumpet solo that works!), imaginative use of samples from Herbie Hancock's "Cantaloo Island," and diggy-diggy-bop rapping render this an essential playlist addition. Will probably find an adult audience first, though young turks should view this as a fine way to broaden their horizons.

SPECIAL GENERATION The Right One (3:59)

PRODUCERS: Gerald Levert, Marc Gordon
WRITER: not listed
PUBLISHER: not listed
Bust IV/Capitol 79640 (c/o CEMA) (cassette single)

Male act benefits from the guiding hand of producers Levert and Gordon on a romantic slow jam fueled by layered harmonies and a seductive bass line. Predictable lead vocal acrobatics and a catchy chorus will push buttons at urban radio, though a smoother remix might further moves in the pop arena.

NEW & NOTEWORTHY

CAPTAIN HOLLYWOOD PROJECT More & More (6:20)

PRODUCER: Captain Hollywood Project
WRITER: not listed
PUBLISHER: not listed
REMIXER: Tony Garcia
Imago 3943 (c/o BMG) (12-inch single)

The import buzz surrounding this trance-induced house jam has been positively deafening—and with good reason. The beats are rugged, and are topped by a breezy, radio-minded R&B melody. The give-and-take between sultry female vocals and deep-throated male rapping is appropriately seductive. Icing on the cake are Tony Garcia's techno-flavored U.S. remixes. Club DJs will devour cut within seconds. Upcoming edit should meet with similar enthusiasm at top 40 and crossover formats.

THE FLAVOR UNIT MC's Roll With Tha Flava (4:02)

PRODUCER: D. Nice
WRITERS: A. Criss, R. Roachford, F. Fox, D. Owens, Heavy D., D. Jones, A. Titus
PUBLISHERS: Naughty/Freddie Fox/Queen Latifah/E-Z Duz-It/Peep Bo, ASCAP; Fu-Fuschnick, BMI
Flav/Epic 5006 (c/o Sony) (12-inch single)

Epic's new rap subsidiary is ushered in

AFRIKA BAMBAATAA PRESENTS TIME Zulu War Chant (5:06)

PRODUCER:
WRITERS: A. Bambaataa, S. Thomas, R. Robotham
PUBLISHERS: Promise/Bambaataa, BMI; Protoons/Zulu Nation, ASCAP
Profile 7389 (CD single)

Legendary hip-hop figure refashions a cut first heard last year on his indie label compilation. A slinky groove propels a loosely structured jam that is primarily call-and-response chants and yells. Track has already gotten region radio exposure on indie, though this pressing has two fresh remixes well worth investigating. Go on and shake it. Contact: 212-529-2600.

DER-RICK Mr. Magic (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
L&M 01 (cassette single)

Ode to Magic Johnson can be a tad cloying at times, though the basketball star's legion of fans is sure to love it. Tune is supported by a minimalistic slow-funk beat and Der-Rick's chest-pounding vocal. Could have novelty legs. Contact: 305-721-4286.

COUNTRY

► JOE DIFFIE Honky Tonk Attitude (3:26)

PRODUCERS: Bob Montgomery, Johnny Slate
WRITERS: Joe Diffie, Lee Bogan
PUBLISHERS: Sony Tree/Songwriters Ink/Regular Joe, BMI
Epic ESK 749-11

Diffie rocks out on this boogie-woogie slice of bar life.

► KENNY ROGERS Missing You (3:01)

PRODUCERS: James Stroud, Larry Butler
WRITERS: Rick Giles, Susan Longacre
PUBLISHERS: Great Cumberland/Diamond Struck/Patenick, BMI; Long Acre/W.B. M., SESAC
Giant PRO-CD-6044

Rogers sounds suitably grief-stricken here as he muses over love lost. May have crossover potential.

► ROBERT ELLIS ORRALL A Little Bit Of Her Love (2:54)

PRODUCERS: Steve Marcantonio, Robert Ellis Orrall, Josh Lee
WRITERS: Robert Ellis Orrall, Lonnie Wilson
PUBLISHERS: EMI April/JKids/Zomba, ASCAP
RCA RDJ62475-2

Incredibly catchy hook, propelled by rich vocal harmonies and sparkling instrumentation.

► DOUG SUPERNAW Honky Tonkin' Fool (3:21)

PRODUCER: Richard Landis
WRITER: Aaron Barker
PUBLISHER: O-Tex, BMI
BNA BDJ62432-2

This is an instant classic and a sure jukebox staple. Great and funny story, stylishly told.

DANCE

► THE BROTHERHOOD Love Will Make It Right (8:38)

PRODUCERS: Richie Jones, The Brotherhood
WRITER: not listed
PUBLISHER: not listed
Esquire 74344 (c/o BMG) (12-inch single)

This is one of those completely unassuming jams that sneaks up from behind and grabs hold of your spine. Festive peak-hour entry is, by far, producer Richie Jones' best work to date. Featured singer Walter exudes an aggressive vitality; he lends necessary mainstream appeal. An instant club hit... now where's the radio edit?

GRAMPA She's Crazy (no timing listed)

PRODUCERS: Kerri Chandler, Yohya McDougaki
WRITERS: C. Reed, Jr., K. Chandler
PUBLISHERS: Krepit/Jersey Jams, ASCAP
Movin' 020 (12-inch single)

Cut exemplifies why underground punters never tire of the New Jersey house sound: A muscular bass line is wrapped around an R&B-rooted melody and gospel-tinged vocals. Spare execution pushes insinuating beats to the forefront, and ultimately hypnotizes. Will leave you in a heaving, sweaty (and smiling) heap. Deep twirl. Contact: 201-674-7573.

YELLO Jungle Bill (7:59)

PRODUCER: Dieter Meier
WRITER: B. Blank
PUBLISHER: Neue Welt Musikverlag/WB, ASCAP
Smash 003 (c/o Island) (12-inch single)

A nugget from the Yello catalog is dusted off and updated for rave consumption. Though far from band's best effort, cut has an interesting trance synth cushion and sleazy horn riffs that could rope DJs in. First offering from the just-released "Essential" compilation is offset by unusual and humorous vocal passages. Go directly to the chunky Ian Tregoning mix.

SHOT IN THE DARK Because The Night (6:15)

PRODUCERS: "Big Bird" Coppock, Andy Robins
WRITERS: P. Smith, B. Springsteen
PUBLISHER: not listed
Spinners 8302 (12-inch single)

The latest tune triggering a hi-NRG cover battle is Patti Smith's classic collaboration with Bruce Springsteen. This galloping version, featuring sincere male vocals by Birdie, could win the war with its sweet and slick instrumentation. A secondary mix with duet vocals by Tracey is a fun and surprising twist. Contact: 303-772-1927.

A C

► NORMAN CONNORS FEATURING PHYLLIS HYMAN Remember Who You Are (3:55)

PRODUCER: Norman Connors
WRITERS: L. Defino, R. Ward
PUBLISHER: Wild Pink, ASCAP
MoJazz 631091 (c/o PGD) (cassette single)

Connors previews his upcoming album of the same name with a grand, jazz-baked R&B ballad. Participation of Phyllis Hyman, who delivers a well-seasoned performance, makes for a winning combination. Slight urban edge could trigger multiformat play, though older consumers will respond first—and best.

MARK EDDIE & THE ITCH The Call (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
CYN/Talent Network 01 (cassette single)

Track proves that just about any media event can be fodder for immortalization in song. President Clinton's inaugural speech is sampled throughout this surprisingly strong acoustic-anchored pop/rock tune about surviving the bumps in life. You can almost see images of green fields and smiling farmers as Eddie's gravelly voice intones "it's so right to know you've answered the call." Contact: 412-264-4727.

ROCK TRACKS

★ PETER HIMMELMAN You Know Me Better Than I Do (4:33)

PRODUCERS: Don Smith, Peter Himmelman
WRITER: P. Himmelman
PUBLISHERS: Himmasongs/MCA, ASCAP
Epic 5009 (c/o Sony) (CD promo)

Kudos to Epic Records for not giving up on Himmelman or his fine current album, "Flown This Acid World." His worldly vocals add depth to a simple and infectious pop/rocker. Crisp guitar-bass-drum arrangement builds to a satisfying, toe-tapping conclusion. Track is accessible to nearly any rock-radio format: college, alternative, or album-rock. Someone, please, give it a fair shake.

SUZANNE VEGA When Heroes Go Down (1:54)

PRODUCER: Mitchell Froom
WRITER: S. Vega
PUBLISHERS: WB Music/Waitersongs, ASCAP
A&M 8093 (CD promo)

Breezy, rollicking tune shifts easily from hummable verses and percussive, rapid-fire delivery. Brings together melodic sensibility and lyric wisdom in less than two minutes—a perfect package of guitar pop. Top 40 should listen in.

MEDICINE Time Baby II (3:33)

PRODUCER: Brad Laner
WRITER: B. Laner
PUBLISHER: Milk Alive
Creation 141 (CD promo)

Though the act's appeal on this CD-5 takes a nosedive when songs lapse into (or fail to materialize from) noise just for the sake of noise, its alternative style does emerge clearly on the tough but fragile "Time Baby II." Aggressive sound is made more affecting by delicate song structure.

JUNK MONKEYS Bliss (3:00)

PRODUCERS: Michael Nehra, Al Sutton
WRITERS: Junk Monkeys
PUBLISHERS: Metal Blade/Soul Cakes/Virgin Music, ASCAP
Metal Blade 5986 (CD promo)

Brash, Replacements-esque rock with melodic leanings straddles a line between album- and alternative-rock, with a strong predilection for the latter. The band's choice of bonus track, though, a thrashy cover of the Cure's "Boys Don't Cry," uncovers band's real college-rock roots.

THE POORBOYS No Real Emotion (4:16)

PRODUCER: Andy Wallace
WRITERS: J. Phillip, R. Sanchez, D. Brill
PUBLISHER: Soul Stew/FKU/Pennyles, ASCAP
Hollywood 10295 (CD promo)

You can't go wrong with a straight-ahead rocker like this. Cut clips along at an easy, comfortable pace, with flourishes of pop harmonies, nimble bar-band guitar solos, and classic piano/organ lines. The chorus is catchy enough to support a dive into the top 40 pool. From the album "Pardon Me."

FORTRESS Move On Over (no timing listed)

PRODUCER: Mike Walsh, Fortress
WRITER: not listed
PUBLISHER: not listed
Fortress 01 (maxi-cassette single)

Rockin' female duo employs a variety of classic-rock influences on this fast and rhythmic workout. Singer Michelle Buccieri does her best Ann Wilson imitation, while guitarist Lisa Jeanne lays rolling riffs. Track's overall urgency makes it a contender in both art-rock and metal communities. Contact: 201-232-5357.

RAP

PRIME MINISTER PETE NICE & DADDY RICH Rap Prime Minister & Daddy Rich (3:59)

PRODUCERS: The Beat Nuts
WRITERS: P. Nash, L. Fernandez, V. Padilla
PUBLISHERS: Nice & Rich/Inky Ju/Krazy Noize, ASCAP
Def Jam/Columbia 4881 (c/o Sony) (cassette single)

Swapping, unified rhymes glide over a skipping groove, while a wide array of vocal samples and movie sound bites fills the gaps. Purists will dig rippin' scratches and occasional spurts of horns. Track's downside is difficult-to-discern lyrics. Apparently, it isn't always what you say, but how you say it.

Waco Stations Face Hostage Dilemma; B'casters Get Wish For Arb Survey Plug

RARELY HAS RADIO played such an integral role in a breaking news story than during the recent hostage drama in Waco, Texas.

After federal agents stormed the David Koresh-led Branch Davidian cult compound and met bloody resistance, radio stations began airing Koresh's religious messages in hopes of ending the situation. As of press time, Koresh's access to airwaves had not settled the standoff.

Holed up at the cult's headquarters, Koresh first demanded that Dallas N/T station KRLD air his statement. The station did so 12

appear on the show and then end his ordeal. Koresh agreed and promised that if Smith aired his hourlong tape unedited he would "come out peacefully." Forty-one affiliates carried the taped sermon, but Koresh reneged on his promise.

Some critics have suggested that by feeding Koresh's appetite for publicity, the radio stations simply extended his crusade. KRLD and CBN executives stress they simply did what the FBI urged them to do: cooperate with the requests of the cult leader.

In more traditional industry news, broadcasters have long griped that if only they could educate listeners about what Arbitron is and why they should participate in listening surveys, response rates would increase. Now broadcasters in Atlanta are getting a chance to prove that theory.

As we anticipated in last week's column, Arbitron has announced it will run an eight-week on-air survey announcement test in the Atlanta market during the second and third phases of the spring book (April 29 through June 23). The ratings service is working with the Atlanta Radio Assn. on the test. All 17 subscribing stations in the market will participate and have committed more than \$400,000 worth of air time to the project.

The announcements will be provided by Arbitron and will come in four different prerecorded "flavors," according to Jay Guyther, Arbitron's VP of sales and marketing for radio station services. They are a

young male voice, an older male voice, a female voice, and an African-American voice. Stations will run the announcement once per day-part.

Arbitron is also talking with radio groups in Detroit, Houston, Las Vegas, and Greenville, S.C., about doing similar tests during the same time period as the Atlanta test. If the test were done in Houston, a Spanish version of the announcement would be added.

An analysis of the results will be released after the spring survey.

Speaking of Arbitron, former VP Rhody Bosley's new company, Radio Research Director Inc., has just completed a survey of radio usage based on an analysis of more than 37,000 diaries from the fall 1990 through fall 1992 surveys.

Among the findings, "first preference listeners," defined as those who listen to one station more than any other, make up 36.3% of the typical station's audience, yet they account for 70.7% of total quarter hours of listening to the station in a given survey period. "Heavy listeners," defined as those who report 100 or more quarter hours of listening to a station, make up only 8.7% of that station's audience, but they account for 38.1% of total quarter hours of listening. "Exclusive listeners," those loyal to one station, make up 7.9% of the typical station's audience, but contribute 16.2% of total quarter hours.

The survey also offered proof of the value of at work listening. Typically, 21% of a station's diary-keepers listen at work, but because they listen for long periods of time, they account for 32.1% of all station quarter hours.

Another finding is that radio listening levels are fairly consistent during the work week, so promotion and marketing efforts aimed at days other than the Thursday diary start day can be just as effective.

According to the Radio Advertising Bureau, combined national spot and local radio advertising revenues were up 5% in January over the same month last year. Broken out, local revenue jumped 7% in January and national dropped 3%.

PROGRAMMING: CHERNOFF TO WFAN

Classic rock WXRK (K-Rock) New York PD Mark Chernoff joins co-owned sports station WFAN New York as PD, replacing OM Mark Mason, who exits. No replacement has been named at WXRK.

Ted Cramer, who programmed WDAF Kansas City, Mo., in the '70s, returns to the station as PD replacing Don Crawley. He had rejoined the station in January for middays.

Lyndon Abell is out as PD at WENZ Cleveland. APD Rick Michaels is upped to PD, while MD Eric Murphy takes on APD duties, as well.

Dave Labrozzi, last PD at KONO-FM San Antonio, Texas, joins KEYI Austin, Texas, with the

newslines...

ALLAN CHLOWITZ is the new GM at Greater Media's KRLA/KLSX Los Angeles. Chlowitz, last GM at crosstown KTWV, replaces the exiting Jim Freeman.

CAMERON SMITH has been named director of special projects at KOAI Dallas. He was VP of sales at crosstown KODZ.

