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IN THIS ISSUE

1992 Music Shipments Post 15% \$ Increase; Units Climb 11.8%

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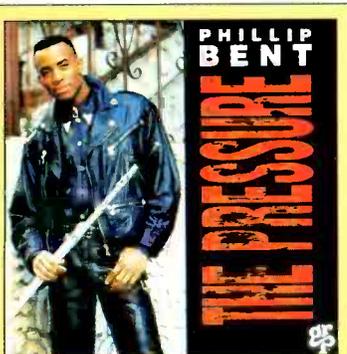
Prodigy Provides New Musical Avenue

PAGE 49

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 20, 1993

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Majors Lash Out At Used-CD Biz Distributors Talk Tough; Sanctions Threatened

BY ED CHRISTMAN

ORLANDO, Fla.—At least three of the major distributors, charging that the buying and selling of used CDs is jeopardizing the future health of the music industry, have declared war on retailers involved in that business.

The 35th annual National Assn. of Recording Merchandisers convention, held March 6-9 at Marriott's Orlando World Center, started off on an upbeat note when NARM announced it had chosen a standard electronic

article surveillance technology (see story, page 6). But hostilities were ignited when manufacturers threatened to impose sanctions on retailers buying and selling used CDs, includ-

For more NARM coverage see pages 6, 58, 84, and 85

ing cutting them off from direct buying.

Currently, three major chains are engaged in the used-CD business—

Torrance, Calif.-based Warehouse Entertainment, which is testing it in 28 of its 315 stores; Amarillo, Texas-based Western Merchandisers, which is known to be testing the business in at least two of its 102 outlets; and Milford, Mass.-based Strawberries, which carries used CDs in one of its 136 outlets. But a number of other chains are said to be considering testing the business, and some may already be doing so secretly.

When those chains started testing used CDs, the major distributors expressed dissatisfaction with the move, but they cited the "right of first sale" doctrine and said there was little they could do to stop it.

At NARM, however, Sony Music Distribution, WEA, and CEMA tried to put the genie back into the bottle with tough talk about what actions they might take against merchants carrying used CDs.

Paul Smith, president of Sony Mu-
(Continued on page 84)

Rock Radio Makes Time For Alice In Chains, Soul Asylum

BY ERIC BOEHLERT

NEW YORK—As album rock radio continues to embrace more types of artists once routinely shunned, Columbia acts Soul Asylum and Alice In

body To Shove" peaked inside the Billboard Album Rock Tracks top 10 and went to No. 1 on the Modern Rock
(Continued on page 95)



ALICE IN CHAINS



SOUL ASYLUM

Chains are among those enjoying newfound exposure, and the high-profile summer tours planned by the two will no doubt broaden their bases.

While both bands have distinct sounds and styles, rock programmers say the two acts deliver the hard-driving guitar rock that listeners want more of, even if it comes from little-known artists. In the past, nameless artists on heritage-heavy rock radio were often met with resistance by programmers and listeners.

In February, Soul Asylum's "Some-

A Bare-Bones Music Trade Feeling Its Way In Cuba

BY PHILIP SWEENEY

HAVANA—Two years into the "special period" occasioned by the collapse of Soviet bloc support, the Cuban economy is mutuating to survive, and the music industry is at the forefront of the change.

New, freer financial guidelines and operating procedures are discreetly emerging, although the process is ad hoc and experimental. Meanwhile, although no worldwide

sales figures were available on Cuban music, it appears to be more in favor internationally recently than it has been for two decades.

Within Cuba, the state of music is complicated by the gulf between visitors with dollars and peso-spending Cubans, for whom possession of dollars is punishable. In the international hotels, well-stocked buffets and Spanish wines are freely available for dollars, while
(Continued on page 40)



Grammy Win Propels Lang To Platinum Status

BY MELINDA NEWMAN

NEW YORK—Three years ago, k.d. lang won a Grammy for best country vocal performance, female, for her



LANG

album "Absolute Torch & Twang." At last month's Grammy ceremony, she collected the trophy for best pop vocal performance, female, for the top 40 hit "Constant Craving," and earned her first
(Continued on page 95)

Blockbuster Mulls Cable Venture With Partners

BY SETH GOLDSTEIN

NEW YORK—Blockbuster Entertainment, trying to make sure it has every possible access to the home, may spin a cable web with programming strands from two of its newest investments, Republic Pictures and Spelling Entertainment Group.

The retail chain bought a \$25 million stake in Republic Pictures in February (Billboard, Feb. 6); this
(Continued on page 96)

SPECIAL EXPANDED SECTION

Tex★Mex

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IN THE NEWS

Industry Mourns Loss Of Jazz Giant Eckstine

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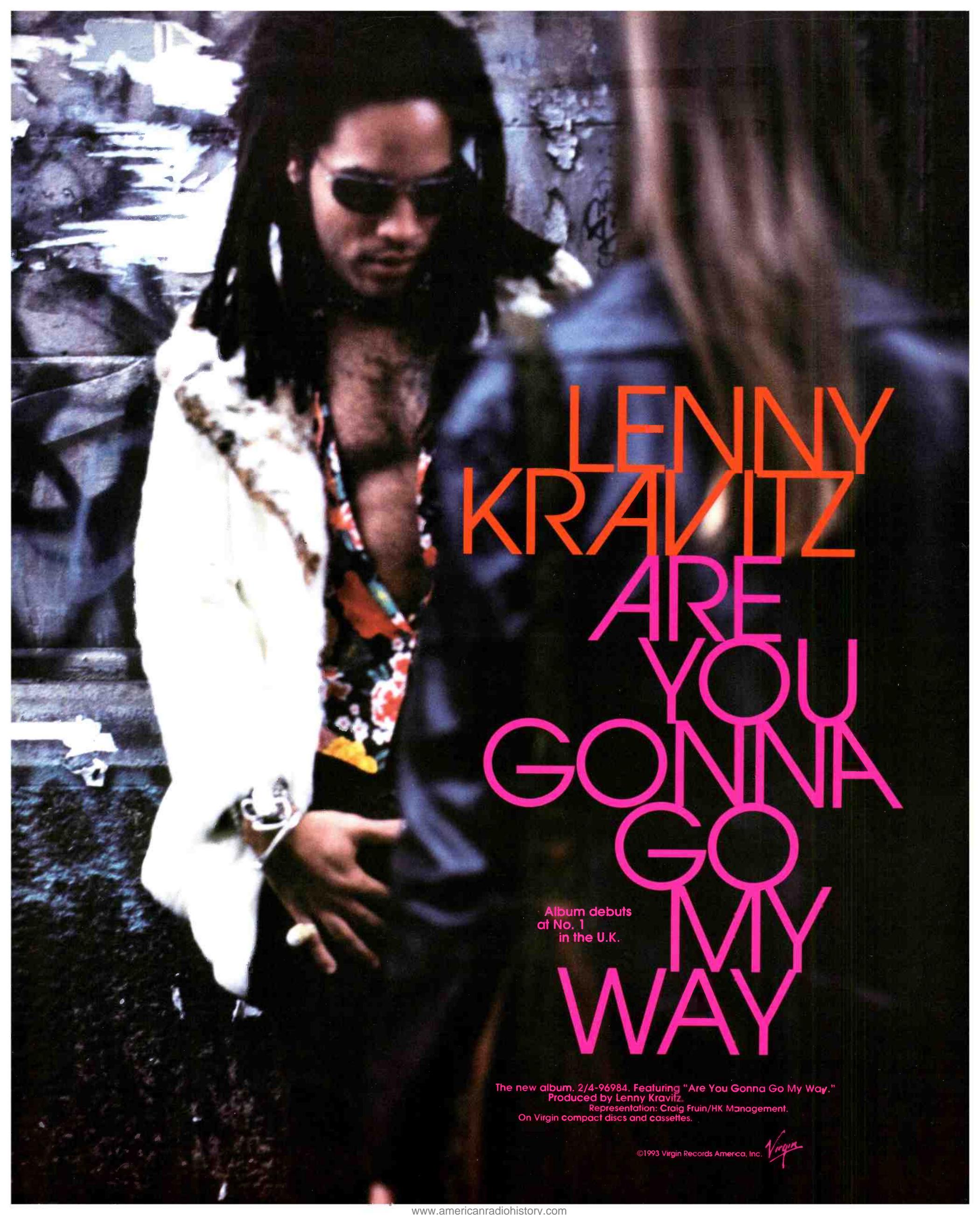
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A photograph of Lenny Kravitz with long dreadlocks, wearing sunglasses and a white fur-trimmed coat over a colorful patterned shirt. He is standing in an urban setting with graffiti on a wall behind him.

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AIMEE MANN: 'WHATEVER' MATTERS

To speak from the heart requires courage, but to sing from the heart can take something more valiant: a desire to share one's deepest vulnerabilities.

"Telling what you feel, trying to talk about what's important to you, does not make you weaker," says blonde, winsome Aimee Mann with a calm smile, by way of discussing "Whatever," her first solo album (on Imago/BMG, due May 11). "That's the big secret that nobody seems to get. I think the role of artists and songwriters is to say, 'Maybe you can't do this, but I'll do it for you.' In other words, I'll try to sing, out loud, the truth of what you and I both feel. I have nothing but disdain for people who spend a lot of energy trying to protect their emotions."

And Mann's many fans have nothing but respect for the singer/songwriter's forceful output since 1985, which appeared on three albums ("Voices Carry," "Welcome Home," "Everything's Different Now") by the Boston-based group "Til Tuesday, and is now displayed on her own free-standing debut. One of her staunch admirers is Elvis Costello (with whom she wrote the wistful "The Other End [Of The Telescope]" on "Everything's Different Now"), who has pronounced her among the foremost songsmiths in popular music today. She's also an intensely expressive vocalist, her tangy, insistent phrasing and the pressing tone of her lyric lines converting each silvery melody line from a covert notion into a kindred necessity.

And while Mann is still best known as the embodiment of "Voices Carry," the top-10 hit "Til Tuesday enjoyed in the spring of '85, her reputation in critical and cult circles rests on the unshakable spell of subsequent efforts like "Coming Up Close" and "Rip In Heaven," each a searching oath of romantic self-scrutiny that is unstinting in its seasoned frankness.

What protects Mann's music from the traps of pop self-pity or trifling bathos are its impertinent wit and coolly suggestive structure, the player and arranger taking over from the writer to insert devious and sly instrumental touches to sharpen her messages. A perfect example of this able balance occurs at regular intervals throughout the "Whatever" album, whose parallel themes are the rewarding difficulties of self-redemption (on first single "I Should've Known," "Put Me On Top," "Way Back When") and the surface temptations of self-defeat ("I've Had It," "Could've Been Anyone," "Jacob Marley's Chain.")

Theme-wise, are these tracks lovelorn exercises, poison-pen letters, rapt reaffirmations, or caustic manifestos? Stylistically, are they intricate pop ballads, wrenching rock confessions, sly folk-punk outbursts?

Turns out they're all of the above and more, performed with a Beatles-esque disregard for the improprieties of mixing irate power chords, folkish strumming, sighing French horns, and a snare drum that sounds like it's ringing from the recreation room of a mental ward. Her enticing singing winds its way through the flawless counterpoint like a cunning waif, whispering and prodding and rising in a trenchant warble that leaves no insight unspoken.

"Songwriting can take on any amount of separate lives according to the treatments you give it," says Mann, "but it should never be a dodge or a disguise for the central issue of telling the truth. Even pity and compassion and gratitude, although very noble impulses in themselves, can be very destructive in too

great amounts because they become narcissistic, a way to cover up inadequacies or fears."

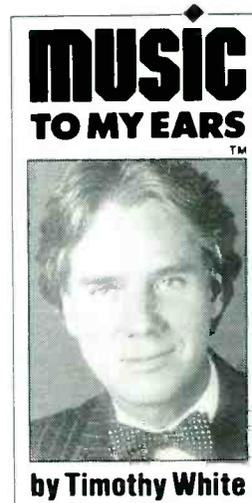
Professionally, the facts Mann chose not to avoid on "Whatever" were the personal regret and discouragement she felt after reaching a commercial and artistic impasse with former label Epic following the release in 1988 of "Everything's Different Now" (her then-finest and least-known album). After years in and out of lawyers' offices and showcase clubs—grappling with the possibility that her career was permanently crippled—she reached a diplomatic agreement and a new beginning. Deciding to strike out on her own, she found new manager Patrick Rains willing to put up the money for her to make "Whatever" entirely under her own flag—right down to its cover art—and then presented the finished product to Imago. While risky, it was a strategy that turned Mann from a virtual lost soul into one of the year's most dramatic new faces.

But it also parallels the struggles and sorrows of her own background, including the part about being "lost."

"My parents split up when I was about 3 years old," she explains. "And my mother and her new man, he concocted this plan to kidnap my brother and I and go off to Europe with his kids from a previous marriage. They couldn't get my brother, but I went with them. My father, an advertising executive, was searching for me with private detectives for a year! That's probably why I don't like to travel," she notes, laughing.

"I was returned to my father and the divorce was made final, but then I didn't see my mother again until 15 years later."

At this point, Mann was 18 and had decided to leave her home in Richmond, Va., to attend the Berklee School of Music in Boston. In between stints baking croissants at an Au Bon Pain shop in the Prudential Center and working at the counters of Strawberries and Newbury Comics record shops, she grew from a shy member of the Young Snakes to the leader of the successful



by Timothy White

if beleaguered "Til Tuesday.

In the intervening years, Aimee, now 32, has resumed contact with her mom ("She's very soft-spoken and intelligent, with a somewhat introverted, analytical thing I recognize in myself; she now works finding foster homes for disturbed children"), and taken control of her own destiny.

"The best thing that anyone can ever do—and that I certainly did—is make a choice not to be afraid anymore. I was a very fearful person, and leaving Richmond to go to the big city of Boston by myself for music school when I knew nothing but four Neil Young chords on an acoustic guitar—that completely changed my life.

"This is embarrassing to admit, but I find it useful in times of stress to imagine I'm talking to the most perfect, loving, understanding person I can envision, and say, 'Well, what should I do in this situation? I'm completely upset.' I then have that ideal person talk to me and say, 'It's not really this that you're upset about. It's because it reminds you of this other thing.'

"In short, I know the right thing to do, but I had to learn to give myself those answers. The realization that I could be so objective about myself is what's made me a good songwriter."

And it's what makes Aimee Mann's "Whatever" such a great achievement.

THIS WEEK IN BILLBOARD

MAKING FAMOUS MUSIC

As Famous Music moves into its 10th month under the leadership of Irwin Robinson, the publisher is making bold moves to expand operations, staff, and catalog, including the opening of a London office and alterations to its royalty system. Irv Lichtman reports. **Page 16**

DANCE MUSIC'S DAYS IN THE SUN

Conferees at the eighth annual Winter Music Conference in Miami held serious discussions on the future of dance music as it swims into the mainstream, and witnessed star turns by rising divas. For some, this year's meet reached new levels of productivity—others held record pools and the hotel pool in equally high regard. Larry Flick tells the story. **Page 30**

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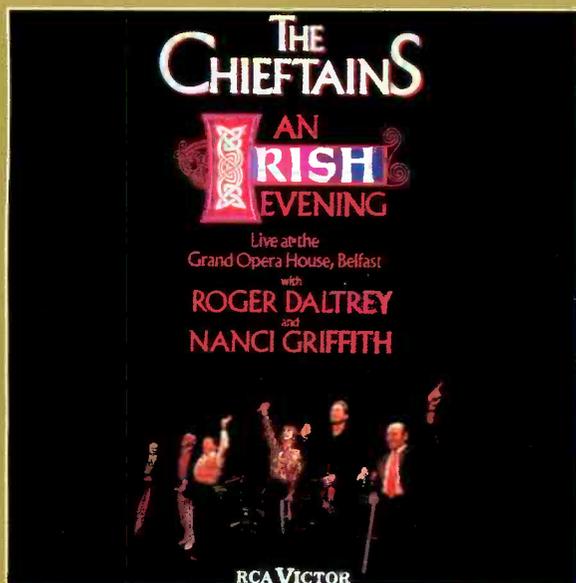
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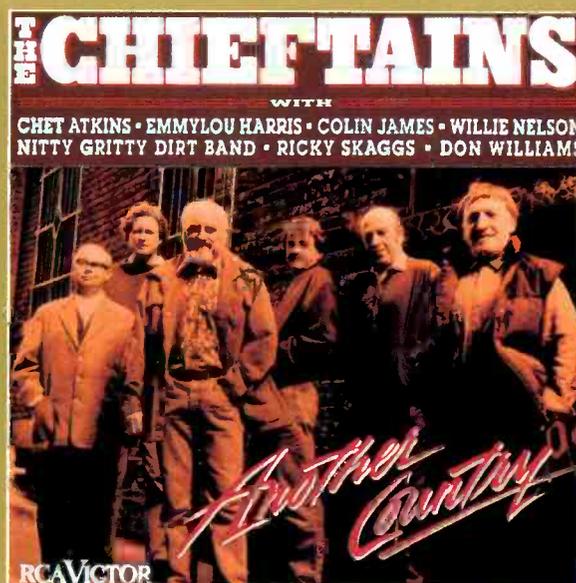
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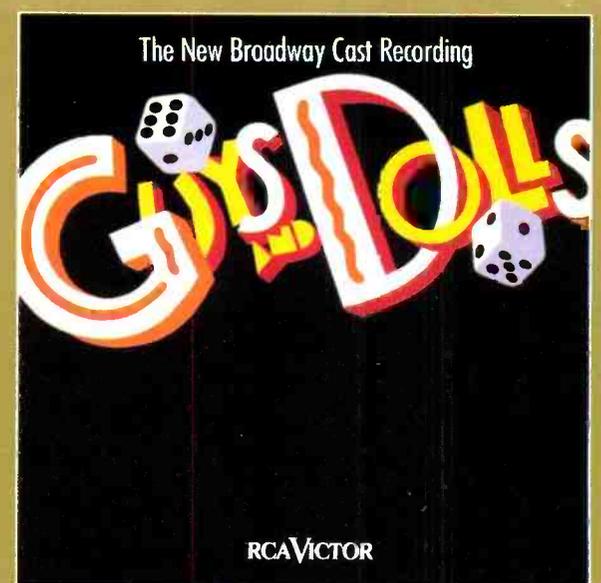
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Commentary

Minorities Need Greater Radio Voice

BY JOYCE KING

Four years ago, I used this forum to express concerns on racism and discrimination in radio (Billboard, June 3, 1989). Now, I'm back to share an update in this presidentially designated "year of the woman."