STATON SALES: WRNL/WRXL Richmond, Va., and the Virginia News Network from Capitol Broadcasting Co. to Clear Channel Communications for \$9.75 million.

TOM GJELTEN of National Public Radio won a prestigious Polk Award for his reporting on the civilian strife in Bosnia.

same title, replacing **Bob Belt**. Former interim PD **Ben Garcia** stays on as APD... N/T WKOX Boston is now simulcasting co-owned country WCLB.

Former **WRBQ-FM (Q105)** Tampa, Fla., PD **Jay Taylor** joins **KEDG** Las Vegas in that capacity, replacing **Don Parker**.

Chris Ling, PD and morning man at **WZZU** Raleigh, N.C., has left. For now, MD and evenings host **Rob Vanderberry** is handling Ling's duties while P/T **Brian Hoyle** steps in as interim evenings host.

Ling and partner **Dan Hoffman** went out and purchased **WGTM-AM-FM** Myrtle Beach, S.C., from **Georgetown Broadcasting**. Now GM/PD of the satellite, simulcasting stations, **Ling** is accepting T&Rs in hopes of taking the FM local.

WHYZ Greenville, S.C., PD **Earl Boston** exits for the PD/MD/afternoon slots at **WUSS** Atlantic City, N.J. ... **WESC** Greenville night jock **Jeff Roper** segues to new country outlet **WNCK** Savannah, Ga., (formerly top 40 **WHTK**) as PD.

Oldies WPYR Memphis has been sold from **Diamond Broadcasting** to **Barnstable Broadcasting** and the entire staff is out. Among those looking for new opportunities are former GM **Craig McKee**, PD **Keith Abrams** (901-753-9182), morning team **Art Mehring** and **Rhonda Cloud**, midday host **Beth Sommers**, p.m. driver **Kenny Bosak**, and evening host **Don Lawler**.

CKZZ (Z95.3) Vancouver PD **Brad Phillips** adds those duties at sister station **CISL**. **Matthew McBride** is upped from MD to APD at Z95.3, and **JoJo Nickolls** is upped from assistant MD to MD.

WUSY Chattanooga, Tenn., PD **Bob Sterling** adds MD duties for now, following the departure of **Art Sanders** to crosstown **WFXS**.

KCLR-FM Columbia, Mo., MD **Michael Daugherty** is upped to PD, moving **Jack Daniels** to operations manager while public-service director **Teresa Davis** moves to MD chair.

Boulder Broadcasting, licensee of **KSTM** Tulsa, Okla., and **New Frontier Communications**, licensee of **KGEE** Odessa, Texas, have entered into a local marketing agreement in which **New Frontier** Tulsa Inc., a related company, will broker some entertainment programming and related advertising sales on **KSTM**.

D&F Broadcasting's **WJLK-FM**

Monmouth, N.J., has entered into an LMA with **Seaira Broadcasting's** new FM signal, **WQNJ** Ocean Acres, N.J. **WJLK** will broadcast its AC format on **WQNJ**.

Former **WYAI/WYAY** Atlanta PD **Russ Schell** joins San Francisco-based **The Lund Consultants** as associate consultant and will head up the company's new Atlanta office.

PEOPLE: HOWARD IN BEANTOWN

Howard Stern's nationally syndicated morning show made its *night-time* debut on **Infinity's** **WBCN** Boston the evening of March 3. The station simply rebroadcasts Stern's daily program at night. **WBCN's** **Bradley Jay** is bumped but remains at the station. Monday (8), Stern will also be heard after the sun goes down on **KOME** San Jose, Calif. **KOME's** **Scott Lewis** makes room for the **Infinity** hero.

Calling one of **Morton Downey Jr.'s** on-air rants about homosexuals "a tasteless abomination," **Peter Laufer**, the new PD at **WWRC** Washington, D.C., pulled the plug midway through's **Downey's** syndicated show.

The **John Boy** and **Billy** morning duo penned a six-year pact to remain at **WRFX** Charlotte, N.C.

Bailey Coleman joins **WKVV (V100)** Milwaukee as assistant MD. She was APD at **KTAA** Fresno, Calif. ... **WYXR (Star 104.5)** Philadelphia midday host **Randy Kotz** exits.

KMOV-TV entertainment editor **J.C. Corcoran** joins **KMOX** St. Louis for afternoons, replacing **Bruce Bradley**. His last radio job was mornings at crosstown **KSD**. He also formerly held that shift at crosstown **KSHE**.

WINX Washington, D.C., MD/evening jock/promotion director **Jim Lavin** moves to mornings, replacing **Brooke Stevens**, now doing traffic reports for crosstown **WMAL**.

WTIC-AM Hartford, Conn., evening host and "Talkers" editor/publisher **Michael Harrison** moves to **WNNZ** Springfield, Mass., for mornings. He is replaced at **WTIC** with **CBS Radio Networks' "The Gil Gross Show."**

Randy Schell becomes OM at **KKZR** Houston... **Joe Logan** joins **KISZ** Four Corners, N.M., as PD from **WCIT/WLSR** Lima, Ohio. **Andy Taylor** joins **KISZ** as MD. He was previously at **KJYO** Oklahoma City.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

times between Feb. 28 and March 1. In response, Koresh released several children two at a time from the compound.

Koresh was also listening to Waco religious station **KBBW** and heard the daytime **Christian Broadcasting Network** syndicated talk show, "America Talks With Craig Smith." On the third day of the crisis, Smith extended an invitation to Koresh to

Trade Center Bombing Has Power-ful Impact

NEW YORK—The terrifying bomb explosion that shook New York's World Trade Center Feb. 26 took a toll on several area radio stations.

WQCD, whose transmitter is located at the WTC towers, immediately had its power transferred to an auxiliary backup provided by the WTC. An hour later though, authorities trying to fight the explosion's fire ordered all WTC power cut. "All of a sudden it was gone," says GM Ray Gardella.

WQCD was off the air for an hour until it was able to secure space, courtesy of crosstown **WNEW**, at the Empire State Building. By day's end, **WQCD** was back on its own power. When the station makes its planned transmitter move to the Empire State Building this summer, joining the majority of city FM stations operating from there, WTC will serve as **WQCD's** backup.

Other affected stations included **WYNY**, which lost power for an hour, and **WPAT-FM**, which took a momentary hit.

Following the blast, **Metro Traffic**, located on the WTC's 21st floor, immediately kicked in its emergency plan by moving its operation to a designated hotel. Before the move, reporter **Tina Lang** did manage to make her scheduled report to **WFAN** 14 minutes after the explosion by commandeering a passerby's car phone. Because **Metro** is now without its high-quality phone lines, its reporters have been dispatched to **Metro's** local stations, where they report live in the studio.

On the network level, **ABC Satellite Services** came to the rescue of **Unistar**, **Business Radio Network**, **American Forum**, and **Olympia Broadcasting** by providing backup telecommunications support. **IDB Communications**, which provides satellite services to those networks, was unable to service them because **Williams Telephone**, which services **IDB** and whose switching station is located at the WTC, lost power.

ERIC BOEHLERT

Court Ruling Puts ASCAP, TV In Stalemate

BY DON JEFFREY

NEW YORK—The long-standing dispute between the American Society of Composers, Authors & Publishers and nearly 1,000 television stations over licensing fees for ASCAP songs heard on those outlets has been partially resolved in federal court.

In a ruling that both sides are claiming represents a victory, Judge Michael Dolinger granted ASCAP increased fees for usage of songs on TV programs but rejected formulas that might have given the performing rights society far higher revenues.

The trade group for the television stations says the decision will save its members more than \$200 million in total fees to ASCAP and more than \$150 million to BMI, the other performing rights society, whose payment formulas are based on the ASCAP agreements.

ASCAP believes it has been successful in preventing the broadcasters from winning the far lower usage rates for which they had petitioned the court.

Bernard Korman, general counsel for ASCAP, says, "The TV stations wanted a very significant reduction. The court rejected that."

But the decision left some matters unresolved. One of those is just how

much ASCAP will receive in fees this year from the broadcasters. It appears that increases will be tied to inflation as measured by the Consumer Price Index.

Korman indicated ASCAP might appeal the ruling.

This dispute has been in court since 1985, although its roots go back to the infancy of television. Because ASCAP is considered a regulated monopoly, it operates under a consent decree with the U.S. Justice Department requiring that, when the society and other parties cannot agree on rates, the Federal District Court for the Southern District of New York is to be used as "rate court" to determine licensing fees. The TV stations in 1985 sought court determination in setting those fees.

In 1987, the judge granted an interim agreement that has given ASCAP about \$72 million a year in revenues from the stations. The matter went to trial December 1990 (Billboard, Jan. 5, 1991) and ended in February 1991. The parties have been awaiting the judge's decision since.

In the case, the broadcasting group proposed two theories for determining payments that would have resulted in annual fees of either \$17 million or \$43 million. ASCAP was looking for increases in the blanket license fee, in which the TV stations pay a

specific, flat fee each year. If ASCAP's formula had been adopted, fees could have reached more than \$100 million this year.

Jack Zwaska, administrative director of the TV trade group, says, "We're not going to appeal the decision. We think it's great."

The broadcasters are also claiming the court has guaranteed TV stations' right to an alternative form of licensing, the per-program license, with which they would be required to pay fees for only the programs that feature ASCAP material. But how this system would work is still subject to negotiations.

The trade group, the All-Industry Television Station Music License Committee, represents 983 TV stations.

ASCAP represents about 40,000 composers and music publishers.

The recent rate court decision applies only to the broadcast TV stations. It does not cover the networks that produce the programs or cable programmers.

ALLIANCE GOES FOR AN ENCORE

(Continued from page 9)

based Encore will continue to operate as separate entities, with Encore president Toby Knobel staying on board in that position. Financial terms on the Alliance-Encore acquisition were not disclosed.

Bassin Distributors is the second largest one-stop in the country, with sales of about \$80 million. It is also a leading distributor of independent labels. Among Bassin's more than 125 distributed lines are such labels as Concord Jazz, Cheetah, Disney, Syndrome, Select, ILS, DM Records, and Newtown Music.

Encore also is an independent distributor but in addition to selling to traditional accounts, it specializes in selling product to alternative markets such as lifestyles shops and independent bookstores. Encore distributes about 250 labels and accessories, including Alligator, Fantasy, Higher Octave, Grateful Dead, and Oh Boy.

Bassin and Encore are considered among the most aggressive independent distributors. Competitors often privately accuse the two com-

panies of violating territorial distribution rights.

Initially, Alliance will work to maximize certain synergies between the two companies, according to Bassin. Encore president Toby Knobel says, however, that the formation of a national network "is not our intention at this time." Although Bassin says that Alliance's initial focus will be on expanding its independent distribution business.

The first synergy the two distributors will take advantage of is marketing a combined database to offer what they describe as the largest prerecorded music and accessories database in the nation, with more than 150,000 stock-keeping units.

"The two companies will benefit from Alliance's position as the strongest financial entity in the wholesale independent music distribution business," Bassin says. "In 1992, AEC completed \$50 million in financing, including \$28 million in a revolving credit facility from American National Bank, a [subsidiary] of First Chicago." Investors in Alliance include CIGNA Investments, Bankers Trust, and BCI Growth L.P., he adds. Sources speculate that Alliance is planning to take its music holdings public at a later date.

Knobel says his decision to sell Encore at this time was motivated by his desire to continue to grow. "We have been growing by about 40% to 50% a year," he says. "That creates a black hole for cash and [Alliance Entertainment] brought some resources to the table that will help to finance our future growth."

For example, the company plans to move into a new warehouse facility this year that will double the size of its current 25,000-square-foot distribution center, he notes.

CLAPTON, BLIGE LEAD FEB. PLATINUM-SELLERS

(Continued from page 16)

Peabo Bryson drawn from the soundtrack, was certified gold.

Mary J. Blige's debut MCA album "What's The 411?" also hit the double-platinum mark.

Five Who records on MCA were certified multi-platinum in February, marking the first time the English group entered that rarified territory. "Who's Next," certified at 3 million units, ranks as the group's bestseller, followed by four titles with sales of 2 million apiece. Six other Who albums were certified platinum, bringing the band's total of million-sellers to 10. Three gold albums brought the Who's tally of gold entries to 14.

Guns N' Roses' Geffen debut "Appetite For Destruction" was certified for sales of 9 million, joining five other titles at that level: Garth Brooks' "No Fences" and "Ropin' The Wind," AC/DC's "Back In Black," Bon Jovi's "Slippery When Wet," and Whitney Houston's self-titled debut. Only 11 albums in history have been certified for sales of 10 million or more.

Reba McEntire scored two platinum certifications, for last year's "It's Your Call" and her 1988 release "Reba," both on MCA.

First-time platinum artists included Shai, for its Gasoline Alley debut album "If I Ever Fall In Love," and Das EFX, for "Dead Serious" on EastWest.

The complete list of February certifications follows.

MULTIPLATINUM ALBUMS

Guns N' Roses, "Appetite For Destruction," Geffen, 9 million.

Eric Clapton, "Unplugged," Reprise, 4 million.

Amy Grant, "Heart In Motion," A&M, 4 million.

The Who, "Who's Next," MCA, 3 million.

The Who, "Who Are You," MCA, 2 million.

The Who, "Greatest Hits," MCA, 2 million.

The Who, "Live At Leeds," MCA, 2 million.

The Who, "Tommy," MCA, 2 million.

George Strait, "Pure Country," MCA, 2 million.

Mary J. Blige, "What's The 411?" MCA, 2 million.

Bobby Brown, "Bobby," MCA, 2 million.

Soundtrack, "Aladdin," Walt Disney, 2 million.

PLATINUM ALBUMS

Neil Young, "Harvest Moon," Reprise, his seventh.

Neil Diamond, "Greatest Hits 1966-1992" (box set), Columbia, his 12th.

The Who, "Meaty, Beaty, Big & Bouncy," MCA, its fourth.

The Who, "Quadrophenia," MCA, its fifth.

The Who, "The Who By Numbers," MCA, its sixth.

The Who, "Greatest Hits," MCA, its seventh.

The Who, "Live At Leeds," MCA, its eighth.

The Who, "Who's Next," MCA, its ninth.

The Who, "Tommy," MCA, its 10th.

Reba McEntire, "Reba," MCA, her fifth.

Berlin, "Pleasure Victim," Geffen, its first.

Das EFX, "Dead Serious," EastWest, its first.

Ray Stevens, "Greatest Hits," MCA, his first.

Lynyrd Skynyrd, "Skynyrd's Innerdys," MCA, its eighth.

Reba McEntire, "It's Your Call," MCA, her sixth.

Shai, "If I Ever Fall In Love," Gasoline Alley, its first.

GOLD ALBUMS

Various artists, "Hitsville Volume 1" (box set), Motown.

The Who, "Who's Better, Who's Best," MCA, its 12th.

The Who, "Hooligans," MCA, its 13th.

The Who, "Greatest Hits," MCA, its 14th.

Original cast, "Dreamgirls," Geffen.

Pantera, "Vulgar Display of Power," Atco, its first.

Journey, "Times" (boxed set), Columbia, its ninth.

Bryan Ferry, "Boys And Girls," Warner Bros., his first.

Frank Sinatra, "The Very Good Years," Reprise, his 20th.

Nirvana, "Incesticide," DGC, its second.

Reba McEntire, "It's Your Call," MCA, her 11th.

Collin Raye, "In This Life," Epic, his second.

Chris LeDoux, "Whatcha Gonna Do With A Cowboy," Liberty, his first.