If our diverse, yet collective voices are to ever be heard full-strength, my 1989 charge and ultimate challenge to GMs and PDs must be loudly repeated for those who missed it the first time around: Hire qualified minorities, like myself, to work on-air positions in prime-time slots. No quotas. No federal headaches. Best talent for the position. Then, promote us. Allow us to represent your station. Promise and deliver appearance fees. And stand back, while we show you what we can do.

Several years of late- and mostly overnight shifts in white radio originally forced this ghetto stepdaughter to speak out about the obvious lack of opportunities for hard-working, creative, intelligent, and yes, great-sounding minorities. My own sound is now 14 years strong with a resumé that reads AC, CHR, urban, EZ, jazz, news/talk, and achy breaky country.

San Diego Union-Tribune radio critic Robert Hawkins once described my voice as one that offered no trace of ethnicity or geographical upbringing. In layman's terms, that easily translates into the mark of a polished professional. Unfortunately, this same set of provocative pipes God blessed me with has caused unbelievable prejudice and setbacks. My African features didn't help much either, but I still proudly refuse to alter my style or personality. And I know this happens to others in similar situations.

Out of fairness to those who truly deserve the credit, a lot of it has nothing to do with the capabilities or talent of minorities and women. All indications, I'm sad to report, continue to point to the "good ol' boy" network invisibly and firmly in place.

In 1990, research from around the nation featured embarrassing statistics that

showed only about 200 women working on-the-air, full- or part-time, in some capacity (news, traffic, sidekick). Yet, Arbitron tells advisers, year after year, major or medium market, that women comprise well more than half of the radio listening audience. And according to Billboard, African Americans listen to 50% more radio than whites. Half of all black adults say radio is their first source of news in the morning.



'Solo female [DJs] will still find middays the glass ceiling'

Joyce King is an afternoon news anchor at KVIL Dallas.

Such loyalty should be seriously considered in a ratings war designed to attract listeners of all ages, shapes, sizes, and colors. Instead, black people are barely represented on the air outside the urban arena.

Most minorities and women remain scattered, usually relegated to over- and late-night duty, and, more often than not, paid pennies on the dollar compared with white males in the business. The bulk of U.S. female listenership can't possibly be fully aware of the discrimination faced by the voices they may long to hear more of: voices that reflect a woman's perspective, the African-American edge, or just a different point of view.

Behind closed doors, male managers have called me an unappreciative bitch for inquiring about promotions. Some attempted to make me feel inferior. That tactic was usually abandoned quickly. Others took a more clever, sympathetic route with a twisted logic, saying they would promote me if they could, but consumers don't demand it. Consequently, at station after station, I was left to linger on graveyard shifts while less talented, less experienced

personnel zipped up the airwave ladder to more exposure, more money, extracurricular promotional activities, and lucrative contracts.

In 14 years, I've worked for one only female programmer, who wasted no time in promoting me to an early evening shift. None of those stations at which I've been employed that are run by white executives have opened the door to a black or brown PD or GM. In fact, a lot of times, my presence has been the only such presence in the station. It's lonely when the business you love still doesn't adequately or realistically reflect your world.

Now for some positive news. Research updates confirm the voices of more women and minorities are being included on-air now more than ever before. Major markets now almost always desire a female sidekick to help make morning shows a success. We can find jobs in traffic, vans and news.

However, solo female personalities (DJs) will still find middays the on-air glass ceiling. Midday male dominance continues into the '90s. A reporter called me a few months ago seeking my response to charges from some GMs that they found conclusive research that proved beyond a shadow of a doubt that women generally don't support women on the air. My only comment to that half-baked fabrication was "if there's an ounce of truth to it, then it's time to do some new research, take some new data."

The uphill struggle to excel and eventually retire as PDs and GMs has only begun. Like athletes, air personalities should equip themselves for life after-air.

Joyce King recently celebrated her first year of afternoon news at the Infinity-owned KVIL Dallas and has signed for another two years as anchor. In addition, she now writes, narrates, and produces interviews and documentaries and was awarded the state's KATIE award for best documentary for her piece "The Dream Is Still Alive."

LETTERS

THANKS FOR PUBLIC RADIO COVERAGE

The recognition given to public radio programming in Jim Bessman's piece (Billboard, Feb. 13) was most gratifying. It would serve the recording industry well to participate in public radio, something many listeners have been doing for years.

It might be said that here at WFUV we promote the artists, not a format. We take records beyond their "formats" to audiences for whom that term is meaningless. Our listeners regularly hear live music and unconventional interviews without the hype. They hear cuts other than the hit from an album. They hear a variety of recordings, not just recent releases. And finally, we back-announce. And front-announce. And oftentimes credit the songwriter, featured backup musicians, and the label. And should a listener miss any of that, they are welcome to call the station with their questions about the recordings.

John Hammond (Rykodisc) cites as a drawback that public radio can't accept advertising. However, public radio can afford a company with the opportunity for exclusive identification when they underwrite a program, advertise in program guides, take signage at station events, and provide promotional product for fund-raising drives, all of which reach a specific audience traditionally difficult to target. The business then becomes associated with a widely respected, credible public service.

(Bottom Line co-owner) Allan Pepper's praises are most appreciated. Please note that we often look to the Bottom Line for our education on what is cutting edge!

We look forward to more coverage about public radio and stronger relationships with the labels.

Julia Mucci
 Creative services director
 WFUV, Fordham Univ.
 Bronx, N.Y.

PROTESTING THE CD

I would like to make a formal protest of CDs and CD players being the only equipment in stores today. Totally usable turntables still exist in millions of homes and studios to date.

I see no reason why shelves in stores cannot be shared with [vinyl] records. The equipment we have is not broken down or outdated. The sound of our machines is excellent and I am upset by their removal from the stores. I can no longer browse for a decent album and, until I can, will refuse to purchase the music of today.

Warehouses must be stocked with totally good 33s. I am requesting they be put back on the shelves and production be continued. I'm sure there is a market for them and a profit can be made. Until that time I will not be buying and I am asking other owners to do the same.

Sindy Hawke
 El Toro, Calif.

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

NARM '93

COMPLETE COVERAGE OF THE RECORDING MERCHANDISERS CONVENTION

Goodbye Longbox; Hello Source Tags Labels Enthused By Security Decision

■ BY PAUL VERNA

ORLANDO, Fla.—Music retailers and manufacturers assembled here for the 35th annual convention of the National Assn. of Recording Merchandisers breathed a sigh of relief when the NARM board made its long-awaited recommendation of a technology that could be used to apply security tags to product at the point of manufacture.

After months of testing by an independent lab, NARM recommended to the manufacturers that they adopt acousto-magnetic technology for the source-tagging of most configurations: CD, laserdisc, MiniDisc, VHS tape, digital compact cassette, and certain types of audiotape packaged in a Norelco box (Billboard, Feb. 27).

The decision represents a major victory for Deerfield Beach, Fla.-based Sensormatic Electronics Corp., proprietor of the technology selected by NARM, and a crushing blow to the company's main rival, Checkpoint Systems Inc. of Thorofare, N.J.

Source-tagging is considered an essential protective measure against shoplifting, which is expected to increase when the music retail industry converts from the 6-by-12-inch longbox to the smaller jewel box beginning April 1.

Because a comprehensive source-tagging system—if it can be implemented at all—will take several months or even years to become effective, most U.S. retailers have de-

cidated to use plastic keeper boxes as an interim theft-deterrent (Billboard, Feb. 6). However, many dealers consider the frames expensive and unsightly and would rather be able to use bare jewel boxes.

NARM's announcement paves the way for the eventual elimination of keepers. Consequently, it was embraced by all six of the major music manufacturers and by an overwhelming majority of retailers.

Howard Appelbaum, executive VP at 37-store Kemp Mill Music in Beltsville, Md., said, "The recommendation is great. The sooner we get on with it, the better."

Sony Music Distribution president Paul Smith said, "We feel very good about this. It's been a long time coming. It's a process that started 10 years ago. Dealers certainly have a need for security, and this would also

(Continued on page 85)

Sony Upping 280 Titles To \$15.98 Price Point

ORLANDO, Fla.—One week after retailers expressed disappointment with WEA's move to raise 328 albums into its \$15.98 series, Sony Music Distribution elevated some 280 titles to that price point effective April 1.

Sony announced the shift to a higher price point for those albums at the annual convention of the National Assn. of Recording Merchandisers, held March 6-9 at the Marriott Orlando World Center. Paul Smith, president of Sony Music Distribution, said, "While we took a couple of hundred titles up, many of them are double albums. Also, we recently

took 40 or 50 titles down in price." He added Sony still has many titles in its \$13.98 series.

Unlike WEA, Sony did not announce a reduction in wholesale costs. WEA appeared to be passing through some of the savings it will realize when the longbox is eliminated April 1 to merchants, when it announced a 12-cent decrease to four price lines, and 19- and 21-cent decreases to two other price lines (Billboard, March 6).

WEA's rebate program to help offset retailers' costs in converting to jewel-box-only merchandise

(Continued on page 85)

Timmer Warns Against Format Battle Asks For Patience; Retailers Await MD, DCC Sales

■ BY DON JEFFREY

ORLANDO, Fla.—While Jan Timmer, president of Philips Electronics NV decried a "battle of the formats" mindset in the music business, retailers report that the simultaneous rollout of MiniDisc and digital compact cassette has yet to produce any fireworks.

Retailers at the National Assn. of Recording Merchandisers convention here said that consumer demand for MD and DCC titles has been light and that it will not pick up until more players are sold.

"We're supporting the manufacturers, but there are no sales yet," said an executive of Wherehouse Entertainment, the 315-store chain based in Torrance, Calif.

In his keynote speech at the annual NARM event, Timmer warned about the challenge of introducing hardware for the new music configurations without confusing consumers.

Last fall, Philips, Matsushita, and Tandy launched DCC, which plays back existing analog cassettes and plays and records digital compact cassettes. In December, Sony introduced MD, a portable machine that

can record and play back 74 minutes of audio on 2.5-inch discs.

"It is in everybody's interest—the retail trade, the music industry, and the hardware industry—for the two carriers to live side by side," said Timmer. "There will always be people who like tape. It is fatally wrong for us to prejudice the consumer and give him no tape. So positioning this difference of opinion as a battle between two companies, I take exception to."

The manufacturers of both types of hardware were conspicuous at the convention, providing demonstrations of the formats and staging contest giveaways of the players. In its booth on the NARM exhibit floor, Sony presented demonstration MD units from Denon, Sanyo, and Sharp. Sharp plans to introduce its two diminutive MD playback-only models in June and July at \$550 and \$600 suggested list price, respectively.

Booths featuring the Panasonic/Technics and Philips DCC units were also on the NARM floor as well as a booth sponsored by the DCC Group of America. The DCC Group booth displayed prototype car units being developed by Delco, GM, and Advent as well as the Philips aftermarket car

(Continued on page 85)

B'buster Franchisee Plans Music Web

This story was prepared by Earl Paige in Orlando and Seth Goldstein in New York.

ORLANDO, Fla.—Blockbuster Entertainment's largest franchisee, 200-store WJB Video in Spartanburg, S.C., is preparing to open its own chain of music stores.

WJB has scouted sites for free-standing locations that will be patterned after Blockbuster outlets,

according to trade sources, who expect the first to open next year. Video, limited to sell-through titles, likely will be included in the product mix.

"We haven't even decided on a name for them nor how many we will open at first," says Jimmy Logan, WJB director of research and development.

WJB's music retail plans remain

(Continued on page 85)

RIAA '92 Figures Show A Major Rebound For U.S. Music Business

■ BY CHRIS MORRIS

LOS ANGELES—Lifted by a surge in CDs and market improvements in every configuration except the moribund LP, the U.S. record industry rebounded last year from a significant 1991 decline in shipments and only a slight hike in dollar value. In 1992, the industry posted an 11.8% increase in units shipped and 15.2% jump in dollar value.

Indicating a robust retail climate during the year, total dollar value was \$9.024 billion, a sharp gain from the 1991 year-end tally of \$7.834 billion. Shipments rose to 895.5 million units, vs. 801 million in '91.

The year-end figures, released March 11 by the Recording Industry Assn. of America, evidenced marked improvements over 1992's midyear figures (indicative of a strong Christmas-season finish) and a reversal of some troubling declines seen in '91 year-end totals.

Totals through last June presaged the '92 upsurge, with shipments and dollar value rising at midyear 6.69% and 11.33%, respectively (Billboard, Oct. 10). In '91, shipments had plummeted 7.47%, while dollar value inched up 3.89%.

The first-time preeminence of the CD in both the shipment and dollar value columns plainly affected the general business swing. In 1992, CDs led cassettes in shipments (407.5 million to 366.4 million) and dollar value (\$5.328 billion to \$3.116 billion). The previous year, CDs led cassettes in terms of dollar value, but still trailed in units shipped.

CDS GAIN MARKET SHARE

CDs accounted for 59% of the 1992 dollar value total (vs. cassettes' 34% share) and 46% of the year's unit shipments (vs. 41% for cassettes).

Cassettes bounced back modestly

after a '91 nosedive, posting gains of 1.7% in units shipped and 3.2% in dollar value (vs. respective declines of 18.57% and 10.66% the previous year).

The overall picture was rosy in '92, with vinyl LPs/EPs the only configuration that showed a decline in both shipments (down 52.1%) and dollar value (down 54.1%). Even the waning vinyl single, which experienced a 10% decline in shipments, saw a 3.9% lift in dollar value.

CD singles, while showing nothing like 1991's explosive growth of more than 400% in both shipments and dollar value, enjoyed excellent gains of 28.1% in unit shipments and 28.5% in dollar value last year.

Music videos had a vital year, with unit shipments up by 24.6% and dollar value up by 33.3%.

"It was a very, very good year, and from what the distribution guys indicated during [the National Assn. of Recording Merchandisers convention in Orlando, Fla.], our member companies had very, very good years," says RIAA president Jay Berman.

"CDs continued to be just an extraordinary product," Berman adds, noting a 22.3% increase in shipments in the format during '92, versus 16.34% in '91. He also called the upswing in cassettes a "substantial bounce-back" after the '91 erosion, which Berman ties to a recessionary hit on "the lower end of our consumer spectrum."

Noting that slightly larger second-half figures accounted for 54.4% of shipments for the year, Berman says, "There was a good deal of [consumer confidence], specifically in the Christmas buying season... We had some big numbers in the second half of the year as a result of the 'Bodyguard' soundtrack. We had a lot of big titles."

But Berman also says sales pat-

(Continued on page 96)

Music Industry Scorecard: Jan.-Dec. 1989-92

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1989	1990	1991	1992	% Change '91-'92
CDs	207.2	286.5	333.3	407.5	+22.3%
CD Singles	-.1	1.1	5.7	7.3	28.1%
Cassettes	446.2	442.2	360.1	366.4	1.7%
Cassette Singles	76.2	87.4	69.0	84.6	22.6%
LPs/EPs	34.6	11.7	4.8	2.3	-52.1%
Vinyl Singles	36.6	27.6	22.0	19.8	-10.0%
Music Videos	6.1	9.2	6.1	7.6	24.6%
TOTALS	806.7	865.7	801.0	895.5	11.8%

MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

	1989	1990	1991	1992	% Change '91-'92
CDs	2,587.7	3,451.6	4,337.7	5,326.5	22.8%
CD Singles	-.7	6.0	35.1	45.1	28.5%
Cassettes	3,345.8	3,472.4	3,019.6	3,116.3	3.2%
Cassette Singles	194.6	257.9	230.4	298.8	29.7%
LPs/EPs	220.3	86.5	29.4	13.5	-54.1%
Vinyl Singles	116.4	94.4	63.9	66.4	3.9%
Music Videos	115.4	172.3	118.1	157.4	33.3%
TOTALS	6,579.4	7,541.1	7,834.2	9,024.0	15.2%

Source: RIAA Market Research Committee

ERIC CLAPTON • UNPLUGGED

Album Of The Year

Record Of The Year ("Tears In Heaven")

Song Of The Year ("Tears In Heaven")

Male Rock Vocal Performance

Male Pop Vocal Performance

Best Rock Song ("Layla")

MILES DAVIS • DOO-BOP

R&B Instrumental Performance

ENYA • SHEPHERD MOONS

New Age Album

HANDEL'S MESSIAH • A SOULFUL CELEBRATION

Contemporary Soul Gospel Album

EMMYLOU HARRIS & THE NASH RAMBLERS • LIVE AT THE RYMAN

Country Group Vocal Performance

AL JARREAU • HEAVEN AND EARTH

Male R&B Vocal Performance

DR. JOHN • GOIN' BACK TO NEW ORLEANS

Traditional Blues Album

CHAKA KHAN • THE WOMAN I AM

Female R&B Vocal Performance

k.d. lang • INGÉNUÉ

Female Pop Vocal Performance ("Constant Craving")

RED HOT CHILI PEPPERS • BLOODSUGARSEXMAGIK

Hard Rock Vocal Performance ("Give It Away")

SIR MIX-A-LOT • MACK DADDY

Rap Solo Performance ("Baby Got Back")

RUSS TITELMAN

Producer, Album Of The Year (Eric Clapton "Tears In Heaven")

Producer, Record Of The Year (Eric Clapton "Tears In Heaven")

TRAVIS TRITT • IT'S ALL ABOUT TO CHANGE

Country Vocal Collaboration ("The Whiskey Ain't Workin'")

PRIZED BY THEIR PEERS.

C O N G R A T U L A T I O N S

TO ALL OF OUR GRAMMY® WINNERS!