Shai, "If I Ever Fall In Love," Gasoline Alley, its first.

GOLD SHORTFORM ALBUMS

Eazy-E, "5150 Home 4 Tha Sick," Priority, his second.

GOLD SINGLES

Quarterflash, "Harden My Heart," Geffen, its first.

Kylie Minogue, "The Loco-Motion," Geffen, her first.

Paperboy, "Ditty," Next Plateau/FFRR, his first.

Regina Belle & Peabo Bryson, "A Whole New World," Columbia.

WEA REDUCES PRICES ON WHOLESALE CDS

(Continued from page 9)

major record companies will save 22 cents to 35 cents a unit from the elimination of the longbox. The six majors have offered rebates to help compensate for the transition to jewel-box-only merchandising. WEA's rebate ends March 31, PGD's ends March 24, and CEMA's ends March 26. Uni's rebate is up at the end of May, and Sony Music Distribution and BMG Distribution end theirs at the end of July. Distribution executives at other accounts were either unavailable or declined to comment.

The WEA move likely will put pressure on the other majors to give back some of their post-longbox savings.

At retail, however, Al Wilson, senior VP of merchandising at 136-unit,

Milford, Mass.-based Strawberries, says, "I definitely have to give credit to [WEA] for fighting to get some type of concession from the labels [in place of the rebate]." On the other hand, Wilson wasn't thrilled about the price restructuring of WEA's catalog. At this point, he says he doesn't know if the reduction and restructuring add up to a price increase or a decrease.

Dave Roy, senior buyer at 502-unit, Albany, N.Y.-based Trans World Music Corp., says, "I honestly felt [WEA] went a little bit too far with a lot of the items they actually raised in price. There's a lot of merchandise that literally belongs down in their lowest budget-priced line that they raised up."

Handleman Accounts For Most Music

BY ED CHRISTMAN

NEW YORK—For the first time since Billboard began ranking accounts by purchase share, the Handleman Co. leapfrogs into the No. 1 spot as the largest music account.

The Troy, Mich.-based company's rise to the top was fueled by several acquisitions over the last few years, including its purchase of Lieberman, Sight & Sound, and Interstate.

Minneapolis-based The Musicland Group remains the largest retail account, but slips to the second spot overall. West Sacramento, Calif.-based Tower Records and Albany, N.Y.-based Trans World Music Corp. retain the third and fourth spots, respectively.

Both North Canton, Ohio-based Camelot Music and Amarillo, Texas-based Western Merchandisers/Hastings Books, Music & Video jump ahead of Warehouse Entertainment, which slips to the seventh-largest account, down from the fifth spot it held last year.

Show Industries, which runs outlets under the Music Plus logo, lost the most ground among the top 25 largest accounts, falling to 23rd place, down from the 13th-place showing it had last year. If Show In-

dustries and Sound Warehouse were combined, its parent, Fort Lauderdale, Fla.-based Blockbuster Music, would be the eighth-largest account.

For chain rankings based on store count, see the chart in the NARM special section, which begins on page 77.

In the one-stop community, Bethel, Conn.-based CD One Stop surges ahead of Miami-based Bassin Distributors in its see-saw competition to be ranked as the largest one-stop. CD

One Stop claimed that distinction in 1991 before losing out to Bassin last year. CD One Stop and Bassin Distributors are ranked this year at 14 and 15, respectively.

Hillside, Ill.-based Levy Home Entertainment makes its debut in the Top 25 this year, becoming the only other rackjobber, besides Handleman, to make it. Levy replaces the liquidated Record World, which had the majority of its stores acquired by Wee Three.

TOP 25 MUSIC ACCOUNTS

Following is the ranking of the music industry's top 25 retail, rack, and one-stop accounts, based on the approximate market share as determined by 1992 billing with the six major distribution companies. (The ranking does not take into account products purchased from independent distributors, accessory and blank-tape suppliers, or most video purchases.) Information was collated by Billboard's chart department.

- | | |
|---|---|
| 1) Handleman Co. (Retail) | 13) Best Buy (Retail) |
| 2) The Musicland Group (Retail) | 14) CD One Stop (One-Stop) |
| 3) Tower Records/MTS (Retail) | 15) Bassin Distributors (One-Stop) |
| 4) Trans World Music Corp. (Retail) | 16) Strawberries (Retail) |
| 5) Camelot Music (Retail) | 17) Nobody Beats The Wiz (Retail) |
| 6) Western Merchandisers/Hastings Books, Music & Video (Rack/Retail/One-Stop) | 18) Universal (One-Stop) |
| 7) Warehouse Entertainment (Retail) | 19) WaxWorks (Retail) |
| 8) Target Stores (Retail) | 20) Valley Record Distributors (One-Stop) |
| 9) Sound Warehouse (Retail) | 21) Tempo/Pacific Coast (Retail/One-Stop) |
| 10) Super Club Music Corp. (Retail) | 22) National Record Mart (Retail) |
| 11) Army/Air Force Exchange Service (Rack) | 23) Show Industries (Retail) |
| 12) Wee Three (Retail) | 24) Abbey Road (One-Stop) |
| | 25) Levy Home Entertainment (Rack) |

(Continued from page 5)

Virgin Records president Phil Quartararo, who was involved in both the 1986 launch of Virgin and Charisma's 1989 bow, says the new labels are quite different from the 1989-91 entries. "You are not going to see these guys build full-blown record companies with full A&R and promotions departments," he says.

Virgin's Vernon Yard, which was coincidentally launched at the same time Charisma was folded back into Virgin (Billboard, Oct. 3), will also run on a limited budget.

"It has a small staff that is keyed into the Virgin team, but it still has its own identity and personality," Quartararo says. "It doesn't need to be a full-blown record company like Charisma was, because now it's a different environment."

"If I was starting a label today... I would do it entirely different than what we did with Virgin in '86 and Charisma in '89," he continues. "The newer labels, like Vernon Yard, are more repertoire sources with ties into the marketing functions of the label. It allows you to specialize in the special kind of repertoire, and you don't have to carry the cumbersome weight that goes along with a stand-alone label."

INDIGO BLUES

Similarly, Island's Indigo was created in June 1992 to serve as a home for alternative rock acts the label chose to distribute independently. To date, Indigo's only release has been PJ Harvey's critically acclaimed debut. According to Island GM Andy Allen, Indigo was inexpensive to launch, since the imprint does not have its own staffing. "It was just incidental cost of legal work and stationery and that kind of thing," he says.

New Labels Stick Around For Sales Success

BY CRAIG ROSEN and MELINDA NEWMAN

LOS ANGELES—The surge of new major-affiliated imprints isn't just economically feasible. Many of the A&R-driven labels launched during the last few years have had tremendous chart success.

In fact, in some cases the imprints have had more chart success than some of the full-service labels that were launched in 1989-91.

An internal recap of The Billboard 200 from Feb. 22, 1992, through Feb. 14, 1993, reveals that the Columbia-distributed Ruffhouse imprint came in 15th among all labels in terms of unit sales of titles appearing on The Billboard 200, with high-charting titles by Kris Kross and Cypress Hill.

LaFace, which had two titles on The Billboard 200, ranked 18th.

Both came in ahead of Hollywood (20), despite the fact that Hollywood charted seven albums.

MCA's Uptown, which ranked 21st, had six charting titles, topping Geffen's DGC (No. 22 with seven titles) and Giant (No. 43 with seven titles). A&M's Perspective ranked No. 44, charting four titles.

This week's Billboard 200 further illustrates the success of major-affiliated imprints: Eric Clapton's "Unplugged" on Warner Bros./Reprise's Duck (Clapton's custom imprint) is No. 1; Dr. Dre's "The Chronic" on Death Row/Interscope/Priority logs in at No. 8; Silk's "Lose Control" on Keia/Elektra is No. 13; Shai's "If I Ever Fall In

Love" on Gasoline Alley/MCA is No. 17; and Pendulum/Elektra's Digable Planets' "Reachin' (A New Refutation Of Time And Space)" is No. 24.

Yet success will undoubtedly bring bigger staffs to some of the major-affiliated imprints.

Keia, launched by Keith Sweat, has had major success with Silk. The group's single, "Freak Me," leaps to No. 1 on the Hot R&B Singles chart this week and to No. 6 on the Hot 100 Singles chart.

Sweat, who in addition to acting as the A&R head also produces and writes songs for the acts he signed to Keia, says, "I'm finding out I need more people" to help run the label.

SMALL BUT EFFECTIVE

Konowitch adds that Maverick's support from Warner Bros. and Reprise has allowed the label to remain small but effective. The label has signed four acts to date. Maverick's first new-artist release, "Downtown Circus Gang" by L.A.-based rap/metal octet Proper Grounds, is due this week.

According to Konowitch, Maverick's staff will grow with its artist roster. Def American has a similar philosophy, according to executive Mike Bone, despite the fact it recently created three spin-off imprints. "The additions to the staff have been very limited, and we operate the labels in-house," he says. "Rick [Rubin] said the other day that when the Black Crowes' first album came out, Def American had only three employees. The repertoire drives the overhead. The overhead does not drive the repertoire."

when we decided to put together PLG," says PLG president/CEO Rick Dobbis. "There is a certain critical mass of people and overhead that's necessary to fully exploit and give a project the opportunity to succeed, so it makes sense to concentrate certain label functions like promotion while exploring a variety of A&R sources."

Atlas has just released its first album, by the Sand Rubies. A second imprint, helmed by producer Rick Chertoff and as yet unnamed, has a staff of three and should have its first release out this year.

Despite the current financial climate, Dobbis says, "We had no hesitation in starting these [new imprints]. In this case we believe in two individuals who have a unique A&R vision and can contribute to our overall mix."

RCA has launched more than a half-dozen imprints during the last year, none of which has more than three of four staffers.

For RCA, such arrangements make more sense than funding a new label with its own complete staff. "We already have a staff in place to maximize any opportunity presented to us," says RCA president Joe Galante. "This gives us a small A&R or promotion function with these independents, all of which are led by an entrepreneur who has a stake in the company's success."

Even the higher-profile ventures,

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Even the higher-profile ventures,

POLYGRAM'S N. AMERICAN BIZ BOLSTERS BOTTOM LINE

(Continued from page 10)

of Propaganda Films.

Although PolyGram has made aggressive strides into the world of movies, popular music continued to be the core of the company's business, encompassing 69% of last year's sales. Worldwide best sellers included Billy Ray Cyrus, whose Mercury debut album, "Some Gave All," sold more than 7 million units. Under PolyGram's licensing deal with Motown for the world outside the U.S.

and its U.S. distribution deal, Lionel Richie sold almost 5 million copies of "Back To Front."

Other strong performers included Def Leppard's "Adrenalize," which sold 5 million units, "Abba Gold," with sales of 3.5 million, and Bon Jovi's "Keep The Faith," which sold 3 million copies in less than two months.

Classical music's share of sales fell from 17% to 14%, reflecting 1991's

success with "The Three Tenors In Concert" album.

PolyGram chairman and CEO Alain Levy said the results were "achieved despite difficult trading conditions and currency turmoil."

At a press conference in London March 2, Levy intimated that building a bigger local repertoire in non-English-speaking territories will be the company's strategy for 1993.

Levy also countered speculation

that cash-strapped parent Philips, which owns slightly less than 80% of PolyGram, was looking sell a further slice of PolyGram shares. "That's a decision for Philips, and they told me that's not their intention."

PolyGram VP and CFO Jan Cook claimed the real extent of PolyGram's global sales growth was closer to 9%, and that figure had been distorted by currency fluctuations.

Levy said he wants filmed entertainment to take up a quarter of the company's sales by the end of the century. Film now accounts for 8% of the company's revenues, compared with 5% last year.

PolyGram was pleased, said Levy, with the progress of Nick Gutfeld's West Coast label, Atlas, and said the imprint will issue four to five releases this year (see story, page 5).

Sales shares for the Far East and rest of world were 17% and 4%, respectively, with profits weighing in at 21% and 1% for the two regions.

Levy told Billboard that far East Markets hold great potential this year, with the Philippines the company's prime target for expansion.

With management changes in Latin America already in place, the territory would "offer significant growth potential for 1993," said Levy, and strengthened management in Europe would also produce better results, he predicted.

Under stock market regulations, PolyGram, a Dutch company, is required to convert its figures using the year-end rate of \$1=1.81 guilders, the rate used above.

'TONIGHT SHOW' BOUNCES SHABBA FOLLOWING ANTI-GAY REMARKS

(Continued from page 16)

dressing his allegedly homophobic views.

Ranks and representatives of GLAAD say they have reached an agreement, pursuant to which Ranks will produce and distribute an anti-gay-bashing public-service announcement.

"He's going to try and get the message out to his audience that this kind of violence is wrong, and we think that's wonderful," says Donald Suggs, executive director of GLAAD in New York.

Also March 3, organizers of a benefit concert/car show/cultural fair known as the Pasadena Fun-d Fest, set for April 3 at the Rose Bowl, announced they were withdrawing their invitation to Ranks to appear along with headliner Maxi Priest and the group Troop.

Citing Ranks' statement on "The Word," organizer Jeanette Henderson says, "We had actually not signed

the contract with him yet, but having read Daily Variety [which reported Ranks' comments], we issued a retraction of our offer. It is a very unfortunate remark, and we don't want to appear to be condoning that."

In addition, a source at Don Cornelius Productions confirmed Ranks has been dropped from the list of performers at the Soul Train Music Awards, taping Monday (8) in Los Angeles. The source would not give the reason for the ouster. The Soul Train Music Awards is the premiere black music awards program.

There was also controversy surrounding the artist's earlier departure from the Bobby Brown tour, but Ranks maintains he left the tour due to exhaustion.

In a statement released March 2, Ranks said his remarks were "a mistake, because they advocated violence toward gay men and lesbians. I regret having made any such state-

ments." He added his views "were premised upon my support of Jamaican artists and their music, plus my childhood religious training. I must make it clear that I have not, and would never, suggest or approve of any act of violence against other human beings."

Pasadena Fun-d Fest's Henderson adds she was not aware that Ranks had issued a statement clarifying his position, and the organization may rethink its offer.

A source close to Ranks says the artist was never formally approached about appearing at the Pasadena Fun-d Fest, which is to raise money for local community organizations.

Other sources close to the Ranks camp claim Suggs had a copy of Ranks' apology nearly two weeks before the organization contacted "The Tonight Show," and Ranks' handlers offered to cooperate with a remunerative effort.

LATIN AWARDS

(Continued from page 10)

year: "Mi Vida Eres Tú," Los Temerarios; "Estás Tocando Fuego," La Mafia; "Pero Te Vas A Arrepentir," Los Yonicis; "Como La Flor," Selena; "Adoro," Bronco.

• **Tropical/salsa album of the year:** "Cuenta Conmigo," Jerry Rivera; "Perspectiva," Gilberto Santa Rosa; "Tito Rojas," Tito Rojas; "El Rey De Los Soneros," Oscar D'León, "Sola," Olga Tañón.

• **Male artist of the year, tropical/salsa:** Tito Rojas, Jerry Rivera, Gilberto Santa Rosa, Frankie Ruiz.

• **Female artist of the year, tropical/salsa:** India, Olga Tañón, Angela Carrasco, Linda Ronstadt.

• **Tropical/salsa group of the year:** Zona Roja, Juan Luis Guerra Y 4.40, Los Sabrosos Del Merengue, Caña Brava.

• **New tropical/salsa artist of the year:** Olga Tañón, Rey Ruiz, Caña Brava, Zona Roja.