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BMI GRAMMMY WINNERS

We proudly congratulate our songwriters and composers on their 1993 Grammy Awards

ERIC CLAPTON

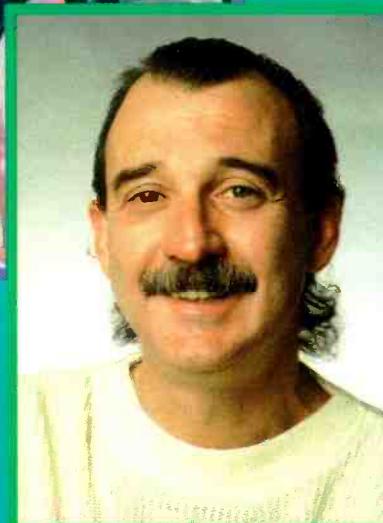
(PRS)

- Tears In Heaven
- Song Of The Year**
- Layla
- Best Rock Song**
- Tears In Heaven
- Record Of The Year**
- Unplugged
- Album Of The Year**
- Tears In Heaven
- Best Pop Vocal Performance, Male**
- Unplugged
- Best Rock Vocal Performance, Male**



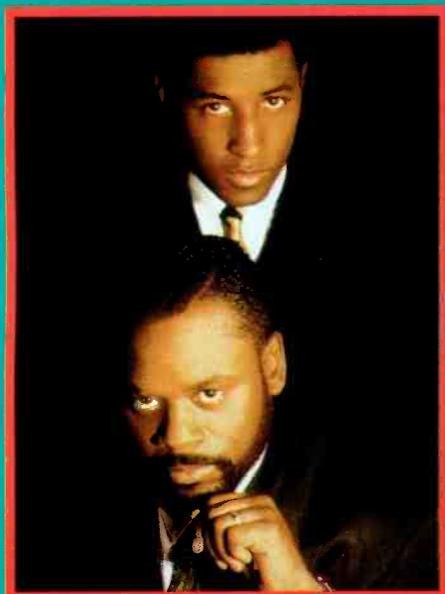
MICHAEL JACKSON

Legend Award



WILL JENNINGS

Tears In Heaven
Song Of The Year



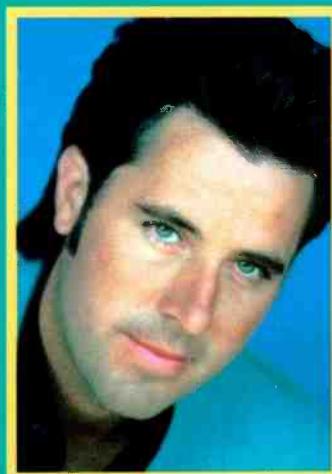
L.A. REID & BABYFACE

End Of The Road
Best R&B Song
Producers Of The Year



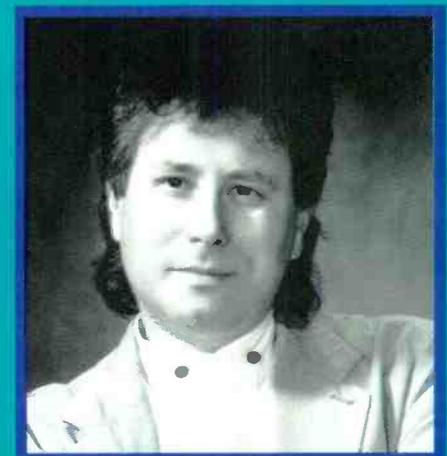
DARYL SIMMONS

End Of The Road
Best R&B Song



VINCE GILL

I Still Believe In You
Best Country Song
Best Country Vocal Performance, Male



ALAN MENKEN

Beauty And The Beast
Best Instrumental Composition Written for a Motion Picture or for Television

Best Song Written Specifically for a Motion Picture or for Television

Best Album For Children



BOYZ II MEN
End Of The Road (Single)
Best R&B Performance by a Duo or Group with Vocal



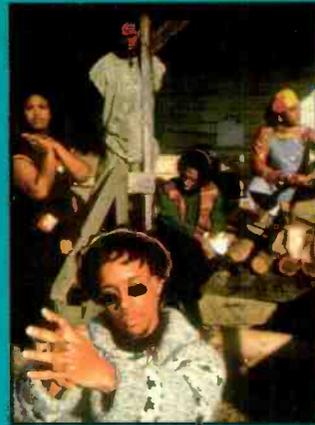
PETER GABRIEL (PRS)
Digging In The Dirt
Best Music Video-Short Form



JON SECADA
Otro Dia Mas
Sin Verte (Album)
Best Latin Pop Album



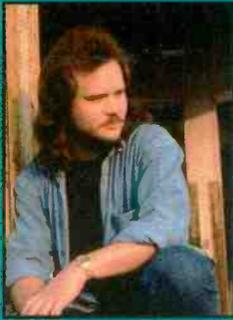
STEVEN CURTIS CHAPMAN
The Great Adventure (Album)
Best Pop Gospel Album



ARRESTED DEVELOPMENT
Best New Artist
Tennessee
Best Rap Performance by a Duo or Group



LINDA RONSTADT
Frenesi (Album)
Best Tropical Latin Album
Mas Canciones (Album)
Best Mexican/American Album

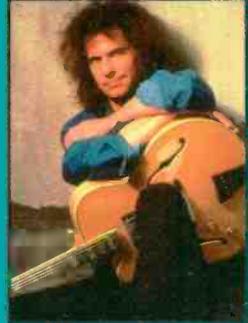


TRAVIS TRITT
The Whiskey Ain't Workin' (Single)
Best Country Vocal Collaboration

MILES DAVIS
Doo-Bop (Album)
Best R&B Instrumental Performance



PAT METHENY
Secret Story (Album)
Best Contemporary Jazz Performance Instrumental



BOBBY MCFERRIN
'Round Midnight (Track from Play - McFerrin/C. Corea)
Best Jazz Vocal Performance

RED HOT CHILI PEPPERS
Give It Away (Single)
Best Hard Rock Performance



MARTY STUART
The Whiskey Ain't Workin' (Single)
Best Country Vocal Collaboration



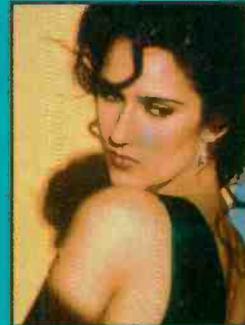
ENYA (PRS)
Shepherd Moons (Album)
Best New Age Album



THE CHIEFTAINS (PRS)
An Irish Evening Live At The Grand Opera House, Belfast (Album)
Best Traditional Folk Album
Another Country
Best Contemporary Folk Album



MCCOY TYNER BIG BAND
The Turning Point (Album)
Best Large Jazz Ensemble Performance



CELINE DION (SOCAN)
Beauty And The Beast (Single)
Best Pop Performance by a Duo or Group with Vocal

JERRY WEXLER
Queen Of Soul
Best Album Notes



BRIAN ENO (PRS)
Producer Of The Year



SIR MIX-A-LOT
Baby Got Back (Track from Mack Daddy)
Best Rap Solo Performance



THE NASH RAMBLERS
Emmylou Harris & The Nash Ramblers At The Ryman (Album)
Best Country Performance by a Duo or Group with Vocal



MERVYN WARREN
Hendel's Messiah - A Soulful Celebration (Album)
Best Contemporary Soul Gospel Album



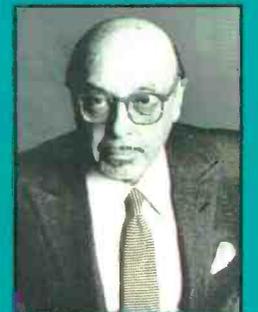
AL JARREAU
Heaven and Earth (Album)
Best R&B Vocal Performance, Male



DR. JOHN
Goin' Back To New Orleans (Album)
Best Traditional Blues Album

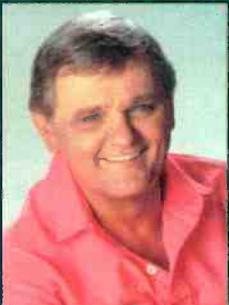
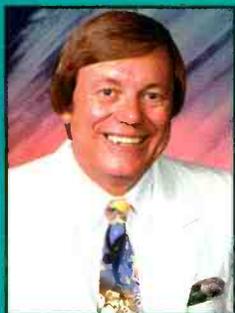


PETRA
Unseen Power (Album)
Best Rock/Contemporary Gospel Album



AHMET ERTEGUN
Queen Of Soul
Best Album Notes
Trustees Award

WALTER OSTANEK (SOCAN)
35th Anniversary (Album)
Best Polka Album



JERRY REED
Sneakin' Around (Album)
Best Country Instrumental Performance



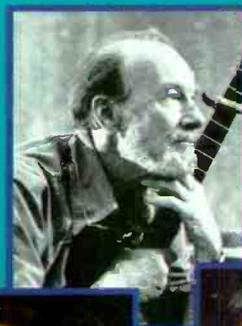
ALISON KRAUSS & UNION STATION
Every Time You Say Goodbye (Album)
Best Bluegrass Album



ARIF MARDIN
Queen Of Soul
Best Album Notes

LIFETIME ACHIEVEMENT AWARDS

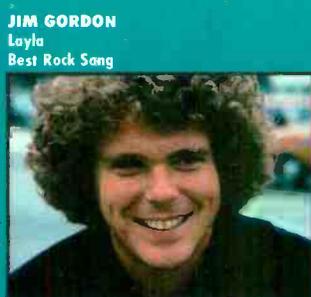
PETE SEEGER



THELONIOUS MONK



JOE HENDERSON
Lush Life (Track from Lush Life - The Music of Billy Strayhorn)
Best Jazz Instrumental Solo



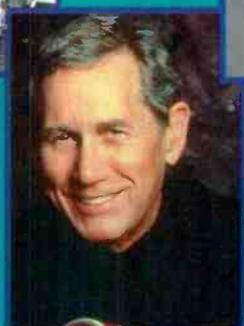
JIM GORDON
Layla
Best Rock Song



RUSS TITELMAN
Producer
Years In Heaven
Record Of The Year



LITTLE RICHARD



CHET ATKINS
Sneakin' Around (Album)
Best Country Instrumental Performance



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Calypso Carnival Names 1993 Prize Winning Acts

BY JOHN LANNERT

MIAMI—Noted calypso musicologist Hollis "Chalkdust" Liverpool was crowned calypso monarch, while popular singer/songwriter Superblue snagged the road march prize for the third straight time during the Trinidad and Tobago carnival, which concluded Feb. 23 in the capital, Port of Spain.

Amoco Renegades triumphed in the steel pan competition with "Mystery Band," penned by calypso legend Lord Kitchener. Cover Me plus its three band members—Kaysta Wallace, Christopher Spence, and Kei-Ange Solomon—won four awards.

Liverpool won the two-round monarch competition for the sixth time, performing "Kaiso In Hospital" and "Misconceptions," a word-



CHALKDUST

LORD KITCHENER

play number about the integrity of calypso that was credited for helping him edge out Sparrow in the traditional juried competition.

Similarly, Superblue won the road march for the sixth time, but in landslide fashion, as his "Bacchanal Time" outclassed Ajala's "Jump Up And Get On Bad" by 268 to 49. Points for the road march contestants were determined by the number of times that judges counted a
(Continued on page 97)

Jackson Grabs 'Soul Train' Spotlight *En Vogue, Boyz II Men Are Big Winners*

BY JANINE McADAMS

LOS ANGELES—Superstar Michael Jackson, clearly enjoying a recent blitz of media appearances, again captured the spotlight at the seventh annual Soul Train Music Awards, March 9 at the Shrine Auditorium here.

Jackson was presented with the program's inaugural Humanitarian of the Year Award in recognition of his charitable work, including the establishment of the Heal The World Foundation and support of the Heal L.A. Project. The entertainer also captured two other Soul Train prizes, for best R&B album, male ("Dangerous") and single ("Remember The Time").

Another major award was won by En Vogue, which received the Sammy Davis Jr. Award as entertainer of the year. The act also earned honors for best R&B album and group.

"Since I was a child, I realized I had a lot of love to share from my soul," said Jackson in his acceptance speech. "The black tradition is a tradition of soul, which is a gift of love and joy. Soul is the most precious gift you can share and the world needs that gift now more than ever. The child with AIDS in the ghetto is waiting for you, along with the starving people in Africa and everyone else who needs healing. Make the world more beautiful by sharing with me the wonderful feeling you get when your soul is lifted up to become pure love."

Jackson showed at the ceremony despite sustaining a sprained ankle while rehearsing for his first-ever scheduled vocal performance on the R&B/rap/jazz awards program. "I was dancing and I went into a spin and I twisted my ankle very badly, but I wanted to come here to thank everyone," he explained.

Though dramatically wheeled to the stage and propped on crutches for his acceptance speech, Jackson joked with presenter/honoree Eddie Murphy and later performed his No. 1 R&B swing ballad, "Remember The Time," while seated in a gilded chair with a full compendium of dancers.

The four "funky divas" of En Vogue—Maxine Jones, Dawn Robinson, Terry Ellis, and Cindy Herron—were awarded the Sammy Davis Jr. Award. The honor previously has been bestowed on Michael Jackson, Janet Jackson, Arsenio Hall, and Hammer. The members of En Vogue proved their ability with a stellar medley of '70s tunes, dressed in Afro wigs and platform shoes. Though nominated for American Music Awards and Grammys, these are the band's first major industry awards.

Soul Train's special Heritage Award was presented to actor/come-
(Continued on page 96)

Now's The Time For Norwegian Act September When

BY KAI ROGER OTTESEN and THOM DUFFY

OSLO—The September When, one of Norway's leading bands, has entered a unique promotional partnership with the country's Salvation Army in support of its recently released third album, "One Eye Open."

The video for the band's single, "Can I Trust You," is used as an advertising vehicle for the Salvation Army's second-hand clothing store, Fretex-Elevator, and has received free showings on Norway's national television station, TV Norge. The station has also aired a 40-second promo clip seven times.

The video has also aired in prime time on MTV Europe.

In addition to increasing the band's exposure, the Salvation Army has also saved money for the band and its label, Warner Music Norway. For the making of the video, some 106 companies and individuals have either volunteered or contributed their services at a greatly reduced price because of the charitable connection.
(Continued on page 86)



A Page From History. Cedella Marley Booker, mother of late reggae star Bob Marley, donates an original lyric sheet of the song "Jammin'," handwritten by her son, to the Hard Rock Cafe in Houston. Shown, from left, are Hard Rock manager Matt Duguay; Cindy Breakespeare, mother of Bob Marley's son Damien; Damien Marley; and Booker.

Promoters Worldwide Seek Opportunities Outside Rock

BY DOMINIC PRIDE

LONDON—Rock'n'roll could end up just one of many diverse entertainment forms on offer from music promoters worldwide as they cope with a recession-plagued touring industry, according to delegates to the fifth International Live Music Conference.

Held March 5-7 in London's Portman Hotel, the conference drew more than 400 promoters, agents, and venue operators from 32 countries. For the first time, major artists' managers were present, notably Dire Straits' manager Ed Bicknell and Simply Red co-manager Elliot Rashman, the twin forces behind the International Managers Forum last year.

In seeking opportunities outside

rock, promoter Harvey Goldsmith told delegates he had experienced phenomenal success with what he termed "a crusade to take the bullshit out of classical music," putting on operas in stadiums and peaking with staging a free Luciano Pavarotti concert in London's Hyde Park.

Carl Leighton-Pope, of the Leighton Pope Organization, pointed out that he and his continental European partners had profited from the success of the Chippendales male dancing troupe, and also pointed out how much more reliable it was than rock music: "If I have a problem with a Chippendale, I send him home and get another. I can't do that with Mark Knopfler."

In a free-for-all "speakers' corner"
(Continued on page 88)

Billy Eckstine Dies At 78; Band, Voice Made History

BY JEFF LEVENSON

NEW YORK—His contemporaries describe Billy Eckstine as an "absolute original," a man of great dignity and creativity whom they looked up to "as an idol." The band leader and crooner, whose hit records made him one of the most popular American singers of the late '40s and early '50s, died March 8 in Pittsburgh from complications related to a stroke. He was 78.

Eckstine had a career that spanned nearly 60 years and was marked by two distinct musical phases. The first found him leading one of the most important bands in jazz history, an aggregate composed of adventurous players, all giving shape to a burgeoning music that became known as bebop. Among the musicians he recruited for his orchestra from 1943-47 were Charlie Parker, Dizzy Gillespie, Fats Navarro, Miles Davis, Sonny Stitt, Sarah Vaughan, Art Blakey, and Dexter Gordon.

The other phase of Eckstine's career brought him to national prominence as a solo singing sensation. He waxed seven records that sold more than 1 million copies each, including his signatures, "Everything I Have Is Yours" and "I Apologize."

"He'll be remembered as an absolute original," says fellow singer Joe Williams. "His ability to make a tune believable was part of his artistry. He could take a story, sing it, and make you feel what he felt."

Born in Pittsburgh in 1914, Eckstine and his obvious talent awak-

ened the ears of pianist/orchestra leader Earl Hines, who ultimately hired the young baritone as his principal vocalist. Hines' investment paid off when Eckstine wrote and sang "Jelly, Jelly," the band's biggest hit.

At the same time, the stylish frontman was flirting with pop stardom. As a black singer, he would soon cross over beyond "race" records into the white mainstream. His creamy renderings of romantic ballads, coupled with a prideful sexuality and a smart fashion sense, stirred the hearts of countless bobby-soxers and admiring musicians.

"He was not only a great band leader and singer who was widely imitated," recalls vocal diva Abbey Lincoln. "He was a dandy man, a matinee idol who set a trend in the style of"
(Continued on page 18)



ECKSTINE

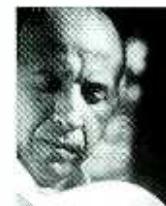


The members of the September When with the Salvation Army's Helge Hernaes, third from left.

Carlos Montoya Dies At Age 89

NEW YORK—Carlos Montoya, the flamenco guitarist whose pioneering work as a solo performer paved the way for a host of younger artists, died Feb. 3. He was 89.

Born a Gypsy, Montoya followed the traditional road of a flamenco instrumentalist, backing the performances of singers and dancers and only occasionally exploiting solo opportunities. But, beginning in the '40s, and following the
(Continued on page 86)



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'Erotic Music' Battle Returns To Wash. State

■ BY CHRIS MORRIS

LOS ANGELES—The Washington state music community is bracing for a second phase in the battle over so-called "erotic music" legislation.

A new bill, HB 1422, was introduced in the Washington House of Representatives on Jan. 17. The bill contains provisions addressing the objections of King County Superior Court Judge Mary W. Brucker, who granted an injunction last October against the enforcement of the previously approved and signed "erotic music" statute, HB 2554, deeming it unconstitutional (Billboard, Nov. 14).

The state attorney general's office is also appealing Judge Brucker's ruling in state Supreme Court.

Richard White, executive director

of the Washington Music Industry Coalition, a group created to oppose the legislation, believes that passage of HB 1422 could be used as leverage during the appeal to convince the justices to reverse Brucker's injunction.

A more stringent Washington senate bill, SB 5250, prohibiting display, sale, or distribution of material "harmful to minors," including musical recordings and live performances, died in a senate committee early this month.

In her ruling on HB 2554, Brucker said that the law—an amendment to existing statutes that would have labeled and prohibited the sale of explicit recordings to minors and penalized retailers and distributors for disseminating them—was unconstitutional. (Continued on page 86)



Congratulating Carroll. A&M Records president Al Cafaro, right, and Miller London, senior VP/GM of A&M's urban division, congratulate recording artist Dina Carroll after her recent showcase at Nucleus Nuance in Los Angeles. Carroll's first album, "So Close," debuted at No. 2 in the U.K., where she has had three top 10 hits. The album and title single will be released in the U.S. this month.