• **Tropical/salsa song of the year:** "El Costo De La Vida," Juan Luis Guerra Y 4.40; "Bailando," Frankie Ruiz; "Perfidia," Linda Ronstadt; "Tu Amor Es Una Rueda," Angela Carrasco; "Lo Que Es Vivir," Luis Enrique.

• **Rap artist of the year:** Kid Power Posse, El General, Miami Band, Ruben DJ.

• **Video of the year:** "Castillo Azul," Ricardo Montaner; "Me Estoy Enamorando," La Mafia; "Llovió," Presentos Implicados; "El Costo De La Vida," Juan Luis Guerra Y 4.40; "Otro Día Más Sin Verte," Jon Secada; "Un Rosa Es Una Rosa," Mecano; "Sheriff De Chocolate," Bronco; "Magdalena," Emmanuel; "América," Luis Miguel; "María," Café Tacuba.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 124 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	37	13	I GOT A MAN	POSITIVE K (ISLAND/PLG)
1	1	13	A WHOLE NEW WORLD	4 weeks at No. 1 P. BRYSON/R. BELLE (COLUMBIA)	39	43	4	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
2	3	13	DON'T WALK AWAY	JANE (GIANT)	40	40	8	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
3	7	9	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	41	38	11	NO MISTAKES	PATTY SMYTH (MCA)
4	2	13	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	42	45	6	ANGEL	JON SECADA (SBK/ERG)
5	4	11	ORDINARY WORLD	DURAN DURAN (CAPITOL)	43	42	19	NEVER A TIME	GENESIS (ATLANTIC)
6	6	20	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	44	48	4	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
7	5	22	SAVING FOREVER FOR YOU	SHANICE (GIANT)	45	46	4	BAD GIRL	MADONNA (MAVERICK/SIRE/WB)
8	9	16	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	46	54	3	SIMPLE LIFE	ELTON JOHN (MCA)
9	10	8	FREAK ME	SILK (KEIA/ELEKTRA)	47	—	1	THE CRYING GAME	BOY GEORGE (SBK/ERG)
10	11	29	RHYTHM IS A DANCER	SNAP (ARISTA)	48	41	12	UNDERSTAND THIS GROOVE	SOUNDFACTORY (RCA)
11	12	10	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)	49	50	14	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
12	20	11	INFORMER	SNOW (EASTWEST)	50	61	2	LOVE U MORE	SUNSCREAM (COLUMBIA)
13	8	23	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	51	51	6	TELL THE TRUTH	JUDE COLE (REPRISE)
14	15	11	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	52	56	4	BEAUTIFUL GIRL	INXS (ATLANTIC)
15	13	16	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	53	70	2	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
16	25	7	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	54	62	20	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
17	16	14	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	55	53	16	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
18	19	25	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	56	57	4	DAZZEY DUKS	DUICE (TMR/BELLMARK)
19	26	6	FOREVER IN LOVE	KENNY G (ARISTA)	57	66	2	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
20	22	10	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	58	47	20	THE LAST SONG	ELTON JOHN (MCA)
21	30	14	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	59	67	15	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
22	14	19	GET AWAY	BOBBY BROWN (MCA)	60	49	5	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)
23	18	10	BED OF ROSES	BON JOVI (JAMBO/MERCURY)	61	55	3	SUPERMODEL	RUPAUL (TOMMY BOY)
24	27	7	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	62	65	4	LITTLE BIRD	ANNIE LENNOX (ARISTA)
25	36	8	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	63	60	8	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
26	24	7	I'M SO INTO YOU	SWV (RCA)	64	—	1	BORN 2 B.R.E.E.D.	MONIE LOVE (WARNER BROS.)
27	33	5	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	65	64	17	LOVE SHOULD A BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
28	21	20	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	66	69	3	STAND	POISON (CAPITOL)
29	34	7	HEAL THE WORLD	MICHAEL JACKSON (EPIC)	67	52	18	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
30	39	13	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	68	59	3	CLOSER	REMEDY (NOT SIGNED TO A LABEL)
31	35	12	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	69	68	12	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
32	29	8	WHEN SHE CRIES	RESTLESS HEART (RCA)	70	58	13	STEAM	PETER GABRIEL (Geffen)
33	28	18	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST)	71	—	1	SAVE YOUR LOVE	BAD BOYS BLUE (ZOO)
34	23	17	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)	72	72	3	PASSIONATE KISSES	MARY-CHAPIN CARPENTER (COLUMBIA)
35	31	17	MAN ON THE MOON	R.E.M. (WARNER BROS.)	73	—	1	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
36	44	5	FAITHFUL	G.WEST (EMI/ERG)	74	63	11	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
37	32	19	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	75	—	1	GIVE IT TO YOU	MARTHA WASH (RCA)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	3	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	14	—	10	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
2	—	1	GOOD ENOUGH	BOBBY BROWN (MCA)	15	18	12	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)
3	2	5	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	16	16	10	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
4	3	2	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	17	14	50	FINALLY	CECE PENISTON (A&M)
5	4	6	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	18	21	4	LAYLA	ERIC CLAPTON (DUCK/REPRISE)
6	6	14	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	19	13	2	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
7	8	17	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	20	24	35	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
8	5	7	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	21	15	24	COME & TALK TO ME	JODECI (UPTOWN/MCA)
9	7	7	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)	22	19	46	I LOVE YOUR SMILE	REMEDI (MOTOWN)
10	9	31	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (EASTWEST)	23	17	18	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
11	11	16	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	24	—	4	FREE YOUR MIND	EN VOEGUE (EASTWEST)
12	12	21	MOVE THIS	TECHNOTRONIC (SBK/ERG)	25	20	52	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
13	10	8	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)					

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

7	(Controversy, ASCAP/WB, ASCAP/Budget, BMI/WB, BMI) WBM
33	ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP
43	BAD GIRL (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
62	BEAUTIFUL GIRL (Polygram, ASCAP) HL
10	BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
89	BORN 2 B.R.E.E.D. (MCA, ASCAP/Controversy, ASCAP/WB, ASCAP/Michael Anthony, ASCAP)
85	CANDY EVERYBODY WANTS (Christian Burial, ASCAP)
25	CAT'S IN THE CRADLE (Story Songs, ASCAP)
74	COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radido, BMI) WBM
15	COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
70	THE CRYING GAME (FROM THE CRYING GAME) (Southern, ASCAP)
46	DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
69	DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
67	DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
23	DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
9	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
40	DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP
54	EVERYTHING'S GONNA BE ALRIGHT (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM
53	FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/PPP
94	FEELS LIKE HEAVEN (MCA, ASCAP/Fleedleed, BMI/Kitkus, ASCAP/Reata, ASCAP) WBM/HL
22	FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI)
6	FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM
78	GANGSTA BITCH (Forked Tongue, ASCAP)
17	GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
90	GIVE IT TO YOU (Bam Jams, BMI)
39	GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Inving, BMI) CPP
38	GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
34	HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM
28	HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
14	HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/WBM
12	HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
75	HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
83	HOPE OF DELIVERANCE (MPL, ASCAP) HL
41	I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
37	I FEEL YOU (Grabbing Hands, ASCAP/EMI, ASCAP/EMI Blackwood, BMI) WBM
27	IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL
42	IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL
19	I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
60	I GOT A THANG 4 YA! (New Perspective, ASCAP)
11	I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
84	I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP) HL
5	I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Val, ASCAP) CPP
52	I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM
26	I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
1	INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
31	IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL
99	IRRESISTIBLE (Colgems-EMI, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) WBM
59	I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP
98	IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Doggen Withers, ASCAP) HL
51	IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/Brittlesea, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL
7	I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD) (Velvet Apple, BMI) CPP
76	KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP) CPP/WBM
80	THE LAST SONG (Big Pig, ASCAP/Warner Chappell, ASCAP) HL
49	LITTLE BIRD (La Lennox, ASCAP/BMG, ASCAP) HL
97	LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP) WBM
30	LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
68	LOVE SHOULD A BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
66	LOVE U MORE (BMG, ASCAP) HL
36	MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL
8	MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
64	MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
71	NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/Mutherford, PRS) WBM
44	NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM/PPP
82	NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL

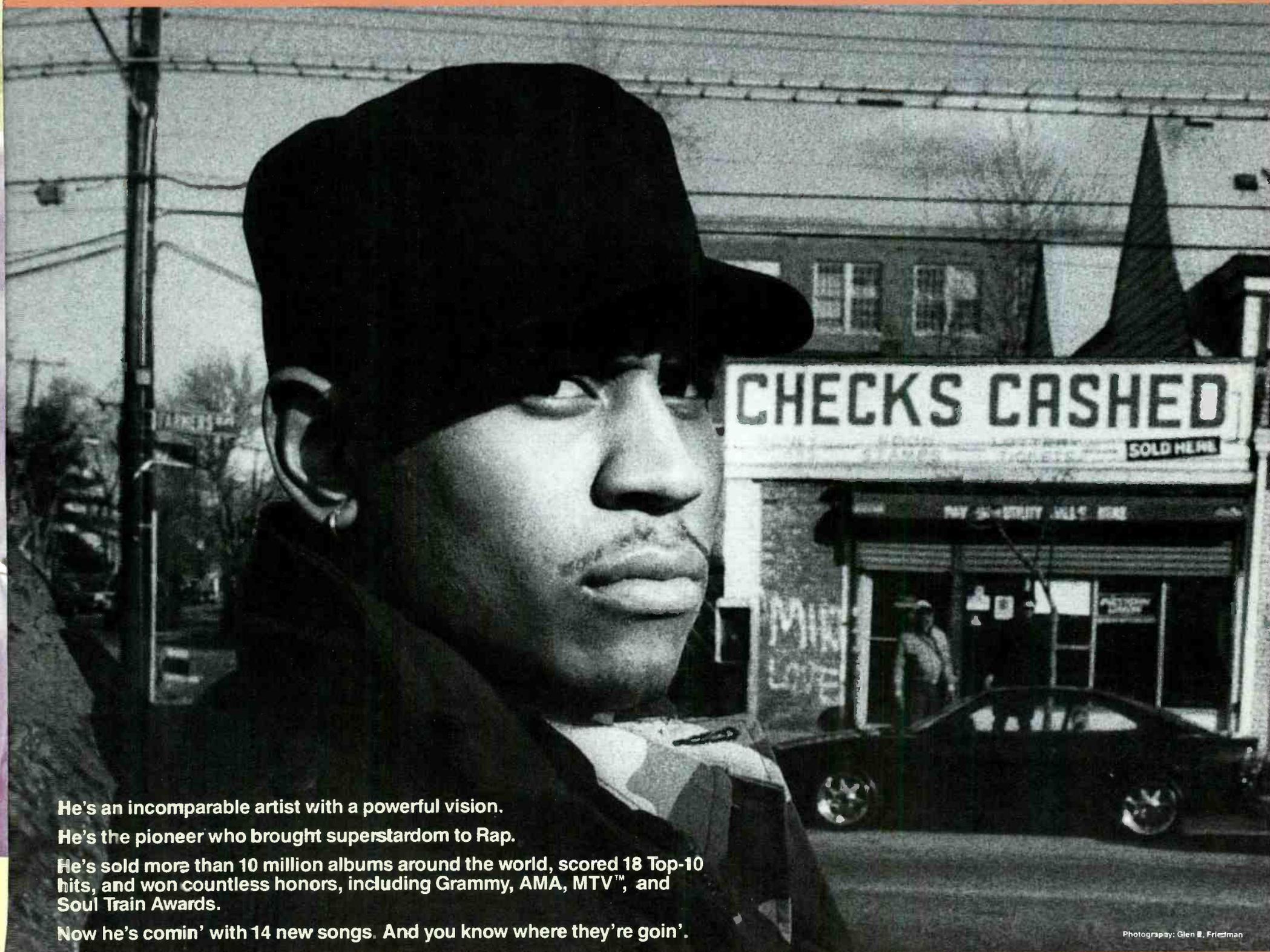
Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	51	2	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
1	2	8	INFORMER	SNOW (EASTWEST/AG) 1 week at No. 1	39	36	7	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
2	3	6	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	40	48	4	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/PLG)
3	1	17	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	41	34	18	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
4	28	2	FREAK ME	SILK (KEIA/ELEKTRA)	42	39	8	GANGSTA BITCH	APACHE (TOMMY BOY)
5	4	6	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	43	54	2	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
6	5	13	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	44	30	18	SAVING FOREVER FOR YOU	SHANICE (GIANT)
7	8	11	I GOT A MAN	POSITIVE K (ISLAND/PLG)	45	41	20	GOOD ENOUGH	BOBBY BROWN (MCA)
8	6	6	ORDINARY WORLD	DURAN DURAN (CAPITOL)	46	32	13	QUALITY TIME	HI-FIVE (JIVE/RCA)
9	7	11	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	47	40	28	RHYTHM IS A DANCER	SNAP (ARISTA)
10	9	9	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	48	43	3	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
11	10	6	BED OF ROSES	BON JOVI (JAMBO/MERCURY)	49	—	1	SHE'S NOT CRYIN' ANYMORE	BILLY RAY CYRUS (MERCURY)
12	12	13	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	50	—	1	ROMEO	DOLLY PARTON (COLUMBIA)
13	11	6	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	51	49	5	SPEED	ALPHA TEAM (STRICTLY HYPE)
14	35	2	I FEEL YOU	DEPECHE MODE (SIRE/REPRISE)	52	44	24	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
15	15	6	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	53	45	12	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
16	13	9	DON'T WALK AWAY	JANE (GIANT)	54	65	2	BAD GIRL	MADONNA (MAVERICK/SIRE/WB)
17	14	14	PRINCE & THE N.P.G. (PAISLEY PARK/WB)		55	56	4	LITTLE BIRD	ANNIE LENNOX (ARISTA)
18	18	3	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)	56	50	18	LOVE SHOULD A BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
19	25	5	I'M SO INTO YOU	SWV (RCA)	57	46	26	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
20	22	6	HEAL THE WORLD	MICHAEL JACKSON (EPIC)	58	60	2	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
21	17	7	GET AWAY	BOBBY BROWN (MCA)	59	52	11	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
22	16	14	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	60	61	3	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
23	23	5	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	61	53	16	GANGSTA	BELL BIV DEVOE (MCA)
24	26	4	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	62	58	9	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST/AG)
25	42	2	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	63	—	1	THREE LITTLE PIGS	GREEN JELLO (ZOO)
26	27	4	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	64	68	2	MAN ON THE MOON	R.E.M. (WARNER BROS.)
27	24	10	DAZZEY DUKS	DUICE (TMR/BELLMARK)	65	—	21	LAYLA	