Minor Leaves Giant To Form Promotion Firm

LOS ANGELES—Giant Records president Charlie Minor is leaving the label to start up his own company, Minor Promotion and Marketing, it was jointly announced March 5 by Minor and Giant chairman Irving Azoff.

Minor, who became Giant's first president in April 1991 after serving in senior promotion positions at A&M, EMI, and ABC, will have Giant as his first client. "I'm very proud of that," Minor says.

Of his reasons for launching the new company, Minor says, "Three months ago, the idea came about that after 22 years of doing this, at 44 years old, it was time for me to go out on my own and make it in the big world."

There had been published speculation that Minor would be partnered in his new venture with Chicago-based independent promotion power Jeff McClusky, but Minor says he will have no partners in his Los Angeles-based firm.

Minor's departure came as no surprise to industry insiders: In recent months, it was rumored the veteran executive had been the target of allegations about sexual misconduct on the job. However, the allegations did not lead to his expulsion from the label, although he did work out of his home for a brief period.

Azoff, who declined comment on the allegations about Minor, says there are no plans to hire a new president, although he did not discount that possibility.

"We're back to the way it was before Charlie came here," Azoff says. "Everybody reports to me."

CHRIS MORRIS

Joel Wins Another Round In Suit Vs. Ex-Manager

NEW YORK—Billy Joel has won a summary judgment of \$675,670.68 plus interest in his ongoing lawsuit against his former manager Frank Weber. The suit was filed in 1989.

The decision, made Feb. 25 by New York State Supreme Court Judge Edward Lehner and announced March 9, was based on three summary judgment requests made by Joel's attorneys covering charges of fraud, breach of fiduciary duty, and conversion claims against Weber and his company.

In his summary-judgment request, Joel charged Weber et al did not have the right to exercise dominion over the singer's share of monies taken from two real estate partnerships or the right to pay Weber's management company money from those partnerships due Joel. Joel's suit also al-

leged Weber had a fiduciary responsibility to tell the artist about these transactions and that by not doing so, he proved fraudulent intent toward Joel.

The judge agreed Weber was wrong to transfer Joel's portion of the real estate distributions without the singer's knowledge. However, he denied the request for summary judgment on both the requests of fraud and breach of fiduciary duty, citing more facts must be disclosed before a decision can be made.

This marks the second summary judgment won by Joel since the case was filed. In 1990, he was awarded \$2 million in a decision based on other claims. No trial date has been set for hearings on the remaining claims.

MELINDA NEWMAN

Brooks Foundation Plans Gala Clapton Agent's Memory Lives On

■ BY CARRIE BORZILLO

LOS ANGELES—Friends, business associates, and the widow of the late Creative Artists Agency agent Bobby Brooks have planned their first major fund-raising event as the Bobby Brooks Foundation. The invitation-only dinner and party will be held March 29—Academy Awards night—at CAA's headquarters here.

The foundation's efforts benefit the literacy organization Cities In Schools Inc.

Brooks died Aug. 27, 1990, in a helicopter crash following an Eric Clapton concert in Wisconsin. The accident also took the lives of guitar legend Stevie Ray Vaughan, Clapton's assistant tour manager, Colin Smythe, bodyguard Jeff Brown, and the pilot. Brooks, Clapton's agent at the time, was 34 years old.

The foundation, created in 1991, is headed by Brooks' widow and BMI's assistant VP of writer/publisher re-

lations, Barbara Cane.

Cane says the foundation chose the Cities In Schools program as its beneficiary because, "Bobby really enjoyed reading, and he loved children. This just fit with the personality of Bobby."

In addition to the Oscar event, the foundation hopes to generate funds through premium-priced "golden circle" tickets to various concerts, according to board member Ken Kushnick of Kushnick Passick Management.

"These tickets will be the best seats in the house sold at an inflated price to supporters of Cities In Schools," says Kushnick. "[The ticket holders] will get a chance to meet the artists at a reception afterward."

Kushnick says the board has not finalized plans for which artists will be involved in that part of the project.

Last summer, Crosby, Stills & Nash, Michael Bolton, and Clapton, (Continued on page 86)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kyle Lehning is promoted to president of Asylum Records in Nashville. He was executive VP and GM.

Steve Vining is promoted to VP of U.S. sales for RCA Victor in New York. He was senior director of sales and marketing.

Steve Backer is named head of marketing for Giant Records in Los Angeles. He was VP of alternative music and video for Epic.

Howie Lindenbaum is named VP of finance at Island Records in New York. He was controller.

Alberto Dieguz is promoted to president of PolyGram Argentina. He was managing director.

Jay Barbieri is promoted to director of record and creative production for Angel/EMI Classics/Virgin Classics in New York. He was manager of print production.

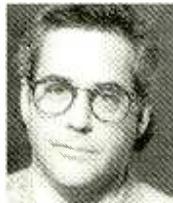
Warner Bros. Records in Los Angeles promotes Carol Marrujo de



LEHNING



VINING



BACKER



BARBIERI



BOLAN



HOLLEY



STACK



LEVATINO

O'Hara to director of media information services/administrative and Davin Seay to director of media information services/editorial. They were, respectively, publicity material manager and staff writer.

Barbara Bolan is promoted to GM of I.R.S. Records in Los Angeles. She was senior VP of sales and marketing.

BNA Entertainment in Nashville names Debbie Holley manager of media relations/artist development and Tommy Daniel senior director of sales and marketing. They were, re-

spectively, assistant country music editor for Billboard and manager of sales for BNA Entertainment.

Joseph "Mojo" Nicosia is appointed manager of West Coast dance promotion for RCA Records in Los Angeles. He was creative manager for the dance department at Atlantic.

Hank Tovar is named regional sales manager, Central region, for Liberty Records in Dallas. He was sales representative for CEMA.

Rhino Records in Santa Monica, Calif., names Dannielle Grey product manager and David Dorn man-

ager of national publicity. They were, respectively, manager of special projects/video promotion for Rhino, and general manager of Oh Boy Records.

Andrew Klein is appointed national sales rep for Select Records in New York. He was a buyer for WIN Records.

PUBLISHING. Michael Stack is named creative director for Famous Music Publishing in London. He was a professional manager at Rondor Music. (See Words & Music, page 16)

Robert J. Levatino is promoted to

VP of the royalty department for EMI Music Publishing in New York. He was senior director.

Warner/Chappell Music appoints Barbara Behler creative director in Nashville. She was administrator of A&R for RCA Records.

RELATED FIELDS. Jeffrey Black is named VP of talent acquisition for Semaphore Entertainment Group in New York, a joint venture between Thursday Night Concerts and BMG. He was head of motion picture/TV soundtracks for Triad Artists.

LET IT REIGN.

RECORD OF THE YEAR

"Tears In Heaven"

ALBUM OF THE YEAR

"Unplugged"

SONG OF THE YEAR

"Tears In Heaven"

BEST ROCK SONG

"Layla"

BEST POP VOCAL PERFORMANCE, MALE

"Tears In Heaven"

BEST ROCK VOCAL PERFORMANCE, MALE

"Unplugged"

Bravo Eric!

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P.M. Dawn's Good 'Vibrations'

Latest Message Tempered By Reality

BY PAUL VERNA

NEW YORK—P.M. Dawn's sempiternal quest for bliss began with the duo's groundbreaking debut album in 1991, "Of The Heart, Of The Soul, And Of The Cross: The Utopian Experience," and continues with its even more perplexingly titled follow-up, "The Bliss Album . . . ? Vibrations Of Love And Anger And

The Ponderance Of Life And Existence."

"Last year we tried to show bliss through Utopianism," says Prince Be, the group's lyricist, rapper, singer, and guiding soul. "This time around we tried to show bliss by the lack of it, by showing the need for bliss, which is why it's called 'The Bliss Album' sarcastically, because there's no bliss in it—with the exception of how music can make you feel."

Unfortunately, reality got in the way of P.M. Dawn's spiritual journey.

"I've had to deal with reality a lot more than I'd like [recently]," says Be, citing the Gulf War, the "Cop Killer" controversy, the Los Angeles riots, and his discovery that he has diabetes. "And in doing so, I can't help but get angry, because I hate dealing with reality."

However, Be and his brother and band mate, DJ Minutemix, have turned adversity into artistic prosperity by channeling their anger into two hard-hitting hip-hop tracks: the lead single, "Plastic"—a dis on those who assailed P.M. Dawn for being too soft—and the self-referential "Nocturnal Is In The House," which will appear on the soundtrack



P.M. DAWN: DJ Minutemix, top, and Prince Be.

Fans Help Take U.K. Act Take That To N. America

BY PAUL SEXTON

LONDON—Remember the days of musical innocence when teeny-bop bands begat drooling fanzines and legions of pen-pals? They're back—and the message from England is, make room for some even newer kids on the block.

The heartthrobs in question com-



TAKE THAT: Robbie Williams, Gary Barlow, Jason Orange, Howard Donald, and Mark Owen.

pose chart sensation Take That, now ready for liftoff in North America after a year of fan mania and spectacular sales achievements for RCA in the U.K. The Manchester-based five-piece, whose members' ages range from 19 to 22, has posted five top 20 singles here in the last nine months, the last two reaching the top three; sold half a million copies of its debut album, "Take That And Party"; and rode the top of the music video chart with the accompanying longform, which sold 100,000 copies in December alone.

Now as RCA prepares to release the band's first U.S. single, the label has enlisted a unique sales force to help break the fresh-faced, slickly choreographed popsters over the water: the group's British fans.

RCA's London office keeps a constantly updated, computerized database of Take That fans, which it plans

(Continued on page 16)

to the upcoming film "CB-4."

"It's a statement to the hip-hop community saying, 'Yes, we can do hip-hop,' and it's a statement to the mainstream community saying, 'Yes, we can do that too,'" says Be of "Plastic." "Hip-hop artists shouldn't be limited."

SETTING THE RECORD STRAIGHT

Although Be denies these two confrontational cuts are a byproduct of his well-publicized feuds with hip-hop standard-bearers KRS-ONE and Chuck D, he takes pains to ad-

(Continued on page 28)



Sing A Song. New York's Bottom Line was recently the site of another in its series of "In Their Own Words," which features top singers and songwriters performing their material. From left are David Byrne, host Vin Scelsa, Lou Reed, Rosanne Cash, and Luka Bloom. (Photo: Chuck Pulin)

Green Scene; B.B. Holds Blues Summit; Joel Floats 'River'; Halford Starts A Fight

WEARING OF THE GREEN: Just in time for St. Paddy's Day, a leprechaun sent over "Straight Outta Ireland," a Scotti Bros. compilation of signed and unsigned contemporary Irish bands. With nary a U2, Sinead O'Connor, or Clannad imitator among them, the artists on the collection fall mainly in the straight-ahead pop or folk category. According to Scotti Bros. national director of publicity Carol Burnham, other labels are more than welcome to use the disc as an intro to the bands and pursue any they like. The project

started at the hands of administrative assistant Michelle Meena, who hosts a college radio show on Irish music. She suggested the label put together a compilation and began combing through tapes. In addition to instores in Los Angeles and New York, a few of the bands will appear at South By Southwest. Among our unsigned favorites are alternative-rock act Lir, former In Tua Nua lead singer Leslie Dowdall, and the Young Dubliners. Here's hoping they all find a pot of gold, if not platinum, at the end of their rainbow.

MCA'S GOT THE BLUES: MCA is already gearing up for this summer's release of "B.B. King's Blues Summit," a collection of duets between King and such other blues luminaries as Irma Thomas, Robert Cray, Ruth Brown, Lowell Fulson, Buddy Guy, Etta James, Kim Wilson, Koko Taylor, and Katie Webster. Recorded at Memphis' Ardent Studios, the album contains covers of classic blues songs, as well as one aptly titled new track, penned by Cray, called "Playing With My Friends." The gang was having so much fun recording that many of them traveled over to King's nightclub and videotaped a performance of the duets, which will also be released. Andy McKaie, VP of catalog development and special products, came up with the idea, while VP of A&R/staff producer Denny Diante coordinated the project with King. A sad postscript that somehow gives the project all the more significance in light of many of these artists' advanced age: Albert King had been among those planning to participate, but he died before recording began.

COMING UP: Billy Joel is working in a New York studio on his follow-up to 1989's triple-platinum "Storm Front." The new Columbia album, "River Of Dreams," pairs Joel with producer Danny Kortchmar and is a more band-oriented effort than his few past records. Among the titles are "No Man's Land," "All About Soul," and "Blonde Over Blue." Look for a June release to be followed by a major tour . . . Also coming in June is the first Tears For Fears studio album since

Roland Orzabal and Curt Smith split. Orzabal retained the band name and has been working on the project at his home studio with co-producer Tim Palmer. "Elemental" will be released by Mercury; coming in mid-May will be first single "Break It Down Again."

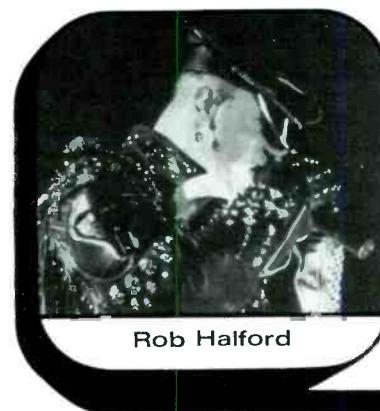
JUMPING SHIP: Ex-Judas Priest lead singer Rob Halford has switched from Columbia Records to Sony sister label Epic Records. Halford, who announced his solo debut last May, originally intended to stick with Columbia, for which he has recorded since 1977. However, according to manager John Baxter, "We left Columbia because we were seeking improved personal, professional, and financial arrangements for Rob. Epic gave us a great package." In his efforts to be released from Columbia, Halford filed suit against Sony U.K., with which Judas Priest's original

contract was inked. However, after Columbia agreed to release Halford and he signed with Epic, the Sony U.K. contract was made void and litigation was dropped. The remaining band members are still under contract with Columbia. Although future collaborations with Judas Priest were not out of the question when Halford first announced his solo intentions, Baxter says there has now been a total falling out and there will be no reunion. Halford and his new band, Fight, are wrapping up recording and expect to release their Epic debut this fall. Columbia executives had no comment by press time.

THIS & THAT: Virgin Records imprint Vernon Yard has signed its first U.S. band. The label has inked a deal with L.A. guitar rock band Acetone, whose release will follow Vernon Yard's first release, from initial signee, British band Verve . . . New York-based Shock Inc. is opening a publicity office in Nashville. Along with existing country-oriented clients Mary-Chapin Carpenter and Lucinda Williams, the company will also represent Travis Tritt, Trisha Yearwood, and Collin Raye. The Nashville office will be run by Nancy Russell . . . Black Hole Records, run by artist managers Will Botwin and Ken Levitan, will release a six-song EP of cover tunes recorded by Trip Shakespeare before the band was dropped by A&M. The record, out in mid-May, will be distributed through Twin Tone/Restless Records . . . Grateful Dead guitarist/vocalist Jerry Garcia will have his third annual exhibit of paintings, drawings, and prints at New York's Ambassador Galleries March 31-April 4, conveniently scheduled during the Dead's run of three soldout shows at nearby Nassau Coliseum.



by Melinda Newman



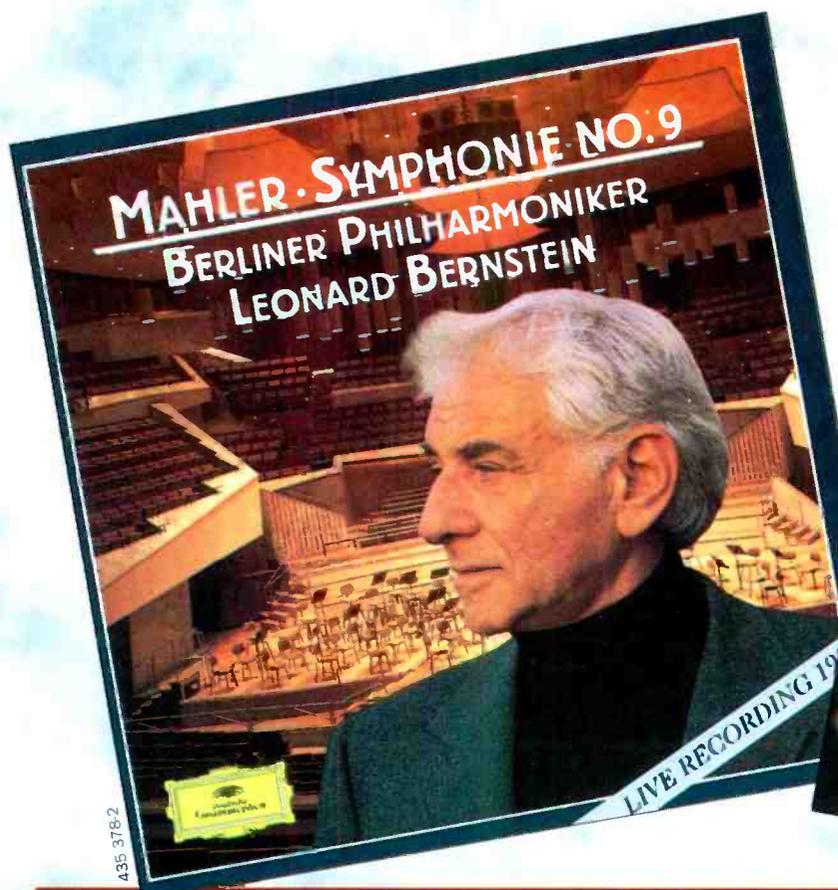
Rob Halford

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Kravitz Rejuvenates Interest With 3rd Set New Album Rides Wave Of Hard-Earned Credibility

BY CRAIG ROSEN

LOS ANGELES—He's recorded a duet with Mick Jagger, written with Aerosmith's Steven Tyler and Joe Perry, and produced Madonna and Curtis Mayfield. But can Lenny Kravitz get any respect?

Judging from his recent chart success, the answer is finally yes. "Are You Gonna Go My Way," the title track from Kravitz's new album, entered Music Week's U.K. singles chart at No. 11. In the U.S., a videoclip of the song was in stress rotation on MTV weeks before the single went to radio.

"It Ain't Over 'Til It's Over," from his 1991 gold-certified album "Mama Said," peaked at No. 2 on the Hot 100 Singles chart in August 1991.

As Virgin president Phil Quartaro puts it, "This guy is poised to break. Lenny has followed the pattern that I wish all artists would follow. He started at one format, went to another, had a hit single, and did lots of touring. Now with the third album, he is really primed to have legitimate success. It's a textbook case."

But it hasn't always been easy for Kravitz. Since his 1990 debut album, "Let Love Rule," Kravitz's music has been frequently slagged off as retro.

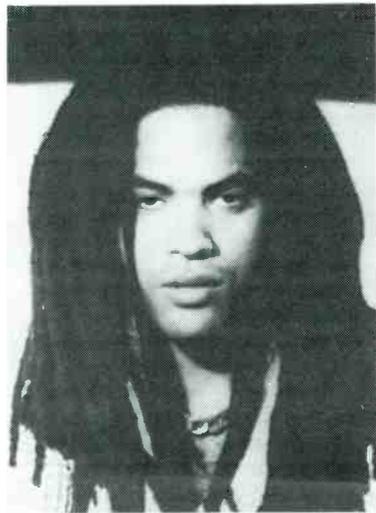
"I don't look at it as retro; it's just music," Kravitz says. "They just refer to it like that because they don't

know how else to deal with it.

"I have a different focus than people today," he continues. "Their focus is more on technology, sequencers, drum machines, 48 [or] 72 tracks, digital effects. My focus is four tracks, eight tracks, 16 tracks. All tube gear."

Apparently, the general public is getting more accustomed to Kravitz's style. But Kravitz isn't overly concerned with chart success: "It's nice to be on top of the charts, but I'm more concerned with the music. People sit down and write for the charts; I don't."

What Kravitz does write about



LENNY KRAVITZ

are his personal experiences: A good part of "Mama Said" documented his breakup with his wife, actress Lisa Bonet.

"I don't go into the record with any concept," he says. "I just go into the studio, but then you listen to it afterwards and there is something there. Each record is just about my life at that time period."

"A lot of ["Are You Gonna Go My Way"] is about love, and strength, and hope, and belief. It's the other side of 'Mama Said.' Now I'm out of that deep depression I was in. It's coming out of that and looking at the light at the end of the tunnel."

While "Mama Said" featured guest appearances by Guns N' Roses' Slash and Sean Ono Lennon, "Are You Gonna Go My Way" has no big-name guests. Instead, Kravitz—who has played almost all the instruments on his records—turned to bassist Tony Breit and former Broken Homes guitarist Craig Ross, both from his touring band.

"Are You Gonna Go My Way" also features Kravitz's first recorded reggae song, "Eleutheria." Says Kravitz, "I've been playing reggae for a while. It just happened. I didn't plan on it. It just came out as part of my roots."

About his star-studded recent collaborations, Kravitz says, "It's a great pleasure to work with artists you admire a lot."

Kravitz recorded a cover of Bill
(Continued on page 20)

More Famous: Publisher Expands Staff, Catalog

IN A BROAD STROKE of expansion of operations, staff, and catalog, Famous Music has made its most aggressive moves yet under the 10-month leadership of New York-based chairman/CEO Irwin Robinson and West Coast-based president Ira Jaffe, who joined the company four months ago.

"For five months, I traveled between New York, Nashville, and Los Angeles, worked with the staff and examined systems," says Robinson. "At the end of that period, it was clear that some staffing changes and additions would have to be made and that our systems needed enhancements."

Anticipating it will handle its own international affairs when its rep deal with Warner/Chappell expires Dec. 31, 1994, Famous, a 60-plus-year-old treasure-trove of standard copyrights, has opened a wholly owned office in London with Michael Stack appointed creative director. Stack, situated in a building with parent company Paramount Pictures, is hiring additional staffers.

On the domestic scene, Robinson has expanded staffs in Los Angeles (to be housed in new offices this fall), Nashville, and New York. All told, there are six new staff members:

In Los Angeles, Robyn Roseman, formerly of Hush Productions, has joined Famous as creative director; Lisa Cronin, from Geffen Music Publishing, has been named senior creative director.

In New York, Michael Barmak has been named creative director and Margaret Johnson has been named VP of finance and administration. She is taking over duties from veteran executive VP Sidney Herman, who will continue to handle licensing, renewals, and other special projects with Robinson.

In Nashville, Anthony Van Dollen, former A&R exec with Arista, has been named creative director.

In general, restructuring with a view to streamlining and creating ready access to data, Famous is completing five major enhancements to its royalty system as well as its microfiche program in California, which also will be started in New York. Also, the promotion of standards, commercials, and special markets has shifted to New York from Los Angeles with the appointment of Mary Beth Roberts as creative director of standard catalog. In Los Angeles, Bob Knight will focus on films and TV.

Famous also will join many other publishers that have made special promotional CD collections of their catalog. The "Famous Music Professional Song Guide" is a 12-CD collection that will be available in April.

On the creative end, Famous has made its first catalog acquisition in

the Robinson era, that of Scotti Music, which includes music from the "Rocky" films, as well as the catalogs of Eddie & the Cruisers, "Weird Al" Yankovic, and Survivor. Robinson has also made a worldwide agreement to represent the Creed Taylor International jazz catalog, including works by George Benon, Charles Fambrough, Ron Carter, Stanley Turrentine, Hank Crawford, and David Matthews, as well as future recording and publishing rights. "This catalog," notes Robinson, "will be useful to use for motion picture

and TV licensing and has been sampled many times."

In other developments, Famous has re-signed Living Colour to a long-term

deal. It has brought in several developing bands, including Work On Blue, Priority Male, Crystal Pistol, Letters To Cleo, and Spitfire American. Also signed is 4 Non Blondes, who have an album out on Interscope Records. New songwriter staffers are Clay Baker, a Nashville writer, and David Chase, a pop writer. Three U.K./Irish acts are now in the Famous fold: LIR, Kinky Machine, and Paul Young of Mike + the Mechanics.

One of Robinson's first deals, a joint venture with production/marketing company Thirsty Ear Communications, is about to result in a yet-to-be-announced label affiliation. First acts at the label will be Small Ball Paul and Queen Sarah Saturday.

AN ACTIVE BABY: Ronny Vance, chief of the Interscope music publishing operation, formed four months ago, reports "combined album sales of more than 65,000 units on the three albums in which we control the lion's share of publishing." They are the Denis Leary album on A&M, the 2Pac album on Interscope, and the SWV album on RCA, 70% written and produced by Interscope writer Brian A. Morgan. Morgan also wrote and produced the current Martha Wash single, "Give It To You," making big dance-chart noise.

HERE & THERE: While Warner/Chappell U.K. will be representing the Rodgers & Hammerstein Concert Library in the U.K., as outlined in last week's column, the Library will be representing the concert catalog of Warner Bros. Inc. throughout the U.S. and Canada.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Inc.:

1. 10,000 Maniacs, Our Time In Eden
2. The Red Hot Chili Peppers, Blood Sugar Sex Magik
3. Leonard Cohen, The Future
4. Raffi, Children's Favorites
5. The Cure, Standing On A Beach.

FANS HELP TAKE U.K. ACT TAKE THAT TO NORTH AMERICA

(Continued from page 14)

to use to introduce the band stateside. "We bought into some teen magazines and got names and addresses of readers. Now we've instigated a Take That fanzine, and their U.K. fans have been sent information offering them the opportunity of spreading the word across the Atlantic. They will have their own Take That pen-pals," says international director Chrissie Harwood.

RCA has mailed the Take That fanzine to 40,000 North American readers of Seventeen and Teen Beat magazines, including a reply-paid card with the offer of prizes and a music/interview cassette sampler. The New York office then mailed 40,000 envelopes with the readers' addresses to the London office, and these were sent in turn

to members of Take That's U.K. fan club, inviting them to help form an international pen-pal network. "We want to create an audience that will ask radio for the record," says Hugh Surratt, RCA's New York-based senior director of artist development.

"Frankly I don't think radio would give a damn about Take That unless there was a reason," Surratt adds. In addition to the fanzine mailing, Surratt's attempts to create that reason have included having Take That perform in a number of demographically chosen Long Island, N.Y., schools. "We selected predominantly white schools and targeted 9-to-18-year-old teenage girls. I must say, it was very successful. [Local New York news shows] came down to do three- or four-minute features, interviewing all these screaming, giggling girls."

The group's first U.S. single is a cover of the Tavares' mid-'70s pop hit "It Only Takes A Minute." A remix by Tommy Musto was launched at the Winter Music Conference & DJ/Nightclub Expo March 2-6 in Miami Beach. The "Take That And Party" album is slated for April 27 release, with media support already looking healthy.

Take That's first British single, "Do What U Like," was released in July 1991 on its own Dance U.K. label after the band met with major record company indifference. Its peak, just outside the national top 75, and a loyal following in their native Northwest England, brought RCA to the table. Neither of the first two major-label

singles reached above No. 38, but the Tavares cover proved to be the U.K. breakthrough, peaking at No. 7 last summer.

The band's subsequent cover of Barry Manilow's "Could It Be Magic" not only reached No. 3 in the highly competitive pre-Christmas charts, but won it the best-British-single title at last month's Brits Awards. But Take That also shone strongly with new compositions by chief lead vocalist Gary Barlow. Its RCA debut, released in August 1992, is still a top-10 fixture.

Harwood, who describes Take That as "the most hardworking band I have ever come across," acknowledges the importance of teen-based magazines such as Smash Hits in breaking the group, especially before it was embraced by daytime radio. Readers of the biweekly glossy magazine showered the band with seven awards in its most recent poll, including such superlatives as best haircut and most fanciable male for band member Mark Owen. But more recently, says Harwood, the band's breakthrough in an ephemeral pop climate has gained it coverage in such influential adult-skewed monthlies as The Face.

That said, the quintet clearly is prepared to do whatever it takes to invade the hearts—if not stomachs—of North America's youth: Potential fans in Canada can even collect a series of Take That baseball cards given away with breakfast cereal.

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Artists & Music

BILLY ECKSTINE DIES AT AGE 78

(Continued from page 10)

menswear. His choice of material, like his wardrobe, was impeccable."

Producer Quincy Jones concurs: "I looked up to Mr. B as an idol. I wanted to dress like him, talk like him, pattern my whole life as a musician and as a complete person in the image of dignity that he projected."

That image flourished at MGM Records, which signed Eckstine immediately following the disbanding of his modernist orchestra. His string of hits spurred an international pop following, yet he continued to collaborate with jazz players. In the late '50s, well after the release of his last jazz hit, "I Apologize," he recorded for RCA Victor, Mercury, and Roulette. His Mercury efforts, arguably, are his best recordings from that period.

In recent years, while Eckstine continued to perform (with long-time accompanist Bobby Tucker), Verve kept pace by reissuing the

singer's Mercury and MGM material. Among the titles in print are "Billy Eckstine And Quincy Jones At Basin Street East"; "Billy Eckstine's Imagination"; and "Everything I Have Is Yours, The MGM Years."

"Billy was very patient and very kind," says Jones, whose affection for Eckstine is unmistakable. "He taught me that if you could just get through the tough spots, success as a musician would be easy to handle. He gave me a whole lot of life lessons that I carry around to this day."

Eckstine is survived by two ex-wives; seven children, including Ed Eckstine, president of Mercury Records, and Guy Eckstine, director of A&R at Verve; four grandchildren; and one great-grandchild.

In lieu of flowers, the family asks that donations be sent to the United Negro College Fund.



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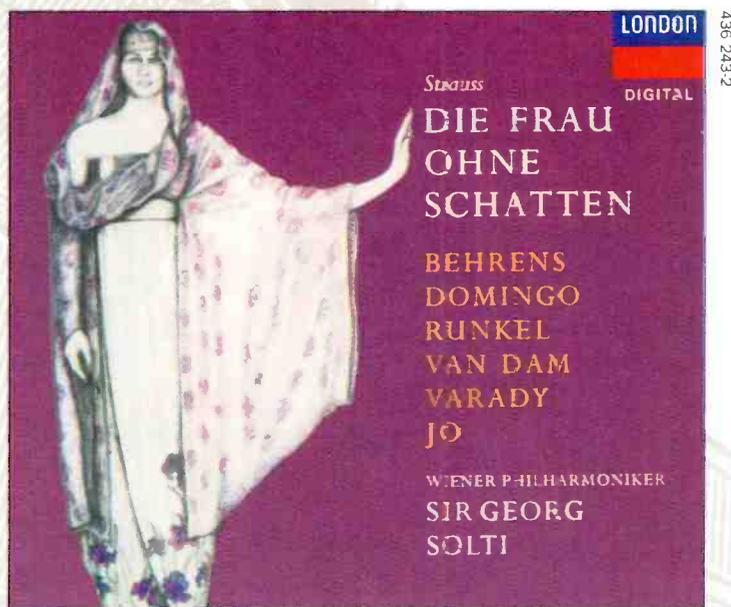
BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ALABAMA DIAMOND RIO JOHN MICHAEL MONTGOMERY	Freedom Hall Coliseum, Kentucky Fair & Exposition Center, Louisville, Ky.	March 5	\$342,250 \$18.50	18,500 sellout	Keith Fowler Promotions
BON JOVI JEFF HEALEY BAND	Rosemont Horizon, Rosemont, Ill.	March 5	\$335,295 \$22.50	14,902 sellout	Jam Prods.
BON JOVI JEFF HEALEY BAND	Spectrum, Philadelphia, Pa.	Feb. 22	\$273,140 \$20	14,100 sellout	Electric Factory Concerts
REBA MCENTIRE MARK COLLIE HAL KETCHUM	Coliseum, Birmingham-Jefferson Civic Center, Birmingham, Ala.	March 6	\$259,838 \$20.50	12,675 sellout	Starstruck Promotions
DEF LEPPARD	The Summit, Houston, Texas	Feb. 20	\$255,380 \$20	12,769 16,712	PACE Concerts
BON JOVI JEFF HEALEY BAND	Palace of Auburn Hills, Auburn Hills, Mich.	March 2	\$250,200 \$22.50	11,120 14,600	Cellar Door of Michigan
BON JOVI JEFF HEALEY BAND	Maple Leaf Gardens, Toronto, Ont.	Feb. 25	\$247,661 (\$311,508 Canadian) \$25.50	12,216 sellout	Concert Prods. International
MICHAEL W. SMITH DC TALK	Target Center, Minneapolis, Minn.	March 5	\$226,956 \$23.50/ \$18.50/ \$16.50	12,442 sellout	Jam Prods. Harvest Prods. Company 7
ALABAMA DIAMOND RIO MICHELLE WRIGHT	Richmond Coliseum, Richmond, Va.	Feb. 28	\$163,485 \$18.50	8,837 sellout	Keith Fowler Promotions
MICHAEL W. SMITH DC TALK	Reunion Arena, Dallas, Texas	Feb. 20	\$161,152 \$23.50/ \$18.50/ \$15.75	9,709 11,399	462 Concerts

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ARTIST DEVELOPMENTS

BREAKING ZAP MAMA

"What we're really trying to do is a lot of little things right that will all add up to something big." That's how product manager Peter Standish describes Warner Bros.' method for breaking Zap Mama, a female Belgian quintet on David Byrne's Luaka Bop imprint.

Led by Marie Daulne, Zap Mama combines lyrics in French, English, and the west African dialect Bantou with African and Western melodies. Daulne, who was born in Zaire to a Belgian father (who was later killed in a political revolt) and Zairean mother, returned to her birthplace at one point and learned her singing style, in part, from the pygmies there who were present at her birth.

Once she returned to Belgium, "Maria starting singing alone a cappella and then just started singing with friends," says Luaka Bop president Yale Evelev. "It kept growing in a very organic way. No one expected this kind of success."

The group signed a deal with Crammed Disk in Belgium, which licensed the record to Luaka Bop for North American distribution.

Evelev says "Adventures In



ZAP MAMA: Cecilia Kankonda, Marie Cavenaile, Sylvie Nawasadio, Marie Daulne, and Sabine Kabongo. (Photo: Nick Baratta)

Afropea 1: Zap Mama" is the first project Luaka Bop has delivered to Warner Bros. that really allows the big label to flex its marketing muscle. "There's not much need to coordinate a plan for an artist who doesn't speak English, or someone who can't tour or [for] a compilation," Evelev says. "This is the first opportunity for Warner Bros. really. Zap Mama played 180 dates in Europe last year and they speak English."

Warner Bros. brought the band over in January to perform and do advance publicity for the March 23 release. The label also began a series of branch presentations, including the group's video for a song called "Brrrlak!" that received strong play on MTV Europe, as well as excerpts from an award-winning BBC documentary on the band.

Parts of the documentary will also be included in an electronic press kit being serviced to radio, retail, and press. At radio, Warner Bros. is targeting National Public Radio and album-oriented jazz and NAC formats. "The jazz and progressive music departments initiated a four-song CD that will be serviced on March 16," Standish says. Among the emphasis tracks is the up-tempo, a cappella "Bottom."

At retail, Warner Bros. has

coordinated with the WEA field services special projects division, which will work with world music retailers. "We're hoping that this will be a big record in that area initially, but not be limited to that genre," Standish says.

Warner Bros. sees the potential for this project to cross over into the mainstream, Standish adds. "If we can build a solid and big enough base, it has an outside chance at pop radio. I think if you'd gone in and played Take 6 or Bobby McFerrin to someone and said it's going to have mass appeal, they would have said 'yeah, sure,' but there's a potential big up-side here."

In addition to a number of showcases, a national tour is being booked by William Morris Agency.

MELINDA NEWMAN

BIG HEAD OF STEAM

Big Head Todd & the Monsters, whose Giant Records debut bowed at No. 139 on The Billboard 200 last week, are a textbook case in building a local following and taking it to a national level.

The release of the trio's "Sister Sweetly" album was celebrated with a sold-out concert Feb. 22 at Boulder Theater, broadcast live on local KBCO, and an in-store at nearby Rocky Mountain Records & Tapes, which, according to Giant's head of marketing and promotion John Brodey, drew more than 500 fans.

"The fan base is devoted to the utmost—and it's spread throughout the country," says Brodey. "All we needed was a simple solicitation. We didn't have to spend money to prime the pump or beat anybody up!"

Musically, the trio—guitarist/keyboardsist/vocalist Todd Park Mohr, bassist/backup vocalist Rob Squires, and drummer/backup vocalist Brian Nevin—plays straight-ahead rock'n'roll. "We started out about seven years ago as a blues band," says Mohr, adding that the Big Head moniker is derived from bluesman Eddie "Cleanhead" Vinson. "Four years ago, we came out with our first record and decided to center on just a few areas within a 1,000-mile radius—Chicago, Minneapolis, and San Francisco. So we went to these places once every three months for four years, and in the interim also went to the East Coast five or six times, and Austin, New Orleans, and the Northwest. In other words, we drove 80,000 miles a year in a '77 Dodge van."

The Monsters plied their home territory heavily as well, especially the



BIG HEAD TODD: Todd Park Mohr, Brian Nevin, and Rob Squires.

campus town of Boulder. Continues Mohr, "Wherever we went, we had a built-in crowd of alumni or people who'd seen us in Colorado. So it's not like we're starting from scratch."