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Monitor **TOP 40 AIRPLAY**

FEB. 23—MAR. 1, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 76 top 40/mainstream and 32 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	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	11	ORDINARY WORLD CAPITOL 4 weeks at No. 1	DURAN DURAN
2	2	11	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
3	5	6	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
4	3	8	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
5	4	13	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
6	6	7	BED OF ROSES JAMBCO/MERCURY	BON JOVI
7	8	5	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
8	10	6	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
9	7	14	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
10	13	7	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
11	18	5	MAN ON THE MOON WARNER BROS.	R.E.M.
12	15	7	HERE WE GO AGAIN! CAPITOL	PORTRAIT
13	22	4	DON'T WALK AWAY GIANT	JADE
			★ ★ ★ AIRPOWER ★ ★ ★	
14	26	3	IF I EVER LOSE MY FAITH IN YOU A&M	STING
15	23	5	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
16	9	17	WHEN SHE CRIES RCA	RESTLESS HEART
17	20	6	GET AWAY MCA	BOBBY BROWN
18	19	22	RHYTHM IS A DANCER ARISTA	SNAP
			★ ★ ★ AIRPOWER ★ ★ ★	
19	32	2	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
20	16	10	NO MISTAKES MCA	PATTY SMYTH
21	11	12	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
22	12	19	FAITHFUL EMI/ERG	GO WEST
23	17	16	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
			★ ★ ★ AIRPOWER ★ ★ ★	
24	28	4	ANGEL SBK/ERG	JON SECADA
25	24	24	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
26	14	18	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
27	31	3	FOREVER IN LOVE ARISTA	KENNY G
28	33	2	BAD GIRL MAVERICK/SIRE/WARNER BROS.	MADONNA
29	21	17	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
30	NEW		I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
31	25	17	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
32	RE-ENTRY		HEAL THE WORLD EPIC	MICHAEL JACKSON
33	29	24	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
34	NEW		INFORMER EASTWEST	SNOW
35	NEW		BEAUTIFUL GIRL ATLANTIC	INXS
36	39	3	SWEET THING UPTOWN/MCA	MARY J. BLIGE
37	36	3	LITTLE BIRD ARISTA	ANNIE LENNOX
38	37	4	STAND CAPITOL	POISON
39	NEW		SIMPLE LIFE MCA	ELTON JOHN
40	30	21	GOOD ENOUGH MCA	BOBBY BROWN

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	7	FREAK ME KEIA/ELEKTRA 3 weeks at No. 1	SILK
2	2	12	DON'T WALK AWAY GIANT	JADE
3	3	11	COMFORTER GASOLINE ALLEY/MCA	SHAI
4	4	6	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
5	7	8	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
6	9	10	INFORMER EASTWEST	SNOW
7	5	15	HERE WE GO AGAIN! CAPITOL	PORTRAIT
8	14	6	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
9	11	20	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
10	15	4	I'M SO INTO YOU RCA	SWV
11	6	14	SWEET THING UPTOWN/MCA	MARY J. BLIGE
12	13	11	DITTY NEXT PLATEAU/FFRR	PAPERBOY
13	12	7	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
14	21	6	HAT 2 DA BACK LAFACE/ARISTA	TLC
15	10	22	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
16	8	9	GET AWAY MCA	BOBBY BROWN
17	20	11	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
18	17	21	RUMP SHAKER MCA	WRECKX-N-EFFECT
19	19	13	I GOT A MAN ISLAND/PLG	POSITIVE K
20	16	18	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
21	22	9	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
22	18	23	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
23	23	7	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
24	24	24	RHYTHM IS A DANCER ARISTA	SNAP
			★ ★ ★ AIRPOWER ★ ★ ★	
25	35	2	DEDICATED JIVE R. KELLY & PUBLIC ANNOUNCEMENT	
26	28	24	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
27	25	24	GOOD ENOUGH MCA	BOBBY BROWN
28	30	24	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
29	29	17	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
30	27	24	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
31	NEW		THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
32	31	3	CLOSER (NOT SIGNED TO A LABEL)	REMEDY
33	26	24	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
34	33	15	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
35	32	16	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
36	40	24	BABY-BABY-BABY LAFACE/ARISTA	TLC
37	NEW		IT WAS A GOOD DAY PRIORITY	ICE CUBE
38	34	20	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
39	NEW		SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
40	36	3	FOREVER IN LOVE ARISTA	KENNY G

○ 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.

HEAR COME'S THALIA ZEDEK WITH TAKE ON INDIE ROCK

(Continued from page 14)

keen to see them."

Indeed, the band has drawn rave reviews in England, where admiring critics have tried to meet the challenge of describing the music's intensity. One review commended the band for capturing "the shifting blue tonalities of death." Another described listening to it "like waking up on an operating table in the middle of your own autopsy."

"I think it's just my kind of style of writing, and the band's," she says. "I didn't intentionally set out to write songs that would bum people out! But you know, I was talking to the guitarist from (Dutch band) Betty Serveert, and he said when he was a kid he always liked funerals and mel-

ancholy things, because he felt there was a lot more behind them, all sorts of things underneath the surface. I think there's some truth in that."

Zedek's songs have been exploring what lies under that surface for some time. Brought up in a Maryland suburb, she says she felt "different" growing up. She found a role model in Patti Smith, and after high school in the early '80s, she moved to Boston and formed her first band, White Women. After that group broke up, Zedek spent the next several years recording and playing in Boston and New York with a series of influential punk bands, among them Dangerous Birds, Uzi, Via, and Live Skull.

Uzi and Live Skull, in particular,

earned Zedek a loyal cult following. But in 1989, while she was living in New York, her various bands broke up, she lost her apartment, her girlfriend moved away, and she fought an addiction to heroin.

Perhaps it is because of this bleak period that Zedek's songs ring true. Placebo's McLaren notes that Come's music is "very real, and people can hear the honesty in the songs."

Come was formed in 1990, when Zedek returned to Boston and began putting her life together. Other bandmembers are guitarist Chris Brokaw, drummer Arthur Johnson, and bassist Sean O'Brien.

Come released a well-received single on Sub Pop ("Car" b/w "Sub-

merge") before signing to Matador. "I'd known (label co-manager) Gerard Cosloy for years, because Uzi did a record on Homestead when he was working there," says Zedek. "We really liked Matador and the other bands on it, so we just asked him if they'd be interested in putting out a record. Matador has been very supportive."

Placebo is marketing the album in Europe, with the exception of Germany, where it has licensed the album through Sub Pop. "Placebo has been doing a great job, making sure the record is available where we're playing," says Zedek.

For its part, Matador has big plans for Come. "They've just come back

from England, and they'll be touring the States in March and April, doing dates all over the place in clubs ranging from 150-600. And MTV has just accepted the first video, 'Submerge,'" says Kugelberg.

According to Kugelberg, Matador's grass-roots tie-ins work well for the band. "We deal with 250 mom-and-pop record stores across America, which is a basic fan base right there," he says. "They're hip stores, where hardcore record hounds come to find out what's new."

Matador also deals directly with about 20 distributors ranging from Caroline and Dutch East to smaller firms like Ajax, notes Kugelberg.

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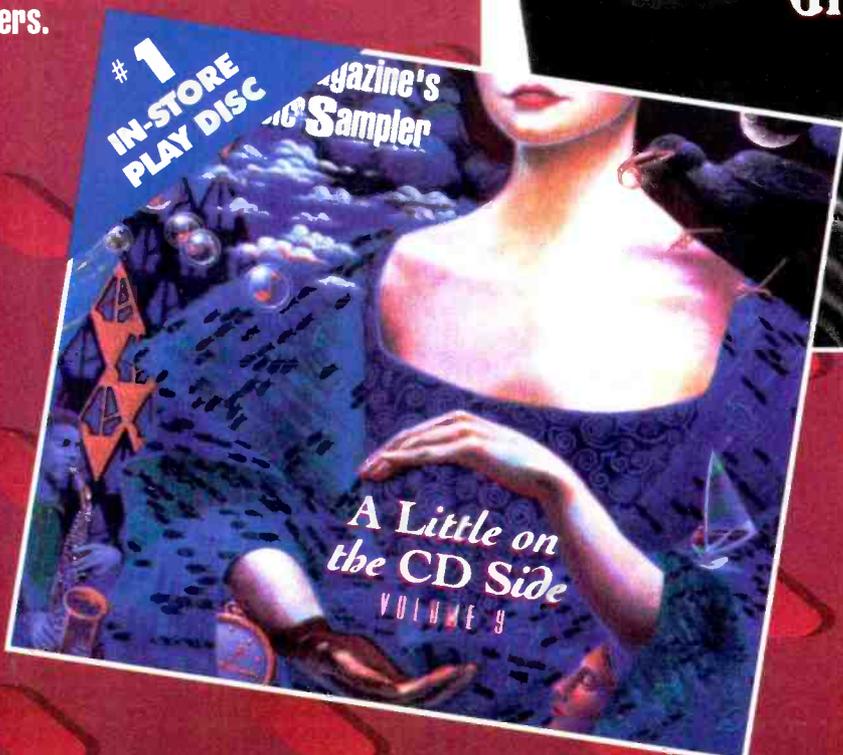
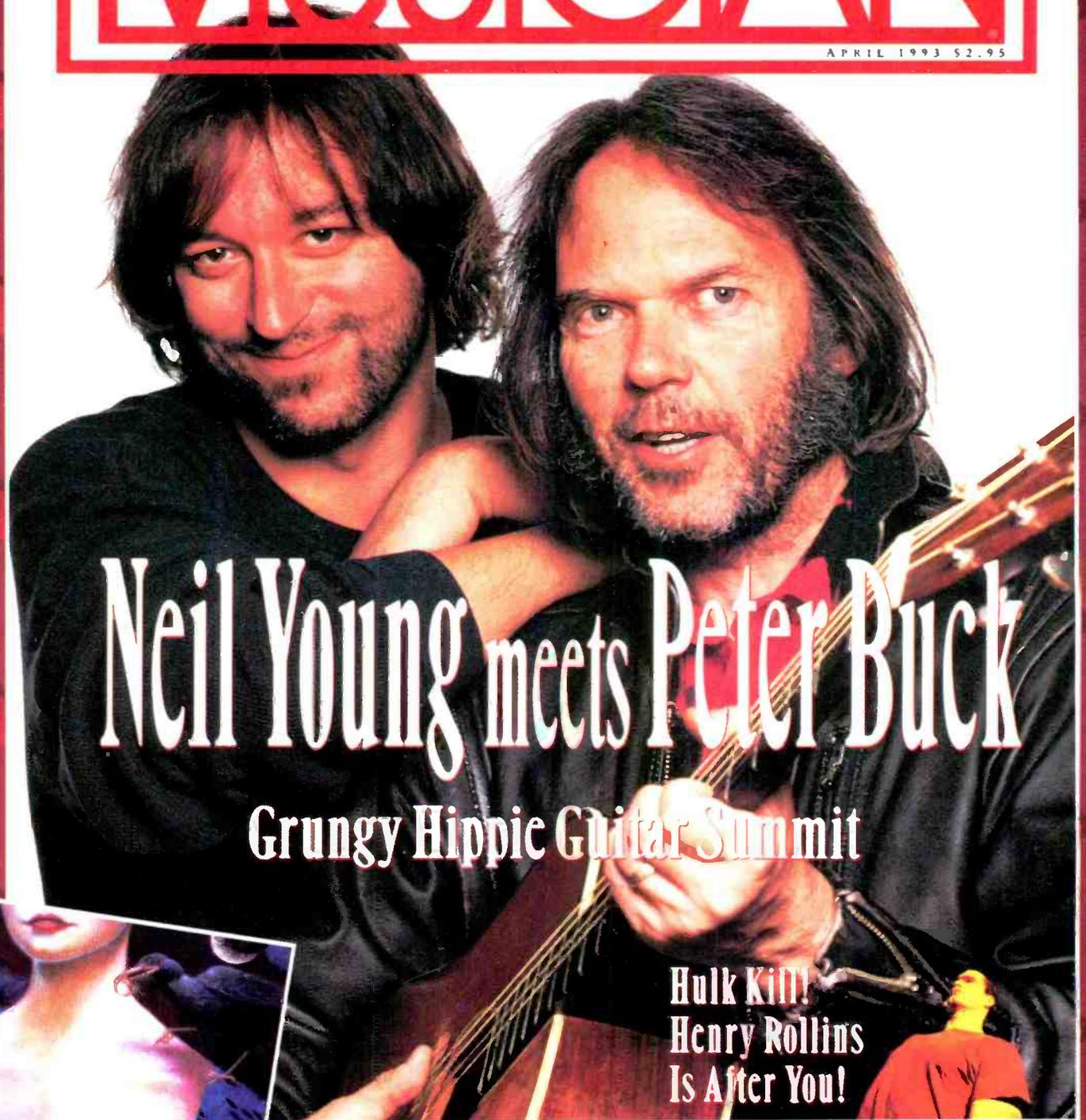
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 13, 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/TOP 20 SALES MOVER ***		
1	5	4	27	ERIC CLAPTON ▲ ¹ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
2	1	1	15	SOUNDTRACK ▲ ² ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
				*** TOP DEBUT ***		
3	NEW ▶		1	NAUGHTY BY NATURE TOMMY BOY 1069* (9.98/14.98)	19 NAUGHTY III	3
4	2	2	15	KENNY G ▲ ³ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
5	NEW ▶		1	VAN HALEN WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
6	4	5	41	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
7	NEW ▶		1	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
8	3	3	11	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
9	11	18	48	ARRESTED DEVELOPMENT ▲ ² CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...		9
10	6	7	37	SPIN DOCTORS ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	6
11	9	13	63	PEARL JAM ▲ ⁴ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
12	10	12	66	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
13	12	14	10	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	12
14	8	10	11	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
15	7	6	16	SOUNDTRACK ▲ ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
16	18	23	41	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	16
17	13	9	10	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
18	56	62	50	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	18
19	NEW ▶		1	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	19
20	26	41	6	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	20
21	17	16	17	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
22	14	8	22	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
				*** POWER PICK ***		
23	31	29	42	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
24	15	15	3	DIGABLE PLANETS REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
25	21	22	23	GARTH BROOKS ▲ ⁶ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
26	30	33	49	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
27	22	21	21	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
28	27	26	66	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
29	19	19	14	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
30	23	24	27	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
31	29	27	17	BON JOVI ▲ JAMBICO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
32	35	31	94	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
33	20	11	3	MICK JAGGER ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
34	25	25	31	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
35	24	—	2	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
36	16	—	2	POISON CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
37	32	28	81	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
38	38	48	25	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
39	34	32	53	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	14
40	33	30	22	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
41	36	34	24	GEORGE STRAIT ▲ ³ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
42	39	39	15	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
43	42	35	18	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
44	44	47	35	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
45	37	36	17	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
46	41	38	35	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
47	48	44	26	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
48	43	40	48	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
49	45	49	22	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
50	52	59	8	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	50
51	54	52	22	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
52	28	17	3	PAUL MCCARTNEY CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
53	50	54	10	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	49
54	NEW ▶		1	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	54
55	46	42	48	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	67	65	67	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
57	47	46	130	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
58	55	51	20	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
59	68	74	67	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
60	53	55	31	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
61	58	58	19	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
62	49	43	97	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
63	40	20	3	GENESIS ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
64	63	67	21	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
65	57	53	24	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
66	59	60	77	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
67	61	71	17	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	52
68	91	90	67	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
69	81	79	36	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
70	51	37	4	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
71	69	70	39	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
72	60	56	55	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
73	65	73	33	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
74	82	—	2	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	74
75	72	64	18	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
76	70	68	29	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
77	78	72	8	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	69
78	88	87	5	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	78
79	71	57	15	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
80	100	104	48	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
81	64	—	2	LYNYRD SKYNYRD ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
82	83	84	10	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
83	79	76	10	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
84	76	81	19	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
85	66	66	36	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
86	84	85	21	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
87	85	83	5	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
88	90	106	5	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	88
89	73	63	7	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
90	80	82	75	NIRVANA ▲ ⁴ DGC 24425*/Geffen (9.98/13.98)	NEVERMIND	1
91	77	75	48	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
92	93	88	21	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
93	74	80	9	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
94	62	45	14	HARRY CONNICK, JR. ● COLUMBIA 53172* (10.98 EQ/15.98)	25	19
95	NEW ▶		1	DRIVIN-N-CRYIN ISLAND 14319*/PLG (9.98 EQ/15.98)	SMOKE	95
96	95	96	28	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
97	92	94	149	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
98	86	77	10	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
99	103	105	23	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	99
100	NEW ▶		1	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	100
101	87	78	38	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
102	94	93	20	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
103	89	92	23	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
104	99	91	88	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
105	160	165	80	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
106	118	120	28	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
107	75	69	3	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	69
108	105	113	15	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
109	102	103	76	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2

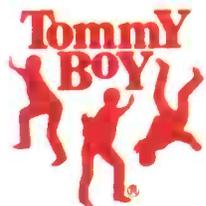
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *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.