On the band's own Big Records label, it released "Another Mayberry" in 1989 and "Midnight Rodeo" in 1990. "We started out knocking on record store doors to carry our albums on consignment, and got distribution through Caroline Records," adds Mohr. "By the time we signed with Giant, we'd sold 75,000 albums."

In January 1991, the band signed with Denver management company Morris, Bliesener & Associates, which also manages Suzy Bogguss, the Nitty Gritty Dirt Band, Highway 101, and Leo Kottke, who appears on the Monsters' new album track, "Soul For Every Cowboy." A month later, Giant head Irving Azoff flew to Denver and signed the band.

Brodey says Giant, which set up the album in mid-January with a four-song CD sampler to radio and retail, senses an "unlimited radio picture" due to an initial response at multiple formats. "We just want to let the excitement evolve without stepping on our own feet," he says. "We're hoping for a Blues Traveler tour in summer, but [Big Head Todd & the Monsters] can come in on their own in so many places that we don't have to wait for an ideal situation." JIM BESSMAN

THEY'RE PLAYING MY SONG

Go West is perhaps most noted in the U.S. for having recorded "The King Of Wishful Thinking" track featured on the "Pretty Woman" soundtrack. Peter Cox, half of the duo, speaks about its new single, a cover of the 1979 Bobby Caldwell hit "What You Won't Do For Love," which is already climbing Billboard's Hot 100 and Adult Contemporary charts.

Edited By Debbie Holley

"Originally, it wasn't a choice of [Go West's] to record 'What You Won't Do For Love.' Up until now, Richard [Drummie, the other half of the Go West partnership] and I have resisted recording outside material because much of our individuality comes from the fact that we write our own material. Ron Fair, our A&R man, suggested the Bobby Caldwell number because it had been such a success, is instantly recognizable, and Caldwell doesn't seem to have a high public profile. I had never heard the song before and wasn't really aware of how popular the song had been. People don't necessarily associate it with Bobby Caldwell. Ron played it for us, we resisted recording it, and he gently manipulated us until we finally gave in. Now that it's done, I think it came out really well. There's an R&B flavor in the song that we might not yet have reached in our songwriting careers, and the track is unlike anything that we've done before. Had I realized just how many people were going to tell me later, 'Oh, that's my favorite song ever,' I think I might have been a little intimidated to record it."



COX

"What You Won't Do For Love" is published by Planetary Nom (BMI).

ARTISTS IN CONCERT

LINDSEY BUCKINGHAM

The Wilham Theatre
Los Angeles

FLEETWOOD MAC'S onetime axe-slinger/singer/songsmith enchanted an adoring crowd of fans at his first-ever solo show in L.A. proper Feb. 22.

Forging a live style that dramatically re-created the opulent studio architecture of his records, Buckingham alternated between solo performances of breathtaking intimacy and full-blown band numbers that showed off the well-drilled skills of his nine backup musicians.

Performing with always apparent delight, the highly animated Buckingham received a local hero's welcome. He kicked off the evening with richly detailed acoustic versions of "Big Love," the last major hit he penned for his former group, and "Go Insane," the title track from his 1984 solo album. Proclaiming his intention to "reclaim some sense of creativity for myself," he then introduced his truly startling group.

Featuring five guitarists, three percussionists, and six singing voices, the tentet was adept at re-creating the densely layered vocal and instrumental overdubs that have made works like last year's Reprise release, "Out Of The Cradle," such engrossing rococo pleasures.

Buckingham led the group through its stormy paces on memorable Mac oldies like "The Chain" and "Tusk" and solo-album numbers such as "Trouble" and "You Do Or You Don't." The concert hit a raging midshow peak with "I'm So Afraid," in which Buckingham constructed

one of his few extended solos with near-mathematical precision and heart-halting emotion.

After this show-stopping display, Buckingham dropped the energy level again with a couple of solo turns, then shifted into high gear again (with the remark, "All these guitars—give me a break!"), ram-paging through "Doing What I Can," "This Is The Time" (in which all five guitarists traded furious fours) and the inevitable set-closer

"Go Your Own Way."

Buckingham obliged the crowd with a pair of encores that included a spirited "Holiday Road" and a wrenching solo "Soul Drifter."

No doubt about it: One of America's best-known studio hermits has acquired the band and the on-stage attitude to deliver his eccentric, ornate pop music *totally* live. Buckingham's show is one of the best on the boards at the moment.

CHRIS MORRIS

KRAVITZ REJUVENATES INTEREST WITH 3RD SET

(Continued from page 16)

Withers' "Use Me" with Jagger about the time he was starting work on "Are You Gonna Go My Way."

Late in the summer of 1992, Kravitz hooked up with Aerosmith to write "Line Up" for the band's forthcoming Geffen album. Kravitz says, "It was myself, Steve, and Joe in the room. We wrote the song and cut the demo. It was like we were 16 years old hanging out making music in the basement. It was very low-key."

Kravitz also has loaned his talents to some lesser-known artists, including French teen femme fatale Vanessa Paradis. Kravitz wrote, produced, and played on the album.

"I like working on other people's records," he says. "I get to not be in the foreground. I'm creating something for somebody else. It's nice to sit back and do that. You still get to do music and you still have that outlet, but you get to focus the attention on somebody else."

As for the work with other acts,

Quartararo says, "Any time artists do stuff like that, it's never going to hurt. If they have success it can only help."

Kravitz is set to start a world tour in May, with stops in Japan and Europe. He'll return to the U.S. in late summer, when he likely will hit the amphitheater circuit.

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Rock Song: Layla Eric Clapton, Jim Gordon

R & B Vocal, Female: The Woman I Am Chaka Khan

Contemporary Blues Album: The Sky Is Crying Stevie Ray Vaughan and Double Trouble

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POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Food For Thought. After establishing her credentials with both Throwing Muses and the Breeders, Tanya Donelly is spreading her musical wings as the centerpiece of Belly. The single "Feed The Tree" currently is in its third week atop the Modern Rock Tracks chart, while strong sales make it the top Heatseeker in the Northeast.



Krazy Love. Next Plateau/London act Boy Krazy is learning patience truly pays. The trio's first single, "That's What Love Can Do," originally was released two years ago in the U.K. Now a top-20 Hot 100 hit, the single boosts the self-titled album into this week's Heatseekers chart, where it enters at 30.



Duice Does It. "Dazzey Duks," the debut album from rap duo Duice, is creating a bit of a stir. Ultrashort cut-off jeans, inspired by the title single's ode to Daisy Duke of the decade-old television show "The Dukes Of Hazzard," are popping up like, well, wildflowers. The album is this week's top Heatseeker.

GRADUATION DAY: Teen idol and "Blossom" cast member Joey Lawrence, a regular fixture on the cover of teenzines, graduates from Heatseekers as a 37% increase in sales pushes him 122-90 on The Billboard 200.

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

NEW BOSS: Duice wraps a 3% gain for "Dazzey Duks," overtaking last week's No. 1 act, Infectious Grooves. Duice faces challenges from Belly, Clannad, and Sunscreen.

Belly falls just short of bullet criteria, but a respectable 8.5% gain moves it up two places to No. 3. Clannad (12-4) rides its Volkswagen commercial exposure for a 38% gain, and makes its first appearance on The Billboard 200. Also making the big chart this week is Sunscreen, with a screaming 68% gain over last week's unit sales. The robust increase pushes the act 24-7 on Heatseekers.

SEEKING THE HEAT in Orlando: As noted last week in Popular Uprisings, labels big and small used the National Assn. of Recording Merchandisers' March 6-9 convention in Orlando, Fla., as a forum to expose emerging acts.

Several Heatseeker types played during the major distributors' product presentations. Private Music's A.J. Croce, Zoo's Cause & Effect, and Silvertone's Buddy Guy were showcased during BMG's pitch. During the PolyGram Group Distribution presentation, Mercury's Brian McKnight and Gee Street/Island's Stereo MC's each performed, while Megaforce guitarist Warren Haynes did an instrumental duet with Allman Brothers Band and Sea Level alum Chuck Leavell. GRP's jazzy New York Voices sang during the Uni session. . . . On the afternoon of March 8, JVC held an intimate showcase for guitarist Frank Gambale, former member of Chick Corea's Elektric Band. Accompanied

by a DAT recorder, which Gambale calls his "band in a box," Gambale played four tunes from his new album. Accounts and press in attendance were told that, unlike his work with Corea and his earlier solo albums, Gambale's new set is targeting the guitar-hero crowd through album-rock radio. . . . Boy Krazy, which de-

buts this week on Heatseekers, and Stereo MC's joined press and retail for a dinner during the NARM meet. Boy Krazy also pressed the flesh with NARMites in PGD's suite.

MORE: Musician, Billboard's sister publication, distributed the ninth volume of its "A Little On The CD Side" sampler to NARM attendees. Featured on the subscription series' new CD: London/PLG's Hothouse Flowers, Geffen's Half Way Home, MCA's the Tragically Hip, Columbia's Rosanne Cash, EastWest's the Rembrandts and Deep Jimi & the Zep Creams, Strech/GRP's Robben Ford & the Blue Line, Hollywood's Brian May and D.D. Wood, ECM's Arlin Andersen/Ralph Towner/Nana Vasconcelos and Michael Mantler/Jack Bruce, RCA's Michael Penn.

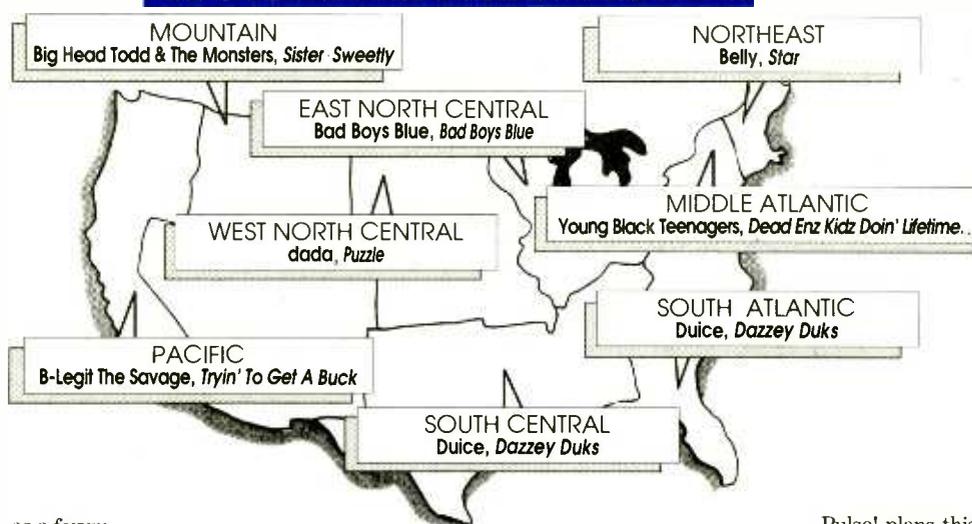
GROOVIN': Tower Records' Pulse! magazine is stoking new music with "Grooveology 01," a CD sampler featuring 11 cuts by 10 emerging acts. Featured are two tracks by Sonia Dada, and one selection each from Mark Curry, the Wallflowers, and Young Turk, Starclub, the Tragically Hip and Best Kissers In The World, Flowerhead, Paul Weller, and the Pursuit Of Happiness.

Pulse! plans this disc, listed at the bargain price of just \$1.99, to be the first of a series, with "Grooveology 02" due in May. The discs are being sold at all Tower stores, and are also being distributed via mail order. Some 2,000 copies were bagged with the April Pulse! issues sold in Manhattan and Long Island newsstands.

The March Pulse! carried a full-page ad touting the sampler, with the promise that all the featured albums are carried chain-wide at Tower or through its mail-order house. Further, a series of PulseMusic Minutes running on two WWI programs during a six-week period will profile artists who are featured on the disc.

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

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Bad Boys Blue, Bad Boys Blue	1. Duice, Dazzey Duks
2. Belly, Star	2. Martha Wash, Martha Wash
3. dada, Puzzle	3. Clannad, Anam
4. Bass Outlaws, Illegal Bass	4. Bass Outlaws, Illegal Bass
5. Big Head Todd/Monsters, Sister Sweetly	5. Mark Collie, Mark Collie
6. Infectious Grooves, Sarsippius' Ark	6. McBride & The Ride, Sacred Ground
7. Positive K, Skills Dat Pay Da Bills	7. Belly, Star
8. Martha Wash, Martha Wash	8. Positive K, Skills Dat Pay Da Bills
9. Duice, Dazzey Duks	9. MC Nas-D & DJ Fred, It's My Cadillac
10. Clannad, Anam	10. Infectious Grooves, Sarsippius' Ark

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	8	DUICE	DAZZEY DUKS
2	1	3	INFECTIOUS GROOVES	SARSIPPIUS' ARK
3	5	5	BELLY	STAR
4	12	7	CLANNAD	ANAM
5	4	2	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
6	6	16	DADA	PUZZLE
7	24	5	SUNSCREEN	O3
8	11	16	BASS OUTLAWS	ILLEGAL BASS
9	8	2	MARTHA WASH	MARTHA WASH
10	7	9	MARK COLLIE	MARK COLLIE
11	10	11	POSITIVE K	SKILLS DAT PAY DA BILLS
12	9	26	SCREAMING TREES	SWEET OBLIVION
13	20	5	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
14	13	45	MCBRIDE & THE RIDE	SACRED GROUND
15	17	5	BRIAN MAY	BACK TO THE LIGHT
16	18	5	STEREO MC'S	CONNECTED
17	19	19	SHAWN COLVIN	FAT CITY
18	15	2	SACRED REICH	INDEPENDENT
19	25	20	RADNEY FOSTER	DEL RIO, TX 1959
20	16	2	SCHOOL OF FISH	HUMAN CANNONBALL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	—	1	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!
22	14	7	JAYHAWKS	HOLLYWOOD TOWN HALL
23	28	20	JUDE COLE	START THE CAR
24	26	5	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
25	23	4	JELLYFISH	SPILT MILK
26	—	1	B-LEGIT THE SAVAGE	TRYIN' TO GET A BUCK
27	30	13	UNDERGROUND KINGZ	TOO HARD TO SWALLOW
28	21	37	2 UNLIMITED	GET READY
29	29	26	SUGAR	COPPER BLUE
30	—	1	BOY KRAZY	BOY KRAZY
31	34	4	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1
32	—	1	JACCI MCGHEE	JACCI MCGHEE
33	—	1	THE PHARCYDE	BIZARRE RIDE II THE PHARCYDE
34	31	3	KING MISSILE	HAPPY HOUR
35	33	64	TECHMASTER P.E.B.	BASS COMPUTER
36	37	16	KOOL G RAP & D.J. POLO	LIVE AND LET DIE
37	—	22	TREY LORENZ	TREY LORENZ
38	—	6	BASS 305	DIGITAL BASS
39	39	3	BLACK 47	BLACK 47
40	32	47	ARC ANGELS	ARC ANGELS

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)
			★ ★ NO. 1 ★ ★	
1	3	11	FREAK ME	SILK (KEIA/ELEKTRA) 1 week at No. 1
2	1	18	DON'T WALK AWAY	JADE (GIANT/REPRISE)
3	2	18	GET AWAY	BOBBY BROWN (MCA)
4	5	11	I'M SO INTO YOU	SWV (RCA)
5	4	16	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
6	6	12	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
7	7	9	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
8	9	15	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
9	10	10	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
10	11	19	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
11	19	12	SO ALONE	MEN AT LARGE (EASTWEST)
12	8	19	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
13	12	9	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
14	13	9	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
15	15	20	QUALITY TIME	HI-FIVE (JIVE)
16	16	11	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
17	14	25	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
18	23	7	KISS OF LIFE	SADE (EPIC)
19	21	8	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
20	18	18	GIVE IT UP, TURN IT LOOSE	EN VOUE (EASTWEST)
21	20	13	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
22	27	6	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
23	24	6	HONEY DIP	PORTRAIT (CAPITOL)
24	22	19	HAPPY DAYS	SILK (KEIA/ELEKTRA)
25	25	5	GOOD OL' DAYS	LEVERT (ATLANTIC)
26	30	13	SHOOP SHOOP	MICHAEL COOPER (REPRISE)
27	31	5	IF I COULD	REGINA BELLE (COLUMBIA)
28	32	5	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
29	28	18	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
30	26	18	I GOT A MAN	POSITIVE K (ISLAND/PLG)
31	34	14	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
32	33	6	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
33	38	8	NEVER DO YOU WRONG	STEPHANIE MILLS (MCA)
34	36	8	LOVE THANG	INTRO (ATLANTIC)
35	29	14	CRAZY LOVE	CECE PENITON (A&M)
36	35	5	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
37	44	5	LOSE CONTROL	SILK (KEIA/ELEKTRA)

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

R&B Radio Recurrent Monitor

1	4	3	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
2	1	3	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
3	2	3	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
4	—	1	BABY I'M FOR REAL/NATURAL HIGH	AFTER 7 (VIRGIN)
5	3	2	GAMES	CHUCKII BOOKER (ATLANTIC)
6	5	3	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
7	8	2	NO ORDINARY LOVE	SADE (EPIC)
8	9	5	GOOD ENOUGH	BOBBY BROWN (MCA)
9	6	3	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
10	11	11	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
11	13	7	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
12	7	4	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
13	14	14	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
14	10	11	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
15	12	13	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
16	16	9	PEOPLE EVERYOAY	ARRESTED DEVELOPMENT (CHRYSALIS)
17	15	12	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
18	17	4	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
19	20	9	INSIDE THAT I CRIED	CECE PENITON (A&M)
20	23	2	RIGHT HERE	SWV (RCA)
21	22	6	FLEX	MAD COBRA (COLUMBIA)
22	18	20	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
23	19	24	COME & TALK TO ME	JODECI (UPTOWN/MCA)
24	24	32	MY LOVIN' (YOU'RE NEVER ...)	EN VOUE (EASTWEST)
25	21	21	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)