YOU BETTER

WORK!



Apache
Coolio
De La Soul
Digital Underground
808 State
8-Off The Assassin
Groove Garden
House of Pain
Information Society
Kayel 7
LeShaun
LFO
Live Squad
Naughty By Nature
Paris
Queen Latifah
RuPaul
TKA
Whooliganz



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	131	—	2	KAM STREET KNOWLEDGE/EASTWEST 92208*AG (9.98/15.98)	NEVA AGAIN	110
111	111	110	107	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
112	97	97	11	NIRVANA ● DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
113	109	—	2	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPIUS' ARK	109
114	101	99	42	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
115	129	123	75	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
116	108	95	158	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
117	121	141	8	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*AG (9.98/15.98)	LIFE'S A DANCE	107
118	114	109	22	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
119	107	101	11	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
120	98	89	3	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
121	104	98	24	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
122	146	—	2	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	122
123	120	119	7	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	104
124	135	115	22	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
125	112	102	26	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
126	116	127	94	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
127	96	50	3	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
128	113	108	38	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
129	NEW	▶	1	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	129
130	122	125	31	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
131	106	61	4	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	37
132	119	118	6	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
133	115	107	191	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
134	117	111	76	GUNS N' ROSES ▲ 4 GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
135	110	100	5	JESUS JONES FOOD/SBK 80647*/ERG (10.98/15.98)	PERVERSE	59
136	127	131	33	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
137	190	157	24	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
138	125	116	51	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
139	NEW	▶	1	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
140	123	114	146	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
141	130	134	48	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
142	172	169	103	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
143	128	129	6	ELVIS COSTELLO & THE BRODSKY QUARTET WARNER BROS. 45180* (10.98/15.98)	THE JULIET LETTERS	125
144	126	117	15	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	117
145	169	181	37	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
146	168	166	4	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	146
147	137	153	22	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82
148	133	122	76	OZZY OSBOURNE ▲ 2 EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
149	132	121	74	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
150	143	136	16	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	121
151	138	128	68	GENESIS ▲ 3 ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
152	124	132	63	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
153	134	133	17	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87
154	136	124	9	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE	111
155	142	137	53	PANTERA ● ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44

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	140	138	120	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
157	144	140	35	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
158	147	149	20	SUZIE BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
159	145	146	10	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	145
160	159	158	16	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
161	151	145	156	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
162	155	152	19	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
163	153	160	46	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
164	148	139	33	MINISTRY ● SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
165	141	144	21	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
166	163	162	7	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	156
167	139	126	22	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
168	157	148	27	COLLIN RAYE ● EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
169	NEW	▶	1	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH	169
170	167	130	90	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
171	184	195	92	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
172	154	135	29	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
173	152	143	36	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
174	165	147	56	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
175	158	155	72	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
176	187	191	4	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	175
177	149	86	23	MICHAEL W. SMITH ● REUNION 66163*/RCA (9.98/13.98)	CHANGE YOUR WORLD	86
178	162	150	29	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
179	175	159	26	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
180	177	182	105	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
181	176	177	56	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	9
182	166	161	104	AMY GRANT ▲ 4 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
183	164	154	79	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
184	156	151	7	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION	141
185	183	185	39	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
186	180	193	4	POSITIVE K ISLAND 14057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	180
187	174	175	30	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
188	161	156	23	EXTREME ● A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
189	RE-ENTRY	▶	47	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
190	188	183	7	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	165
191	185	—	91	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
192	150	112	4	PHISH ELEKTRA 61433* (10.98/15.98)	RIFT	51
193	179	168	21	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
194	RE-ENTRY	▶	32	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
195	173	174	18	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	77
196	178	167	24	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
197	181	196	37	BILLY DEAN ● SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
198	171	173	20	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121
199	170	171	14	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	112
200	189	142	5	KING TEE CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	95

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COPYRIGHT REFORM ACT

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lion audio recordings.

Proponents argue that a major reason to have the Register be a Presidential appointment is to underscore the economic importance of U.S. intellectual property exports, and the need for foreign governments to plainly see that the Register has direct access to the President and his staff.

"Intellectual property is a valuable U.S. asset," says a source close to the subcommittee. "We think it's important to focus greater attention on it, and that we want works protected."

The U.S. can use all the extra copyright protection heft it can get from foreign governments in fighting piracy and gaining market access overseas, say proponents. The International Intellectual Property Alliance copyright coalition recently released statistics showing 1992 trade losses in excess of \$4.6 billion due to piracy in just the worst cases—the 28 "priority" countries tagged by the IIPA (Billboard, Feb. 27). The Recording Industry Assn. of America has said it estimates \$24 million in annual losses due to foreign and domestic piracy in 1992.

In addition, since the U.S. is now a signatory member of the International Berne Copyright Convention, copyright oversight legislators want to

bring domestic law closer to Berne provisions so that foreign governments will offer U.S. works "home country" treatment.

Neither the RIAA nor the other entertainment industry trade group, the Motion Picture Assn. of America, will testify at the hearings. A source close to both groups explains that "they didn't want to publicly support the bill and upset (current Register) Oman, and they didn't want to oppose any of the changes and upset the chairmen who sponsored the bill."

A spokesperson at the RIAA said that it has recommended to member labels to continue voluntary registration of copyright material with the Library of Congress despite the proposed change. Also, the RIAA will soon contact the congressional subcommittee staff with a proposal to replace criteria the Tribunal has used to adjust the mechanical royalty rate—now based on the inflationary living index—with ones that reflect "fair market value."

Since 1897, the Register of Copyrights has been appointed by the Librarian of Congress, currently a Presidential appointee. The positions would continue to be in the legislative branch of government, according to the bill.

PRESSURE PUT ON KOREA TO OUST PIRATES

(Continued from page 16)

First is to restrict the piracy rampant in CD sales. That would give the majors a larger share of the \$400 million market than their 1992 figure of about \$60 million.

The second is to make the government revoke the illegal international repertoire licenses. They were issued to domestic companies prior to the 1987 intellectual property treaty that Korea signed after the U.S. threatened trade sanctions.

"It's good news, but you'll have to excuse me if I don't get up and applaud. I have seen this type of thing before," says Lachlan Rutherford, EMI Music's regional director. "But our man in Seoul says the timing is right, so this fear of [U.S. President Bill Clinton] may have a real effect."

Pirate CDs have exploded in Korea during the past two years. The IFPI estimates the black market has grown between 100% and 200% annually, although accurate figures are not available because laws have never been enforced. Also, private investigations in Korea are not legal, which has hampered IFPI's work.

The problem began when the internationals were first allowed into Korea. Not only did local distributors lose some of their business, but foreigners also began competing for local artists and composers, a serious threat in what observers consider the region's most aggressive market.

New legislation is also directed at a wholesaling system that puts as much as a 100% premium on foreign music, effectively pricing it out of the market. It isn't uncommon for international material to disappear or be ruined while on wholesalers' docks.

EMI and PolyGram have been able to skirt that problem to a small degree by using joint ventures with local music companies, but the result has been well below expectations. Korean majors control all studios and radio stations, giving them virtual control over what music is played and therefore sold.

Those matters can be addressed relatively easily by government enforcement, executives believe. However, the most "contentious issue is retroactive protection of music rights," says Warren Williams, a business/government lobbyist in Hong Kong. Current intellectual property laws do not cover material released before the 1987 treaty.

"If we could get protection for our back catalogs, I think that would be the most important victory," says Peter Jamieson, BMG International's senior VP for the region.

WIDE POLITICAL SCOPE

Jurisdiction for this sector is under control of the Ministry of Culture, whose mandate is to protect domestic industries. And with several of the country's multinational conglomerates, like Samsung and Gold Star, entering the recording and manufacturing market, the situation is taking on wider political scope. Any decision for change would have to come from the president's office, says Williams.

By and large, international executives and the IFPI believe the time has come for Korea to play by the same rules as its major trading partners, and President Kim has given every indication he is willing to follow through on election promises made to the U.S. and European Community regarding intellectual property.

"A more balanced political system means a more balanced discussion on trade," says Rutherford. "If the government actually passes laws, I think that means [enforcement]."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

U.K. LABELS LOSE BROADCAST ROYALTY BID

(Continued from page 10)

Broadcasting Co. accounting for nearly 80% of that amount, according to the Copyright Tribunal.

PPL had argued, among other points, that the value of its repertoire to broadcasters had increased significantly through the elimination in 1990 of restrictions on "needletime," a nine-hour daily limit on the use of commercially recorded music. The tribunal ruled that the lifting of those restrictions benefited sales of the record industry as much as radio stations and should not be grounds for a royalty hike.

While the ruling went largely in its favor, AIRC, which represented broadcasters before the Copyright Tribunal, had proposed an even lower flat royalty of 3.5% with reduced rates for start-up stations.

Jimmy Gordon of Radio Clyde, chairman of the AIRC's copyright committee, who testified for several days before the tribunal, said the radio industry is "generally

pleased" with the ruling. "I intend on seeking an early meeting with [the record industry] to establish practical ways in which we can both help each other," he says.

John Brooks, chairman of Phonographic Performance Ltd., could not be reached for comment on the ruling.

Ironically, the tribunal's decision came on the eve of the annual U.K. Radio Academy's Music Conference in London, the yearly event where both industries butt heads and brainstorm on improving the love-hate relationship of the U.K. record and radio industries. The theme of this year's conference was "Common Ground."

Richard Eyre, managing director of Capital Radio, who was instrumental in preparing the case and negotiating for the broadcasters, echoed that theme and Gordon's comments in reacting to the decision. "We should see this as water under the bridge and work together on issues that would ben-

efit both industries," he says.

The power of the U.K. record companies to dictate terms to commercial broadcasters through PPL was curbed by the U.K. Copyright Act of 1990, which gave broadcasters the right to use PPL repertoire pending the ruling of the Copyright Tribunal.

The revamping of the broadcast royalty rate comes at a time when the U.K. commercial radio industry finds itself in a state of flux.

The first national network commercial station, Classic FM, signed on the air last year and the first commercial rock network station, Virgin Radio, is due to launch this spring. In its ruling, the Copyright Tribunal acknowledged the competition among broadcasters is likely to become even more keen. It also notes that the overall increase in the industry's net advertising income "has not been commensurate with the growth in the number of stations."

RETAILERS RELATE POST-GRAMMY RISE IN WINNERS' SALES

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mys give a terrific shot in the arm to our industry and to our record stores. Eric Clapton has picked up dramatically. It'll probably be our No. 1 record this week."

Most retailers also mention k.d. lang, Arrested Development, and Peter Gabriel among the other big beneficiaries of the Grammy broadcast; all of those artists performed on the show and won significant awards, including a best-new-artist nod for alternative rap group Arrested Development.

Arrested Development's album, "3 Years, 5 Months & 2 Days In The Life Of . . ." rises to No. 9 from No. 11, while lang's "Ingenu" makes a giant leap, from No. 56 to No. 18. Gabriel's current album, "US," goes from No. 54 to No. 51.

Burkhardt says there is a similarity between this year's post-Grammy sales increase and the one that followed Bonnie Raitt's sweep.

Al Wilson, senior VP of merchandising at the 138-store Strawberries chain in Milford, Mass., also makes the comparison to Raitt: "I sort of missed that over the past couple of years. Since we had the Bonnie Raitt [sweep], I got a little bit spoiled."

At Albany, N.Y.-based Trans World—the nation's second-largest music retailer with 662 stores—senior buyer Dave Roy says, "We got a tremendous bang out of the Grammys this year. The Clapton record virtually tripled its sales in our chain, as did the k.d. lang. We also had very strong sales for Arrested Development. It's the best result I've seen in the Grammys since Bonnie Raitt [in 1989]—a tremendous response."

Other acts benefiting from Grammy publicity are Jon Secada, whose self-titled album rises two points to No. 16; Annie Lennox, whose "Diva" goes to No. 23 from No. 31; Vince Gill, whose "I Still Believe In You" rises one point to No. 47; Enya, whose latest jumps 11 points to No. 56; U2, whose "Achtung Baby" goes to No. 59 from No. 68; the multiple-award-winning "Beauty And The Beast" soundtrack, which rises to No. 68 from No. 91; Céline Dion, whose eponymous record jumps to No. 80 from No. 100; Vanessa Williams, whose "Comfort Zone" goes to

No. 105 from No. 160; the Red Hot Chili Peppers, whose "Blood Sugar Sex Magik" album rises to No. 115 from No. 129; and Tony Bennett, who jumps all the way to No. 137 from No. 190. Grammy winner Mary-Chapin Carpenter's "Come On Come On" holds at No. 44.

Michael Jackson's "Dangerous" album is one of the few Grammy-related releases that drops this week. However, Jackson's dip—from No. 10 to No. 12—should be viewed in the context of an unusually crowded field near the top, with three records debuting in the top 10. Also, "Dangerous" has made a dramatic comeback thanks to the artist's appearance on the Super Bowl halftime show and a high-profile interview with talk-show personality Oprah Winfrey.

Aside from Jackson, other artists who did not get a chart boost from the awards show include Travis Tritt and Marty Stuart, who performed their award-winning duet "The Whiskey Ain't Workin'" on the show, and Billy Ray Cyrus, who also performed but went home empty-handed. None of those artists' latest albums gained on The Billboard 200, though Tritt's earlier "It's All About To Change"

rises several points.

Natalie Cole, last year's seven-Grammy winner, did not benefit from her performance with Bennett on this year's telecast. Her award-winning "Unforgettable" album drops to No. 170 from No. 167 on The Billboard 200.

Some retailers lament the fact that the Grammy telecast emphasizes rock, pop, country, rap, and other popular genres at the exclusion of such categories as classical and folk.

"Unfortunately, so many of the so-called 'secondary' awards are given out before the show, like the folk and classical categories," says Larry Cohen, music buyer for the Borders Books chain, based in Ann Arbor, Mich. "Those had less impact than we would have liked."

However, Cohen notes the Grammys boost not only sales of records by artists appearing on the show, but also related merchandise such as books and videos. Clapton's companion "Unplugged" video, for example, experienced a sales gain at Borders, as did books related to the Grammys, says Cohen.

Reprise Tops Grammy Tally And Warner Takes Close 2nd

LOS ANGELES—They're all smiles in Burbank, Calif.: A Billboard tally of 1993 Grammy winners finds Reprise and Warner Bros. taking the No. 1 and No. 2 slots among trophy winners.

On the night of Feb. 24, Reprise led the Grammy field with 10 awards (six of them brought home by Eric Clapton's "Unplugged" victory), while Warner Bros. artists collected six statuettes.

Epic had five honorees; RCA followed with four.

Six labels carried home three awards from the Shrine Auditorium ceremony: Sony Classical, Island, Verve, Columbia, Elektra, and Walt Disney.

Seven companies received two Grammy nods: MCA, Motown, Gefen, Chrysalis, Word, London, and Deutsche Grammophon.

Twenty other labels received a single Grammy apiece: Varese Sarabande, Interscope, Blue Note, Rounder, Dayspring, Sparrow, Fixit, Capitol-EMI-Latin, World Renowned Sounds, Telarc, Random House AudioBooks, Musicmasters, Arista, Concord Jazz, Virgin, Rhino, Mosaic, Decca, Koch International, and Def American.

Billboard's tally does not include the awards for producer of the year or classical producer of the year, since these awards are not bestowed for specific album releases.

FOR THE RECORD

Contrary to a statement in the Feb. 13 issue, the Imago Recording Co. is not wholly owned by BMG. The label is a joint venture with the music group.

NEW RELEASE PLANS TAKE ROAD LESS TRAVELED

(Continued from page 5)

in-store tour, Target will continue with promotional posters for Lawrence through the summer.

In addition, the video for "Nothin' My Love Can't Fix" made its national debut on "Blossom" Feb. 15. Prior to the clip's debut, it was promoted with ads on MTV and NBC.

MCA also did an extensive prerelease mailing of cassette samplers to the star's fan club, set up 3,500 lifesize standups for record stores, and put out standard merchandising, such as hats and posters.

"He already has a huge following," says Miller. "We felt it was important to be aggressive out of the box to let fans know he has another career and a new album."

According to Miller, the album, which was released Feb. 2, has sold 180,000 units and the single, released Feb. 15, has sold more than

200,000 and is "growing by the hour."

"We've started at Target, at the racks first, then we'll go back around to music retailers as the single kicks in," adds Miller.

Meanwhile, RCA Records and Target completed a very successful Valentine's Day promotion for Michael W. Smith's release, "Change Your World," which involved a two-week campaign of print, radio, and TV ads featuring Smith. The promotion involved Hershey's Hugs & Kisses, a group that donates stuffed animals to ambulance companies for children in trauma, for which Smith was named 1993 honorary spokesperson. Customers buying a CD or cassette of "Change Your World" at Target receive a free cassette single of the "Hugs & Kisses" theme song, performed by

Smith. The chain ran a similar promotion with Amy Grant last year, attaching a cassette single to her full line of product.

In addition, Target is supporting Smith's tour, which runs from Jan. 28 through May, by placing ads in magazines and in-store signage.

"[The promotion] definitely had a positive effect with ticket sales, too," says RCA director of product development/mainstream Derek Graham. "We sold out in six major cities before the tour hit."

While it's too soon to see results on Lawrence's campaign, Smith's "Change Your World" leapt from No. 197 to No. 86 on The Billboard 200 in the Feb. 27 issue, with a sales boost of 176%—the largest percentage increase that week. This week the album is at No. 177 on The Billboard 200. Additionally, "Somebody

To Love" is No. 17 with a bullet on the Hot AC chart.

Target is "more of a family-oriented store than record stores and they serve a big portion of middle America," says Graham.

As an alternate route of distribution, self-titled debuts from LitL Willie and Half Way Home are being sold primarily through an 800 number. Crybaby and DGC are running print ads with their respective toll-free numbers in publications that feature the bands.

In addition to its 800 number, LitL Willie's release was sold on its tour with Lynyrd Skynyrd, which ran Feb. 17-28, and will be sold at club dates this summer.

Artist manager Doc McGhee is also planning a three-hour video show on the Home Shopping Network that will feature LitL Willie, other Crybaby acts, and artists from other labels. It will include videos, the 800 number, a well-known host, tour and fan club information, and an opportunity for fans to call in and talk to the artists.

"It's an alternative route to go," says McGhee, who is looking for major-label support to sponsor the show. "The theory is that the passive mass of people do not go to record stores because they go into a store and ask for Amy Grant and a guy with a bolt in his cheek says, 'Who?'"

McGhee has previously used the Home Shopping Network to promote albums by Barry Manilow, Englebert Humperdinck, and Hank

Williams Jr.

"We believe we can sell new releases [through] telemarketing and drive them back to retail by giving coupons for any artist on the label," adds McGhee. "We'll also try to get items, [for example] a limited-edition Michael Jackson pop-up of 'Dangerous,' that are specially done for the Home Shopping Network, so we don't affect retail. It will drive retail."

DGC is taking a grass-roots approach with Half Way Home's self-titled major-label debut. The band has toured constantly for the past several years, building up a mailing list of approximately 6,000 fans. Those fans will be sent a newsletter that will offer the album for sale through the toll-free number, according to Geffen national alternative sales manager Ray Farrell.

The album is also being sold through New York-based J&R Music World's toll-free number, as advertised in the classified section of the March issue of Rolling Stone, which features an article on the band. The plan is to run similar ads in magazines, such as Relix Magazine, later this spring.

"We really want to take advantage of that direct line to the consumer," says Farrell. "We want to reach an audience that's a little more open-minded, since we're not going for AOR or alternative radio. The main target is the college crowd."

Farrell says the album has shipped about 20,000 units since January.

'SISTERS' RAISE THEIR VOICES WITH HIT IMPACT

(Continued from page 5)

No. 26 with a bullet on the Hot 100 and, according to SoundScan data, SWV's single is receiving about 1,200 spins weekly, with sales nearing 400,000 units.

This trio of young women from New York is capturing attention despite the proliferation of female vocal groups that have sprung up in the wake of En Vogue's success. What distinguishes SWV is street-level imaging and aggressive, swing-style harmonies, which place them in the burgeoning "ghetto soul" category.

"Our sound is versatile, with R&B and street beats. Our vocal harmonies make us stand out. We're like a female version of Guy," says SWV's Taj, referring to the male trio that epitomized new-jack-swing vocal style when it debuted in 1987.

RCA Records, which has been taking steps to actively turn around its fortunes within the R&B market (Billboard, Feb. 13), is clearly encouraged by the strong showing of its first urban hit in years. The easy, yearning swing of "I'm So Into You," from SWV's debut album, "It's About Time," this week reaches the lofty position of No. 3 with a bullet on the Hot R&B Singles chart.

"I'm So Into You" bests the pop position of SWV's first single, the upbeat "Right Here," which peaked at No. 92 on the Hot 100 and rose into the top 20 on the R&B singles chart last November.

"Obviously, to us, SWV is the be-

ginning of what we feel is our new presentation of music," says Skip Miller, senior VP of black music for RCA, referring to the revamped black music staff at the label. "This is indicative of the music we want to make. We're in the building stage of making music and SWV is our flagship."

The trio of Cheryl "Coko" Gamble, Leanne "Lelee" Lyons, and Tamara "Taj" Johnson was signed to the label by Kenny Ortiz, now VP of A&R for RCA after the group's manager, Maureen Singleton, approached the label with a demo tape featuring songs written and produced by Donald Dee Bowden. Ortiz matched up his new signees with writer/producer Brian Alexander Morgan, who had been submitting tunes to RCA. The resultant sound was "a female equivalent to Guy or Jodeci," says Ortiz. Morgan has provided the soundscape for both "Right Here" and "I'm So Into You," as well as five other tracks on SWV's album. Producers Genard Parker, Michael Brown, Sahpreem King, and Bowden also contributed tracks.

NONBUBBLEGUM SOUND

"They have to be the first female group out there that has a real soulful, nonbubblegum sound," says Ortiz. "They are influenced by the Gap Band, Guy, and that comes through. And they have a real New York vibe to them in the way they act and look."

In addition to colorful videos directed by Lionel C. Martin of Classic Concepts, marketing and promotion efforts for the group have focused on a visibility blitz. According to RCA's Michelle Taylor, director of artist development, SWV has made numerous local appearances at college nights and radio promotion events across the country, where RCA has given away singles and posters and shown the videos for both singles. The group has appeared live on MTV's "Fade To Black," on "Showtime At The Apollo," and BET's "Video Soul" video countdown and "Video LP" shows.

BOBBY BROWN DATES

When TLC had to bow out of the massive Bobby Brown tour, Sisters With Voices were invited to perform on three dates in St. Louis, Little Rock, Ark., and Oklahoma City. SWV is also scheduled to appear March 16 on an omnibus lineup with headliner Naughty By Nature at Radio City Music Hall in New York.

RCA's Miller says throughout the label's activities, the meaning of the group's name was stressed.

"We went out there as SWV and reinforced that that meant Sisters With Voices," he says. "We made sure that we got back-announcing [on radio] and that people understood their logo... We basically let the record speak for itself and then sent them into the marketplace. Their ability to sing without microphones made things very clear."

In addition, SWV just clinched a deal to appear in an ad for the popular Cross Colors clothing line, which Miller notes should boost visibility among the clothing-conscious young-adult consumer demos.

The album "It's About Time," released Oct. 29, features a broad yet seamless array of styles, including hip-hop and traditional R&B influences. The trio is just as comfortable addressing heady romance, as on the ballad "Weak," demanding physical favors as in "Downtown," or kicking it street style as on the rambunctious, sexy rap "Blak Pudd'n."

That's all part of SWV's appeal and longevity, says Ortiz. "I think this separates the women from the girls—that they were bold enough to do a song like 'Downtown' and 'Blak Pudd'n.' They have a very '90s approach."

Choices for the third single are being discussed.

HANDLEMAN RECOUPS LOST INCOME

(Continued from page 10)

sell-through releases. Sales of the latter are expected to prompt the purchase of lesser movies. "They'd like two cassettes per transaction," an analyst notes.

But Hollywood needs convincing, Kircos acknowledges, and to the extent they hold back support of catalog, Handleman's recovery will be slowed. "We're pushing manufacturers into helping us expand catalog sales," he says. Studios "can't focus on the new releases to the detriment" of older titles priced to sell. Kircos adds, "Some have been more supportive than others," but he remains optimistic that catalog "absolutely" will help Handleman boost revenues.

While a shift by other studios to direct sales could retard Handleman's progress, there are no signs anyone's headed in that direction. It may happen later rather than sooner, says a veteran home video consultant. "I've been encouraging clients for years to go direct. Middlemen don't do enough to justify getting 13% margins," he says. "But it's a lot slower than I thought. It's a nitty-gritty business, and the studios like to deal with broader concepts."

Keith Benjamin, who is moving from brokerage house Ladenburg Thalmann & Co. in New York to Robertson Stephens in San Francisco, expects the studios to crank up direct deliveries "for the hottest titles," saving catalog for distribution. Although Benjamin agrees Handleman is "doing a pretty good job in terms of expanding the K mart stores," he adds, "I don't know if that's going to be enough." He considers Handleman's third-quarter results "mediocre."

Handleman and wholesalers in general could have another, more dis-

tant concern—electronic data interchange, which has computers exchanging orders, invoices, and payments electronically. Wal-Mart reportedly will only deal with vendors who have EDI capabilities, one reason it has begun buying children's video titles direct instead of going through subsidiary Western Merchandisers, trade sources report.

Some studios are experimenting with EDI, using duplicators to test transmission of orders and fulfillment, but "won't go this route until they're pressured," Benjamin notes.

UNI HAS PRESIDENT

(Continued from page 16)

secutive record-breaking sales years. According to Uni, its sales have increased from \$165 million in 1983 to more than \$1 billion in 1993.

Burns is a 20-year veteran of the MCA family. He began his career with MCA in 1973 at a sales representative in St. Louis. After he was upped to sales manager, then regional director, he was relocated to Universal City and promoted to director of national sales.

In 1980, he was named VP of branch distribution. Three years later, he earned senior VP stripes and assumed responsibility for all the of the company's audio distribution. In 1985, he took on the additional responsibility of Uni's video distribution. Two years later, he was named executive VP.

In 1990, MCA Distributing Corp. was renamed Uni. The company's only previous president was Al Bergamo, who held the post for a five-year period in the late '70s and early '80s.

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BUCKINGHAM'S OUT OF THE CRADLE AGAIN

(Continued from page 16)

wide favor in critical circles—it came in 10th in BAM's poll of national critics and 33rd in the Village Voice's Pazz & Jop Poll—the eccentric pop album stalled commercially following its release last June.

It spent only nine weeks on The Billboard 200, peaking at No. 128 in August. The first two singles, "Countdown" and "Soul Drifter," failed to hit the Hot 100 Singles chart; the track "Wrong" logged seven weeks on the Album Rock Tracks chart, peaking at No. 23.

Buckingham had enjoyed some solo success in the early '80s, when he was still a member of Fleetwood Mac. His 1981 Asylum album "Law And Order" hit No. 32 and spawned a top 10 single, "Trouble"; that album's 1984 successor, "Go Insane," on Elektra, rose to No. 45.

But Buckingham admits that his past association with Fleetwood Mac may not have done any good for his own distinctly different brand of music: "On the one hand, the name is gonna get your foot in the door, but maybe it's the wrong foot."

Buckingham says that the promotion of "Out Of The Cradle" focused

on "normal publicity stuff . . . and then we ended up going out for like five or six weeks and doing what I call radio ass-kissing."

Buckingham didn't begin to audition band members until late last summer. He says, "I didn't really expect that the thing would take as long to put together as it did. There was sort of a lag time, which obviously didn't work to our advantage, but I guess better late than never."

The 11-piece touring unit, including Buckingham, which features five guitarists and six singing voices, was designed to parallel the detailed, heavily overdubbed sound of Buckingham's albums that the studio-obsessive musician has essentially recorded by himself.

He says, "[Rather than] having to paraphrase that [sound] down to the point where that had very little relation to what the recorded idea was, I wanted to get into a position where you had the flexibility to get into at least some level of nuance [on stage] . . . It's a level of orchestration that was never possible in Fleetwood Mac."

Waronker says, "He's actually got

a guitar orchestra up there, which is something he's talked about for as long as I've known him—maybe not completely seriously, because I'm not sure he felt he could do that."

He adds, "The idea of taking his guitar parts and orchestrating them, giving each guitar player a part, really makes it special, and it gives you a little bit more insight into the record, too."

Buckingham is sticking to clubs and theaters during the first leg of his tour because "we need to reintroduce ourselves out there. I'm a little disenchanted with the larger places. I'm kind of interested in getting close, making as much contact as possible."

He says that later dates on the tour will be booked into "slightly larger places."

Even if the tour fails to fire sales for "Out Of The Cradle," Buckingham says his experience with his big band may bring about a change in his record-making style.

GTS Links With Video Treasures

Distrib Pact To Bolster Tesh Label's Reach

BY DON JEFFREY

NEW YORK—GTS Records, the small independent label launched last year by TV personality/new-age instrumentalist John Tesh, entered a distribution deal with budget video supplier Video Treasures.

Video Treasures is wholly owned by Handleman Co., the major rack-jobber that wholesales video and music to such mass merchants as K mart, Wal-Mart, and Sears.

According to Ken Antonelli, president of GTS, the arrangement allows the Los Angeles-based label to reach consumers to whom independent record distributors lack access.

Antonelli declines to discuss specifics of the deal.

The venture opens new possibilities for Video Treasures, which primarily distributes action-adventure movies and special interest video product to the sell-through market.

Sandra Weisenauer, VP marketing, Video Treasures, says the firm's sales are estimated at about \$60 million a year. But its library includes the 1,500-title Media Home Entertainment catalog, the rights to which will expire in three years.

Video Treasures also operates a catalog music label, Audio Treasures, which Weisenauer categorizes as a small operation, confined to the infrequent release of compilations of holiday songs. There are no plans to expand its scope.