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

R&B SINGLES A-Z

79	7	(Controversy, WB, ASCAP/Budget, Bug, BMI) WBM
64	BABY BE MINE	(Zomba, BMI/Donril, Street Rose, ASCAP)
39	BABY I'M FOR REAL/NATURAL HIGH	(Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
66	BORN 2 B.R.E.E.D.	(MCA, Controversy, WB, Michael Anthony, ASCAP) WBM/HL
37	CAN HE LOVE U LIKE THIS	(Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
91	CAN'T GET ANY HARDER	(Virgin, Cole, Civillies, Duranman, ASCAP/Leaders Of The New School, BMI)
4	COMFORTER	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
76	CONFUSED	(Willaire, ASCAP/AI B. Surel, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
57	CRAZY LOVE	(By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
70	CROOKED OFFICER	(N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
77	DAMN U	(Controversy, ASCAP/WB, ASCAP) WBM
33	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI)
12	DEDICATED	(Willesden, BMI/R.Kelly, BMI) CPP
22	DITTY	(Next Plateau, Cismun Ludes, ASCAP/Saja, Troutman, BMI)
8	DON'T WALK AWAY	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
31	DOWN WITH THE KING	(Protoons, Rush Groove, Smooth Flowin', Pete Rock, EMI U, ASCAP)
80	DROP IT ON THE ONE	(Legrones, BMI/Jammin' Penguins, BMI/MCA, ASCAP/Bobby Brown, ASCAP)
94	EVERY LITTLE THING U DO	(Babydon, EMI April, KG Blunt, Zomba, Isaya He's Funky, ASCAP)
52	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
73	FOREVER IN LOVE	(Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
1	FREAK ME	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
62	FUNKY CHILD	(Marly Marl, ASCAP/EMI April, ASCAP)
42	GAMES	(Count Chuckula, Trycep, Black Satin, Big Giant, Warner-Tamerlane, Willesden, BMI) WBM/CPG
56	GANGSTA BITCH	(Forked Tongue, ASCAP)
9	GET AWAY	(Zomba, Donril, WB, Funk, Polygram Int'l, Toe Knee Hangs, MCA, Bobby Brown, ASCAP) CPP/WBM/HL
96	GET THE POINT	(Rags To Riches, BMI/C.E.B., BMI/Gold Forever, BMI)
48	GIVE IT TO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
36	GIVE IT UP, TURN IT LOOSE	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
78	GOOD 4 WE	(More Cut, BMI)
21	GOOD OL' DAYS	(Trycep, BMI/Willesden, BMI) CPP
38	HAPPY DAYS	(E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP/Keith Sweat, ASCAP) WBM
14	HAT 2 DA BACK	(EMI, D.A.R.P., ASCAP/Longitude, Music Corp. Of America, BMI) WBM
75	HEAL THE WORLD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
26	HERE WE GO AGAIN!	(Hee Bee Dooinit, Unit 4, WB, ASCAP/Stone Diamond, BMI/Jobete, Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM
5	HIP HOP HOORAY	(T-Boy, ASCAP/Naughty, ASCAP)
29	HONEY DIP	(WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP)
55	I CAN'T STAND THE PAIN	(Pejo, BMI/Walter Simmons, BMI)
34	IF I COULD	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI)
43	IF I EVER FALL IN LOVE	(Gasoline Alley, BMI/Music Corp. Of America, BMI)
83	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
30	I GOT A THANG 4 YA!	(New Perspective, ASCAP)
11	I HAVE NOTHING	(Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
6	I'M EVERY WOMAN	(Nick-O-Val, ASCAP) CPP
3	I'M SO INTO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
18	INFORMER	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
65	IN OUR LOVE	(Orange Tree, BMI/EMI Blackwood, BMI/Rub, BMI)
74	IN THE STILL OF THE NITE	(Lee, BMI) HL
54	I SHOULD HAVE LOVED YOU	(Big Giant, BMI/Count Chuckula, BMI)
41	IT HURTS ME	(WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
61	IT MUST BE LOVE	(Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
40	IT'S ALRIGHT	(EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
85	IT'S A SHAME	(So So Def, ASCAP/Artistic Control, ASCAP/Saja, BMI/EMI April, ASCAP)
15	IT WAS A GOOD DAY	(Gangsta Boogie, WB, ASCAP) HL
98	I WAS A KING	(Eddie Murphy, ASCAP/Rayclo, ASCAP/Perfect Ten, ASCAP/Pushy, ASCAP/Dub Plate, BMI/Aunt Hilda, ASCAP/Zomba, BMI) CPP
28	I WILL ALWAYS LOVE YOU	(Velvet Apple, BMI) CPP
99	KEEP TOUCHING ME	(Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP)
23	KISS OF LIFE	(Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
88	KNOCK-N-BOOTS	(EMI April, ASCAP/Abdur Rahman, Zomba, Donril, Tadej, ASCAP) WBM/CPG
93	LOTS OF LOVIN'	(Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
92	LOVE IS	(WB, Pressmancherry, N.Y.M., Warner-Tamerlane, Pressmancherryblossom, ASCAP/Chekerman, BMI)
19	LOVE MAKES NO SENSE	(Avante Garde, ASCAP/New Perspective, ASCAP)
90	LOVE ME OR LEAVE ME ALONE	(Def Jam, ASCAP)
32	LOVE SHOULD A BROUGHT YOU HOME	(FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI) CPP
35	LOVE'S TAKEN OVER	(EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
46	LOVE THANG	(Frabensha, ASCAP/MCA, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/Ness, Nitty & Capone,

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)
			★ ★ NO. 1 ★ ★	
1	1	7	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
2	2	3	FREAK ME	SILK (KEIA/ELEKTRA)
3	3	7	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
4	5	10	INFORMER	SNOW (EASTWEST/AG)
5	4	8	I'M SO INTO YOU	SWV (RCA)
6	6	16	I GOT A MAN	POSITIVE K (ISLAND/PLG)
7	14	2	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
8	11	9	SO ALONE	MEN AT LARGE (EASTWEST/AG)
9	7	8	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
10	12	7	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
11	10	12	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
12	—	1	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
13	13	12	DON'T WALK AWAY	JADE (GIANT/REPRISE)
14	9	15	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
15	8	18	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
16	15	8	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
17	16	19	DAZZEY DUKS	DUICE (TMR/BEL-MARK)
18	17	3	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
19	19	5	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
20	18	14	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
21	20	9	GET AWAY	BOBBY BROWN (MCA)
22	21	18	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
23	22	14	GANGSTA BITCH	APACHE (TOMMY BOY)
24	41	2	GOOD OL' DAYS	LEVERT (ATLANTIC)
25	24	12	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
26	29	6	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
27	36	8	IT HURTS ME	JACCI MCGHEE (MCA)
28	31	4	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
29	26	23	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
30	27	4	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
31	32	5	THROW YA GUNZ	ONYX (CHAOS/COLUMBIA)
32	25	7	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
33	35	12	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
34	43	5	SHOOP SHOOP (NEVER STOP ...)	MICHAEL COOPER (REPRISE)
35	23	27	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
36	42	12	FOREVER IN LOVE	KENNY G (ARISTA)
37	30	23	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
38	37	17	HAPPY DAYS	SILK (KEIA/ELEKTRA)
39	34	23	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
40	28	16	QUALITY TIME	HI-FIVE (JIVE)
41	51	4	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
42	38	15	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
43	48	9	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
44	39	23	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
45	33	7	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
46	40	22	GOOD ENOUGH	BOBBY BROWN (MCA)
47	44	15	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
48	47	18	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
49	58	3	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
50	45	13	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
51	52	2	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
52	46	17	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
53	50	20	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)
54	55	21	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
55	49	6	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
56	53	19	PUNKS JUMP UP TO GET ...	BRAND NUBIAN (ELEKTRA)
57	66	4	GIVE IT TO YOU	MARTHA WASH (RCA)
58	—	6	NOT GONNA BE ABLE TO DO IT	DOUBLE XX POSSE (BIG BEAT/ATLANTIC)
59	54	12	CHECK IT OUT	GRAND PUBA (ELEKTRA)
60	59	2	IF I COULD	REGINA BELLE (COLUMBIA)
61	—	2	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
62	—	1	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
63	75	2	HONEY DIP	PORTRAIT (CAPITOL)
64	—	1	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
65	—	1	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
66	—	3	MUSCLE GRIP	SHABBA RANKS (EPIC)
67	—	1	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
68	57	21	NO ORDINARY LOVE	SADE (EPIC)
69	70	14	GIVE IT UP, TURN IT LOOSE	EN VOUE (EASTWEST/AG)
70				

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 20, 1993

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	69	3	NAUGHTY BY NATURE	TOMMY BOY 1069* (10.98/15.98) 2 weeks at No. 1 19 NAUGHTY III	1
2	2	1	12	DR. DRE	DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98) THE CHRONIC	1
3	3	2	16	SILK KEIA	61394/ELEKTRA (10.98/15.98) LOSE CONTROL	2
4	4	3	16	SOUNDTRACK	7 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
5	6	6	16	KENNY G	3 ARISTA 18646* (10.98/15.98) BREATHLESS	2
6	9	7	11	SHAI	▲ GASOLINE ALLEY 10762/MCA (9.98/15.98) IF I EVER FALL IN LOVE	3
7	7	10	49	ARRESTED DEVELOPMENT	▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
8	5	4	3	2PAC	INTERSCOPE 92209*/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z....	4
9	8	5	4	DIGABLE PLANETS	PENDULUM 61414/ELEKTRA (9.98/15.98) REACHIN' (A NEW REPUTATION OF TIME AND SPACE)	5
10	10	8	18	SADE	▲ EPIC 53178* (10.98 EQ/15.98) LOVE DELUXE	2
11	11	11	19	SWV	RCA 66074* (9.98/13.98) IT'S ABOUT TIME	11
12	12	9	32	MARY J. BLIGE	▲ 2 UPTOWN 10681*/MCA (9.98/15.98) WHAT'S THE 411?	1
13	15	15	17	ICE CUBE	▲ PRIORITY 57185 (10.98/15.98) THE PREDATOR	1
14	13	12	65	MICHAEL JACKSON	▲ 5 EPIC 45400 (10.98 EQ/15.98) DANGEROUS	1
15	17	20	7	SNOW	EASTWEST 92207*/AG (9.98/15.98) 12 INCHES OF SNOW	15
16	14	18	3	REGINA BELLE	COLUMBIA 48826* (10.98 EQ/15.98) PASSION	14
17	16	13	28	BOBBY BROWN	▲ 2 MCA 10417 (10.98/15.98) BOBBY	1
18	18	24	3	KAM	STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98) NEVA AGAIN	18
19	24	29	50	EN VOGUE	▲ 2 EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS	1
20	25	26	22	CHANTE MOORE	SILAS 10605/MCA (9.98/15.98) PRECIOUS	20
21	20	16	10	CHRISTOPHER WILLIAMS	UPTOWN 10751*/MCA (9.98/15.98) CHANGES	12
22	19	14	5	BRAND NUBIAN	ELEKTRA 61381* (10.98/15.98) IN GOD WE TRUST	4
23	29	28	16	JADE	Giant/Reprise 24466*/WARNER BROS. (9.98/15.98) JADE TO THE MAX	19
24	21	23	36	SOUNDTRACK	▲ 2 LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG	1
25	27	22	5	ABOVE THE LAW	RUTHLESS/Giant 24477*/WARNER BROS. (10.98/15.98) BLACK MAFIA LIFE	6
26	28	27	53	TLC	▲ 2 LAFACE 26003*/ARISTA (9.98/13.98) OOOOOHHH...ON THE TLC TIP	3
27	NEW	1	1	SOUNDTRACK	MCA 10758 (9.98/15.98) CB4	27
28	26	19	4	ALEXANDER O'NEAL	TABU 9501*/A&M (10.98/15.98) LOVE MAKES NO SENSE	18
29	23	21	8	HEAVY D. & THE BOYZ	UPTOWN 10734/MCA (10.98/15.98) BLUE FUNK	7
30	22	17	4	APACHE	TOMMY BOY 1068* (9.98/14.98) APACHE AIN'T SHIT	15
31	32	33	6	PAPERBOY	NEXT PLATEAU/FFRR 1012* (9.98/14.98) NINE YARDS	31
32	30	25	15	WRECKX-N-EFFECT	▲ MCA 10566 (9.98/15.98) HARD OR SMOOTH	6
33	33	37	35	MEN AT LARGE	EASTWEST 92159*/AG (9.98/13.98) MEN AT LARGE	24
34	31	32	94	BOYZ II MEN	▲ 4 MOTOWN 6320* (9.98/13.98) COOLEYHIGHHARMONY	1
35	35	35	21	PRINCE AND THE NEW POWER GENERATION	▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	8
36	36	31	12	EAZY E	● RUTHLESS 53815/PRIORITY (4.98/6.98) 5150 HOME 4 THA SICK	15
37	34	30	18	PORTRAIT	CAPITOL 93496* (9.98/13.98) PORTRAIT	16
38	37	34	6	KING TEE	CAPITOL 99354* (9.98/13.98) THA TRIFLIN' ALBUM	17
39	41	38	22	REDMAN	RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98) WHUT? THEE ALBUM	5
40	44	39	58	R. KELLY & PUBLIC ANNOUNCEMENT	▲ JIVE 41469* (9.98/13.98) BORN INTO THE '90'S	3
41	53	71	3	B-LEGIT THE SAVAGE	SIC WID IT 712* (9.98/15.98) TRYIN' TO GET A BUCK	41
42	38	41	21	LO-KEY?	PERSPECTIVE 1003*/A&M (9.98/13.98) WHERE DEY AT?	18
43	40	40	23	SHABBA RANKS	● EPIC 52464* (9.98 EQ/13.98) X-TRA NAKED	11
44	43	43	28	AFTER 7	VIRGIN 86349* (9.98/13.98) TAKIN' MY TIME	8
45	45	42	3	KIRK WHALUM	COLUMBIA 46931* (10.98 EQ/15.98) CACHE	42
46	39	36	8	DUICE	TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS	26
47	47	48	17	UNDERGROUND KINGZ	8IG TIME 41502*/JIVE (9.98/13.98) TOO HARD TO SWALLOW	37
48	42	—	2	MARTHA WASH	RCA 66052* (9.98/15.98) MARTHA WASH	42
49	46	47	22	GEORGE DUKE	WARNER BROS. 45026* (10.98/15.98) SNAPSHOT	36

50	50	44	32	HOUSE OF PAIN	● TOMMY BOY 1056 (10.98/15.98) HOUSE OF PAIN	16
51	58	56	33	LORENZO	ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98) LORENZO	24
52	49	45	49	KRIS KROSS	▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) TOTALLY KROSSED OUT	1
53	48	46	17	GETO BOYS	RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOYS THE BEST UNKUT DOPE	31
54	73	68	8	JACCI MCGHEE	MCA 10291* (9.98/15.98) JACCI MCGHEE	54
55	56	55	18	POSITIVE K	ISLAND 514057/PLG (9.98 EQ/13.98) SKILLS DAT PAY DA BILLS	50
56	61	57	46	SPICE 1	TRIAD 41481*/JIVE (9.98/13.98) SPICE 1	14
57	65	58	91	JODECI	▲ 2 UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY	1
58	52	70	80	VANESSA WILLIAMS	▲ WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE	1
59	54	61	21	RACHELLE FERRELL	MANHATTAN 93769*/CAPITOL (9.98/13.98) RACHELLE FERRELL	34
60	60	67	23	COMPTON'S MOST WANTED	ORPHEUS 52984*/EPIC (9.98 EQ/13.98) MUSIC TO DRIVEBY	20
61	55	49	16	KOOL G RAP & D.J. POLO	COLD CHILLIN' 5001* (10.98/16.98) LIVE AND LET DIE	18
62	57	62	15	STEPHANIE MILLS	MCA 10690 (10.98/15.98) SOMETHING REAL	22
63	79	—	10	THE PHARCYDE	DELICIOUS VINYL 92222/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	63
64	62	64	5	MICHAEL COOPER	REPRISE 26686*/WARNER BROS. (9.98/15.98) GET CLOSER	62
65	51	52	34	MARIAH CAREY	▲ 2 COLUMBIA 52758* (7.98 EQ/9.98) MTV UNPLUGGED EP	16
66	67	53	76	CYPRESS HILL	▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	4
67	63	51	37	N2DEEP	PROFILE 1427* (9.98/14.98) BACK TO THE HOTEL	29
68	59	54	17	PATTI LABELLE	MCA 10691* (10.98/15.98) PATTI LABELLE LIVE!	18
69	66	65	17	BASS OUTLAWS	NEWTOWN 2210* (9.98/13.98) ILLEGAL BASS	48
70	68	72	35	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98) BRIAN MCKNIGHT	20
71	64	73	25	MIKI HOWARD	Giant/Reprise 24452*/WARNER BROS. (9.98/15.98) FEMME FATALE	7
72	78	60	30	HI-FIVE	JIVE 41474* (10.98/15.98) KEEP IT GOIN' ON	9
73	72	59	24	DA LENCH MOB	STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98) GUERRILLAS IN THA MIST	4
74	70	82	3	COMMON SENSE	RELATIVITY 1084 (9.98/14.98) CAN I BORROW A DOLLAR	70
75	76	—	2	VANESSA BELL ARMSTRONG	JIVE 41468 (9.98/13.98) SOMETHING ON THE INSIDE	75
76	71	63	20	GRAND PUBA	ELEKTRA 61314 (10.98/15.98) REEL TO REEL	14
77	69	50	28	FATHER M.C.	UPTOWN 10542/MCA (9.98/15.98) CLOSE TO YOU	34
78	81	81	24	CHUCKII BOOKER	ATLANTIC 82410*/AG (9.98/15.98) NIICE N' WIILD	13
79	84	74	34	TOO SHORT	● JIVE 41467 (10.98/15.98) SHORTY THE PIMP	11
80	83	—	2	EDDIE MURPHY	MOTOWN 6354* (10.98/15.98) LOVE'S ALRIGHT	80
81	85	—	2	CARON WHEELER	EMI 97879*/ERG (10.98/15.98) BEACH OF THE WAR GODDESS	81
82	93	77	5	YOUNG BLACK TEENAGERS	SIC WID IT 711* (9.98/13.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
83	75	83	26	MAD COBRA	COLUMBIA 52751 (9.98 EQ/13.98) HARD TO WET, EASY TO DRY	17
84	74	66	4	ANGELA BOFILL	JIVE 41510* (9.98/13.98) I WANNA LOVE SOMEBODY	51
85	86	75	24	AL B. SURE!	WARNER BROS. 26973* (10.98/15.98) SEXY VERSUS	2
86	99	—	8	PRINCE MARKIE DEE AND THE SOUL CONVENTION	COLUMBIA 48686 (9.98 EQ/15.98) FREE	47
87	89	85	18	DIAMOND AND THE PSYCHOTIC NEUROTICS	CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98) STUNTS, BLUNTS & HIP HOP	47
88	91	86	37	PETE ROCK & C.L. SMOOTH	ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER	7
89	77	76	68	TEVIN CAMPBELL	● QWEST 26291*/WARNER BROS. (9.98/15.98) T.E.V.I.N.	5
90	82	87	9	BIG BUB	EASTWEST 92180*/AG (9.98/15.98) COMIN' AT CHA	30
91	80	78	17	D.J. JIMI	AVENUE 9105* (9.98/14.98) IT'S JIMI	57
92	RE-ENTRY	8	8	E-40	SIC WID IT 711* (9.98/13.98) FEDERAL	80
93	90	89	63	NATALIE COLE	▲ 5 ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	5
94	94	97	67	KEITH SWEAT	▲ ELEKTRA 61216* (10.98/15.98) KEEP IT COMIN'	1
95	97	84	23	BUSHWICK BILL	RAP-A-LOT 57189*/PRIORITY (9.98/15.98) LITTLE BIG MAN	15
96	96	79	15	PARIS	SCARFACE 100 (5.98/8.98) SLEEPING WITH THE ENEMY	23
97	92	91	55	SIR MIX-A-LOT	▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) MACK DADDY	19
98	RE-ENTRY	34	34	NAJEE	EMI 99400*/ERG (10.98/15.98) JUST AN ILLUSION	25
99	RE-ENTRY	21	21	TREY LORENZ	EPIC 47840* (9.98 EQ/13.98) TREY LORENZ	32
100	RE-ENTRY	13	13	THE 2 LIVE CREW	LUKE 122 (9.98/15.98) THE 2 LIVE CREW'S GREATEST HITS	62

○ 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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**TERRI ROSSI'S
RHYTHM
SECTION**

THE BOYS ARE BACK IN TOWN: It doesn't seem to matter if there are anywhere from two to four fellas in the group, but male groups are having success on the Hot R&B Singles chart. Two established acts are notable. **Levert** earns this week's Power Pick/Sales award with "Good Ol' Days" (Atlantic). Sales increase 65% over last week, helping the single climb 28-21. **After 7's** "Can He Love U Like This" (Virgin) re-enters the R&B Single Sales chart and, combined with a better than 10% increase in radio points, moves up 42-37. Two developing acts are penetrating the marketplace with similar themes. **Perspective Records' Lo-Key?** nabs a 30% increase in monitored airplay on "Sweet On U" and earns Power Pick/Airplay. The second single release for **Portrait**, "Honey Dip" (Capitol), earns better than 25% overall and leaps 42-39. Both groups' previous singles continue to hold in the top 50 of the singles chart. In the top 10, "Comforter," by **Shai** (Gasoline Alley), gets a big boost in sales points, moving 8-4. "So Alone" by **Men At Large** (EastWest) forges forward 10-7, from a 35% increase in single sales and a 23% increase in radio play.