But GTS is looking beyond being a one-artist label. This summer, it will release an album by Charlie Bisharat, a member of Tesh's band; Tesh's next album, "Monterey Nights," is due April 13. Tesh co-hosts the syndicated TV show "Entertainment Tonight."

Antonelli says GTS records will continue to go out through independent distributors as well as through the Handleman system.

BETWEEN THE BULLETS



by Geoff Mayfield

AND THE WINNER IS: After hearing all the truly humble acceptance speeches Eric Clapton delivered at the Grammys, you can picture him in a record store, watching customers bring his "Unplugged" to the counter, and remarking, "Thank you, but I really thought you should buy the one by Vanessa Williams or k.d. lang." But, while lang, Williams, and others see Grammy-induced bounces, E.C. stands far ahead of the pack, proving to be as big a winner at the cash register as he was in the Grammy balloting.

BORROWING A PAGE from Bonnie Raitt's 1990 Grammy sweep, Clapton's sales practically triple over those he saw in the prior week; thus, he jumps from No. 5 to the top of The Billboard 200, ending the impressive 13-week run staged by "The Bodyguard." Last week, Clapton trailed the soundtrack by more than a 2-to-1 margin. Even if sales on "The Bodyguard" had not declined, Clapton's charge would have still put him on top . . . Exposure from the Grammys' Feb. 24 CBS telecast—which ranked third in the television rankings with a 20 rating and a 31 share—account for many of the bullets that you'll see on The Billboard 200. Most conspicuous is k.d. lang, who parlays her awards and performance into a 56-18 jump. Her sales more than double. Vanessa Williams' performance of "Save The Best For Last" rekindles her album; it jumps 160-105 on a 46% gain. Arrested Development (No. 9), which was already on the rise, rides Grammys' coattails for its first top-10 slot on a 31% gain.

MORE: Others who appear to benefit from Grammy exposure include Jon Secada (18-16 on a 29% gain), En Vogue (30-26), Boyz II Men (35-32), Peter Gabriel (54-51), U2 (68-59), "Beauty And The Beast" (91-68 on a 25% gain), Céline Dion (100-80 on a 15% increase), and Red Hot Chili Peppers (129-115). Tony Bennett, who boasted backstage about his showing on "the Billboard chart" after winning a Grammy and turning a duet with Natalie Cole, sees a 41% gain (190-137). Nashville winners Mary-Chapin Carpenter (No. 44), Vince Gill (No. 47), and Travis Tritt (No. 171) each bullet . . . Michael Jackson (No. 12), who elected to not perform, and Billy Ray Cyrus (No. 6), who did, each fare better than their chart numbers would indicate. Although each slide back two places, their sales are almost even with last week's totals. They were pushed back by high debuts.

STRANGE BREW: Although volume of sales on The Billboard 200 stand 5% ahead of the previous week, the unit counts for a majority of titles are less than they were last week. How can that be? Well, Clapton's gain alone accounts for more than half of the chart's rise. The chart shows a gain of more than 204,000 units, and Clapton's increase accounts for almost 140,000 of those units . . . Three top-10 debuts also pump up the volume, with stellar indie rappers Naughty By Nature snaring the highest, at No. 3.

DOUBLE UP: Van Halen's bow, at No. 5, is impressive because a) live sets don't necessarily sell well, and b) the cassette and CD both carry list prices higher than \$20. This is the highest debut by a multidisc album—and the highest debut by a live one—since the Bruce Springsteen box opened at No. 1 in the Nov. 29, 1986, Billboard. Did the Crystal Pepsi spots help?

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

NARM'ERS GET MORE ON MD, DCC

The MD and DCC camps will be waving their respective flags for NARM-goers, with new products and product news being unveiled. In one corner, Sony is debuting its first MD tabletop tuner player/recorder, the ZS-M1, which incorporates an AM/FM stereo tuner and will be available in the summer at \$899.95 list. In the other corner, digital compact cassette will come out swinging with an exhibition of the first U.S. DCC car stereo installation. On the software front, Telarc president Robert Woods tells Bulletin his label will announce at NARM that it will support the MD format with "a group" of MD releases by year's end.

A&A DECLARED BANKRUPT AGAIN

A&A Music and Entertainment, one of Canada's largest music retailers, has been declared bankrupt for the second time in two years. Accounting firm Coopers & Lybrand, appointed receiver and trustee in bankruptcy, has shuttered 28 of the chain's 110 stores nationally. In February 1991, A&A, then with 269 outlets and operated by Sound Insight Ltd., brought a crushing blow to Canada's music trade when it folded, leaving product suppliers collectively owed \$18 million. Lincoln Capital Corp. acquired 70% of the assets of A&A in March 1991, reducing that amount to 36% in July 1992.

PRIORITY TO OPEN NYC OFFICE

West Coast indie Priority Records is about to open a branch office in New York. Label founder and president Bryan Turner was in Manhattan recently scouting for space, and has narrowed his search down to three locations. Scheduled to open in June, Priority's East Coast satellite operation will have a staff of four: two A&R directors (for rap and reggae), a promotion rep, and a general office assistant. Already named is Murray Elias as director of East Coast A&R, reggae. He performed in a similar capacity with the Sleeping Bag and Profile labels.

THE HITTING COACH

"It's like hiring Joe DiMaggio as a hitting coach; [Fred DiSipio] doesn't do promotion for us, he teaches our staff promotion strategy," Charles Koppelman, who takes over as chairman/CEO of all Capitol and EMI labels in America April 1, tells Bulletin. Koppelman responds to a March 4 story in the Los Angeles Times that revealed the controversial indie promoter had been hired by Koppelman as a consultant in 1991. DiSipio was linked to organized crime in an NBC News broadcast in 1986. He was never charged.

'STIFFED' BOOK SHIPS

Publisher HarperCollins is releasing William Knodelseder's book "Stiffed" with what it calls "minor changes." The publisher had re-

viewed the contents of the book after charges of defamation were made by an attorney for Giant Records chairman and former MCA Music Entertainment Group chairman Irving Azoff (Billboard, Feb. 20). HarperCollins says it is "fully confident that 'Stiffed' will withstand any legal objections Mr. Azoff may care to make." The book shipped to dealers March 4.

LANDIS LEAVES BNA POST

Richard Landis has left his post as VP of A&R at BNA Entertainment but will continue to produce Lorrie Morgan and other acts for the label on an indie basis. He will also serve as a BNA consultant.

NOW HEAR THIS

The next time you watch Eric Clapton's "Unplugged" live clip of "Tears In Heaven" on MTV or VH1, be advised that—contrary to almost universal belief—the live rendition is *not* the one that earned the Grammy for record of the year. Rather, it's the acoustic studio version available only on the "Rush" soundtrack or the single release that won. Meanwhile, the incarnation of "Tears" from the "Unplugged" album is part of the performance transcription that got the Grammy for album of the year. "Tears," of course, also captured song of the year, but that's a writing award, not a recording/performance prize. Is that clear?

Clapton Coup; Lang Lunge; Boy Back

ERIC CLAPTON'S Grammy sweep catapults "Unplugged" to No. 1 on The Billboard 200. The album debuted at No. 4 last Sept. 12 and peaked at No. 2 two weeks later. It has remained in the top six ever since. "Unplugged" is Clapton's highest-charting album since "461 Ocean Boulevard" spent four weeks at the top in August 1974. That's a gap of 18 years and seven months between No. 1 albums. Rob Durkee of "American Top 40" believes the only artist with a longer gap between No. 1 albums is, ironically, Clapton's Blind Faith band mate Steve Winwood. There were 18 years and 11 months between the "Blind Faith" album going to No. 1 in September 1969 and "Roll With It" reaching the top in August 1988.

Clapton isn't the only Grammy winner moving up The Billboard 200. k.d. lang makes a major move from No. 56 to No. 18 with "Ingenué." The album's previous peak position was No. 44.

Three albums debut in the top 10, led by Naughty By Nature's impressive entry at No. 3 with "19 Naughty III." Its first album peaked at No. 16 in 1991. Van Halen's double-live "Right Here, Right Now" album is new at No. 5 and Duran Duran already has the second-highest-charting album of its career with its second eponymously titled effort. "Duran Duran" enters at No. 7; its only album to peak higher was "Arena," which hit No. 4 in January 1985.

If you want to see what must be the biggest-ever leap to No. 1, take a look at the Top R&B Albums chart, where Naughty By Nature take a 68-point jump right to the top of the chart.

THE BOY IS BACK IN TOWN: Ten years ago this

month, Culture Club peaked at No. 2 with its first hit, "Do You Really Want To Hurt Me." Lead singer Boy George has experienced life's ups and downs since then, but this will have to go down as one of his best weeks in recent times: he has the Hot Shot Debut with the title song from the multi-Oscar-nominated film "The Crying Game." George has only had one solo hit in the U.S.: "Live My Life" from the motion picture "Hiding Out" peaked at No. 40 in February 1988.

This is the second time "The Crying Game" has charted on the Hot 100. The original version by Dave Berry, a No. 5 hit in the U.K. in the summer of '64, never made it to these shores. But Brenda Lee took the song to No. 87 in January 1965.

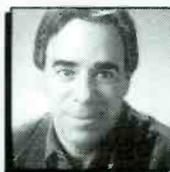
HE CAN WIN: "Heal The World" by Michael Jackson moves up six places to No. 28 this week. All of Jackson's recent media appearances have helped pre-

vent this single from being the first of his regular releases to miss the top 30 since his first Epic 45 in February 1979. "You Can't Win (Part 1)" from "The Wiz" peaked at No. 81.

TRIPLECAST: Whitney Houston has three songs in the top 15. "I Have Nothing" races to No. 11, "I Will Always Love You" falls to No. 7, and "I'm Every Woman" rebounds to No. 5. She could very well have three hits in the top 10 next week, becoming the first artist to do so since the Bee Gees in 1978.

THE END: The streak of No. 1 singles from motion pictures is over after 31 weeks. Snow is the first dancehall artist to top the Hot 100, and "Informer" is the first nonsoundtrack No. 1 since August 1992.

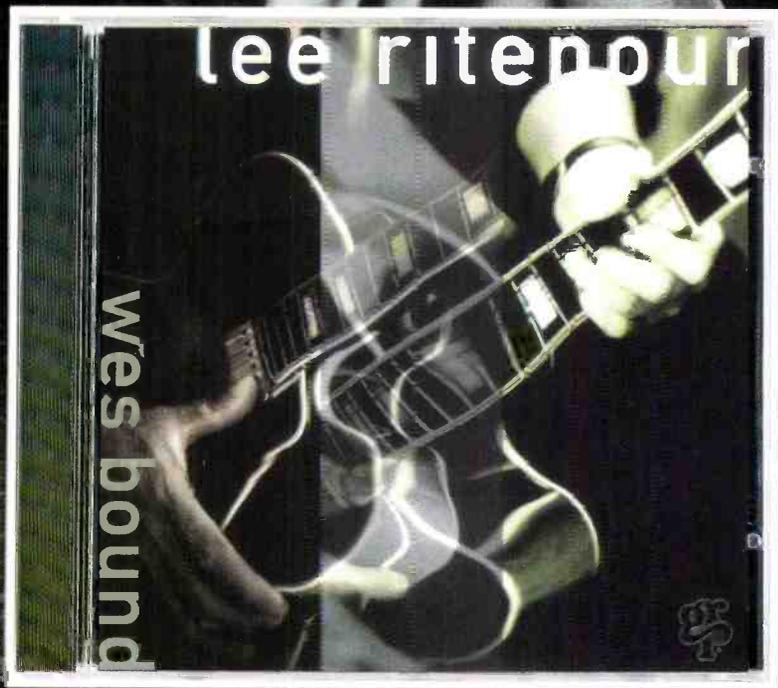
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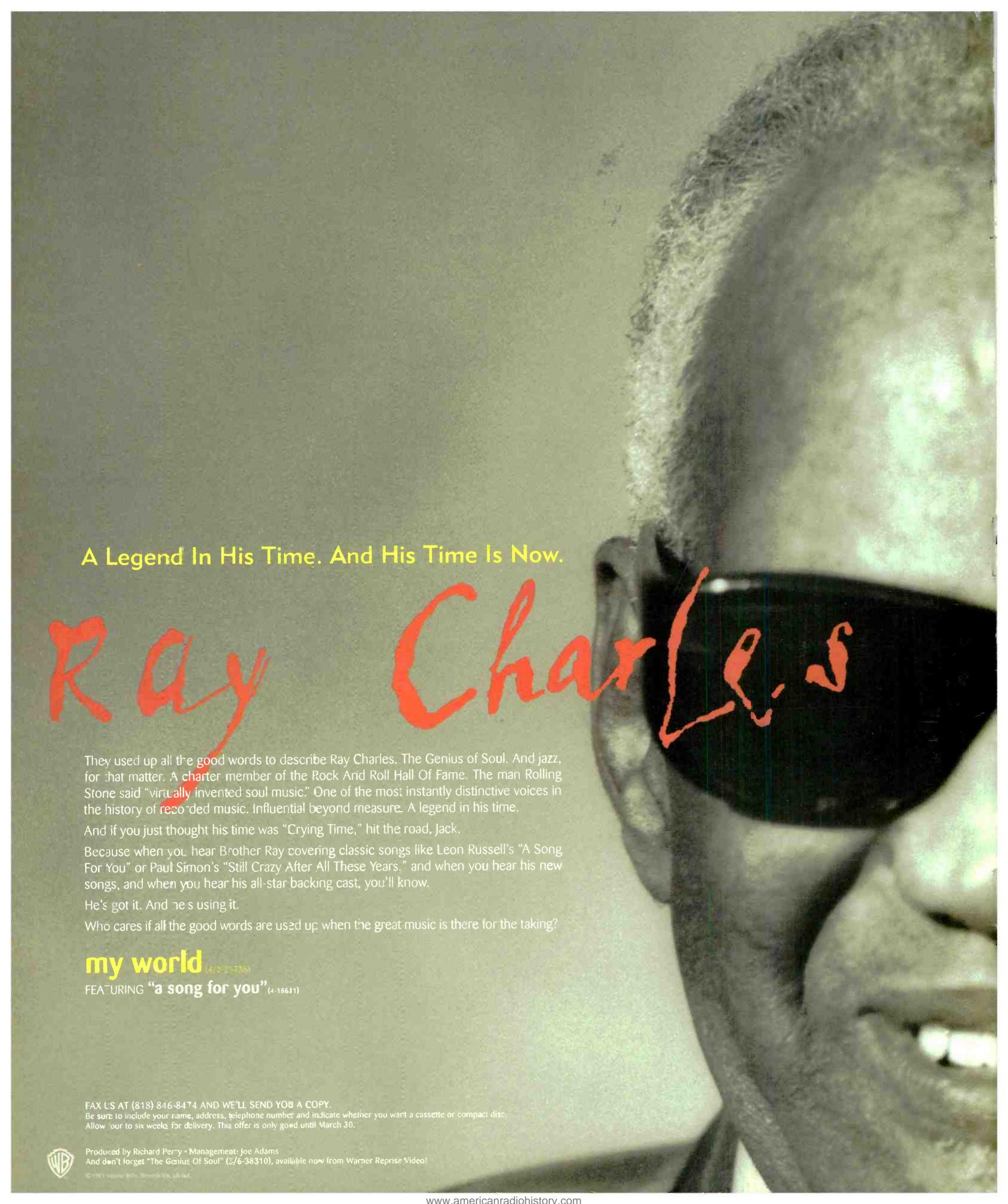


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