TURNIN' UP THE RADIO: **Ice Cube** is best known for lyrics that are hard to play on commercial radio. On his current single, "It Was A Good Day" (Priority), he demonstrates he can tell a tale radio can play. Cube takes us with him through a good day, starting with his mother making him breakfast. He later declares that "since nobody I know got killed today in South Central L.A., it was a good day." On the R&B Radio Monitor, "Good Day" gains 16% and moves up 32-28. Sales increased by close to 50% over last week, and the combined activity lifts the single 23-15 on Hot R&B Singles.

IT AIN'T EASY BEING GREEN: Whenever an artist from the black music world achieves mainstream success the process of separation, and even alienation, from their original fans begins. The artist is handed over from the black music division to the pop department. The pop market, which almost every act covets, is enormous. Unfortunately, the original promo staffers, radio, and retail people involved in breaking that black act are no longer included in anything that that artist does. It is natural those who are excluded begin to withdraw support, which ultimately affects music sales. I salute all of last night's Soul Train winners, but I felt real joy watching **Michael Jackson**. He has refuted the rumors and has become accessible again though televised events. But last night's appearance was special: Jackson looked relaxed and genuinely happy to be back with his original supporters. This period of reclamation is good. **Whitney Houston** took responsibility for her career and stood up to the negative press. She then recorded the kinds of great songs her black fans originally loved her for. It feels good to have some of pop's stars remember we loved them first.

HIP-HOP HOORAY best describes the feeling of the many black retailers, marketing, and sales people who attended NARM. Everyone felt they benefited from the product presentations and seminars. But most importantly, everyone felt welcomed. Thanks to NARM's organizers and executive VP, **Pam Horowitz**, for creating such a great event.

Wheeler Issues Well-Rounded Set

EMI Follow-Up Muses Social Ills, Personal Growth

BY JANINE McADAMS

NEW YORK—On the liner notes for her new EMI album, "Beach Of The War Goddess," recording artist Caron Wheeler writes that in a world of natural disasters, disease, and social ills, including "drug addiction, child abuse, rape, incest, AIDS ... people say 'What war?,' 'What goddess?' I say the same war I've been fighting way before I was born. The war on racism, sexism, conservatism ..."

If this sounds intensely political, it is because the British-born Wheeler sees her art as a way to motivate, and she recognizes the god and goddess spirit in each individual.

"'Beach Of The War Goddess' is basically a way of saying that the life of a black woman living against severe odds in a system trying to annihilate us as people requires us to find the goddess inside, to rise above it for guidance," says Wheeler, who—while serious about her issues



CARON WHEELER

from London to the U.S. will facilitate an intense radio promotion campaign. "Now that she lives in New York, she's made a pact that she will do as much radio to get her married with the R&B community," says Coleman. "Everybody knows she's black and of West Indian descent and that she's very compassionate and politically aware. Those are the things people need to know."

AVENUES OF EXPOSURE

Further plans for promotion of Wheeler's album are being formulated. While Wheeler has been the subject of a consumer media blitz, Coleman says the support of BET on the first video has been helpful. And having a Jam & Lewis-produced single, "I Adore You," on the top-selling "Mo' Money" soundtrack (included on "Beach Of The War Goddess") was the perfect vehicle for keeping her name fresh among consumers while Wheeler completed her second album, Coleman adds.

The deeply spiritual Wheeler says the album helped her connect with her feelings about the place of African-descended peoples in the world as well as with her own Jamaican ancestors. One of her favorite tunes on the album, the Jamaican-African homage to the motherland "Land Of Life," in particular, addresses her feelings and beliefs.

"It's an ancestral message from my ancestors to me, seeking life through me, from their advent through leaving the Motherland through the Middle Passage, to my blood and making me who I am now," Wheeler explains. "It might sound far-fetched, but they would jump in and out of me while I was recording this track."

'On the last album, she was talking about her people. Now she's coming into the woman that she is'

and her art—is not without her own unique brand of saucy wit.

Having broken through to national consciousness as a featured vocalist on the breakthrough, multi-platinum Soul II Soul debut album in 1989, Wheeler has experienced something of a rebirth. The former Londoner has moved to New York, streamlined her figure, and has found her truest voice as an artist since the release of her 1991 album "U.K. Blak."

Glynicé Coleman, VP of promotion, black music, for EMI Records Group, says, "With this new rebirth in music, she's more into herself. On the last album, she was talking about her people. Now she's coming into the woman that she is. She's freer and happier."

"The difference is more clarity," agrees Wheeler, who co-wrote 13 of the album's 14 tracks. "There's more groove substance, there's more of a tribal feeling. It's a bit more definite and more well-combined. I've grown musically."

"Beach Of The War Goddess," her second solo album, features musical influences that range from R&B and hip-hop to more mystical African and Jamaican tribal rhythms, with vintage soul and rock thrown in. The album also includes a cover of Jimi Hendrix's "The Wind Cries Mary," featuring actual samples of his guitar and vocal performance. Wheeler, noted for the exquisite imagery of her lyrics, worked with a bevy of writers/producers on this project: Heavy Love, Get Set V.O.P., Derek Johnson, Mikie Bennett, Keith Crouch, and Jimi Randolph. She

produced four tracks solo, and also executive-produced with Konda Mason.

MUSICAL MELANGE

With titles like "Soul Street" (a candidate for the second single), "Father," and "Land Of Life," Wheeler manages a perfect melding of Afrocentric sensibility, social responsibility, and musical experimentation, spicing it all with her velvety tones and instinctual, soulful Afro-Asian phrasing ("There is an English and Jamaican edge to my tone that people pick up."). But she also has a romantic side, as the tunes "Need A Man" and "Naughty Eyes" can attest.

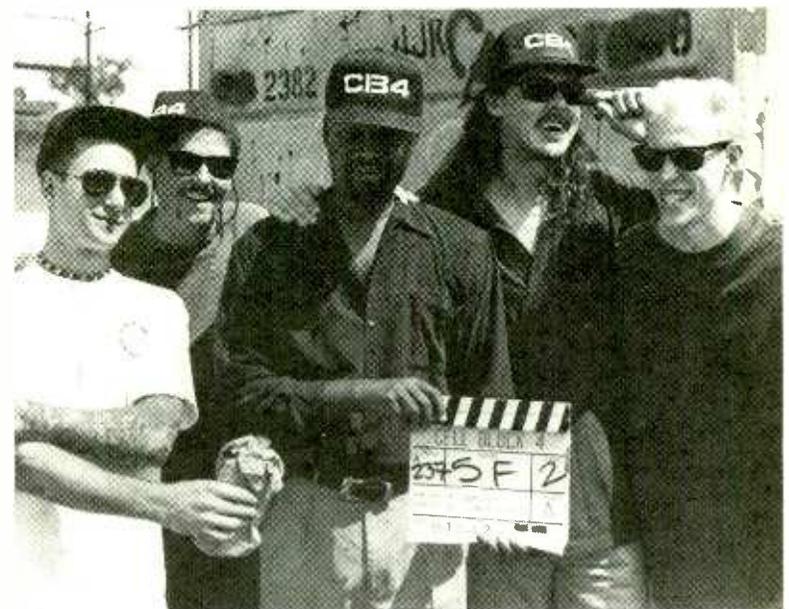
Coleman says Wheeler's identity as "a supreme, committed diva" has garnered her an immediate, positive response for her first single, "In Our Love."

"As of our fourth week out, the single is doing real well," says Coleman, adding that Wheeler's move

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	SOMETHING ON THE INSIDE	VANESSA BELL ARMSTRONG (JIVE)	14	19	2	BREAKER 1/9	COMMON SENSE (RELATIVITY)
2	2	6	THERE FROM THE START	LADEEZ 1ST (RCA)	15	—	1	REMEMBER WHO YOU ARE	NORMAN CONNORS (MOJAZZ/MOTOWN)
3	9	7	SALLY GOT A ONE TRACK MIND	DIAMOND/NEUROTICS (CHEMISTRY)	16	—	4	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
4	8	3	GOLD DIGGIN' GIRLS	MC NAS-D & DJ FRED (PANDISC)	17	—	1	DOLLY MY BABY	SUPER CAT (COLUMBIA)
5	—	1	ONE WOMAN	JADE (GIANT/REPRISE)	18	11	15	GIMME WHAT YOU GOT!	FM (AVENUE)
6	10	2	WITH YOU	AZ-1 (SCOTTI BROS.)	19	—	1	HOW FAST FOREVER GOES	HOWARD HEWETT (ELEKTRA)
7	16	8	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)	20	—	1	TICK TOCK	KILO (WRAP/ICHIBAN)
8	20	3	GIVE IT UP	TROOP (ATLANTIC)	21	—	1	LOVE ME DOWN	TISHA (CAPITOL)
9	21	2	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)	22	14	3	SUNNY WEATHER LOVER	DIORNE WARWICK (ARISTA)
10	—	1	LOVE DON'T LOVE YOU	EM VOGUE (EASTWEST)	23	24	2	I GET WRECKED	TIM DOG (COLUMBIA)
11	22	2	HOW I'M COMIN'	LL COOL J (DEF JAM/COLUMBIA)	24	—	5	ILL STREET BLUES	KOOL G RAP & DJ. POLO (COLD CHILLIN')
12	—	1	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	25	12	7	THIS ONE'S FOR YOU	JOE PUBLIC (COLUMBIA)
13	18	3	PLASTIC	P.M. DAWN (GEE STREET/ISLAND/PLG)					

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



Butt Block 4? The members of Capitol act the Butthole Surfers sneak onto the set for the film "CB4" to join Ice-T, Halle Berry, Ice Cube, Flavor Flav, Eazy-E, and NBA star Shaquille O'Neal for a cameo appearance. Shown, from left, are Jeff Pinkus and Paul Leary, Butthole Surfers; Nelson George, "CB4" producer/co-screenwriter (and former Billboard R&B editor); and Gibby Haynes and King Coffey, Butthole Surfers.



Tropical Jazz. Atlantic recording artist Bobby Lyle is greeted by colleagues after playing a set in support of his album "Secret Island" at S.O.B.'s in New York. Shown, from left, are Richard Nash, senior VP, black music division, Atlantic; Lyle; saxophonist Everette Harp; Lynne Poole, Northeast promotion manager, Atlantic; and Clarence Bullard, director of national jazz promotion, Atlantic.

Billboard® FOR WEEK ENDING MARCH 20, 1993

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	*** No. 1 *** NUTHIN' BUT A "G" THANG (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE 2 weeks at No. 1
2	3	7	7	THROW YOUR GUNZ (M) (T) RAL/CHAOS 74766*/COLUMBIA	◆ ONYX
3	4	4	6	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
4	2	1	14	INFORMER (C) (M) (T) EASTWEST 98471	◆ SNOW
5	9	14	5	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN
6	8	11	7	YABADABADOO (M) (T) SELECT 66343*/ELEKTRA	◆ CHUBB ROCK
7	10	12	5	MURDER SHE WROTE (C) (T) MANGO 530 131/ISLAND	◆ CHAKA DEMUS & PLIERS
8	6	5	14	REBIRTH OF SLICK (COOL LIKE DAT) (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS
9	5	3	10	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ
10	14	17	6	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
11	15	18	5	IT'S A SHAME (M) (T) RUFFHOUSE 74836*/COLUMBIA	◆ KRIS KROSS
12	16	19	4	V.S.O.P. (M) RUTHLESS 4060*/REPRISE	◆ ABOVE THE LAW
13	13	15	7	CHECK IT OUT (C) (T) ELEKTRA 64671	◆ GRAND PUBA
14	20	30	3	FUNKY CHILD (M) (T) PENDULUM 66330*/ELEKTRA	◆ LORDS OF THE UNDERGROUND
15	21	—	2	CROOKED OFFICER (C) (T) RAP-A-LOT 53818	◆ GETO BOYS
16	7	9	9	FREEDOM GOT AN A.K. (M) (T) EASTWEST 96090*/AG	◆ DA LENCH MOB
17	26	—	2	SALLY GOT A ONE TRACK MIND (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
18	22	24	4	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
19	24	29	3	GETTIN IT ON (C) (T) ATLANTIC 87349	◆ SHAWNIE RANKS
20	11	8	10	MR. WENDAL (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT
21	27	—	2	BORN 2 B.R.E.E.D. (C) (M) (T) WARNER BROS. 018691	◆ MONIE LOVE
22	23	26	3	BREAKER 1/9 (C) (T) RELATIVITY 1139	◆ COMMON SENSE
23	12	6	14	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) (X) UPTOWN 54523/MCA	◆ FATHER M.C.
24	18	16	18	I GOT A MAN (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K
25	17	13	11	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541*	◆ APACHE
26	19	27	4	FUNKY LEMONADE (C) (T) VIOLATOR 113*/RELATIVITY	◆ CHI-ALI
27	29	20	9	DITTY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
28	NEW ▶	1	1	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857/COLUMBIA	◆ TIM DOG
29	NEW ▶	1	1	MUSCLE GRIP (C) (T) EPIC 74797	◆ SHABBA RANKS
30	NEW ▶	1	1	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE

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.

P.M. DAWN'S GOOD 'VIBRATIONS'

(Continued from page 14)

dress those controversies in an apparent attempt to set the record straight.

With KRS-ONE, the feud literally came to blows last year after the rapper forced P.M. Dawn off the stage at a festival last year, reportedly because Be had questioned KRS-ONE's role as a self-appointed educator of the masses.

With Chuck D, it was a war of words. The Public Enemy rapper was angered by a remark Be allegedly made about PE's song "By The Time I Get To Arizona."

Still, Be fancies himself an admirer and kindred spirit of both Chuck D and KRS-ONE and applauds their musical excursions into non-hip-hop territories: "Seeing KRS-ONE do 'Radio Song' with R.E.M., Public Enemy do 'Bring The Noise' with Anthrax, and Ice-T do Body Count, I mean, all these people experiment."

If Be can appreciate others' experiments, it is probably because he and Minutemix are audacious experimenters themselves. The two have written, remixed, or produced for artists as diverse as George Michael, Boyz II Men, Paula Abdul, and Paul Weller. Moreover, the guest list on "The Bliss Album" includes Boy George, DJ Cash Money, and singer Cathy Dennis, who hooked up with the band after Be said in an article that he liked her voice but didn't like her music; she responded by saying, "Alright, if you feel that way, you write some music for me," says Be.

SAMPLE HAPPY

It's hard to hear the "Bliss Album" and realize it is built almost entirely on samples. For instance, P.M. Dawn's cover of the Beatles' "Norwegian Wood" is so musical, so instantly recognizable, it baffles the mind to think that it is wholly made up of samples.

"You can be a sampling artist and make something musical," says Be. "I'm a songwriter. I write songs, and hip-hop music should be accepted as a form of songwriting."

If anyone accepts that claim, it is the group's record label, Island Records (Gee Street in the U.K.), and the PolyGram Label Group, which

handles promotion and marketing for Island.

Rick Dobbis, PLG's president and CEO, calls P.M. Dawn's material "pan-formatic, mass-appeal music that clearly connects to its roots and yet is not dependent on new trends."

To tap into this wide-ranging appeal, the company has again mounted a comprehensive advertising, promotion, and marketing campaign that began with meetings at all nine PolyGram Group Distribution branches.

EMPHASIS ON VISIBILITY

The retail plan comprises in-store-play programs for major and indie outlets and "heavy out-of-the-box advertising programs that position the record so that it's very visible," says Island Records senior VP Matt Stringer.

Dobbis notes dealers have ordered in excess of 350,000 copies of the album prior to its March 23 re-

lease date. (P.M. Dawn's debut surpassed the gold mark). He adds the group is booked for an appearance on "The Arsenio Hall Show" March 25, and that an extensive tour will follow later in the year.

On the radio side, the record is so broad it offers a shot at virtually every format, including alternative and college with "Norwegian Wood."

Video also is a crucial link in the chain, with clips having already been shot for "Plastic" and "Patient Eyes."

This full-fledged commitment from Island and PLG bodes well for P.M. Dawn's pursuit of bliss. DJ Minutemix—whose words are scarce but poignant—sums it up: "Once you get into an artist, you love their music, and after the music phase is over then you start listening to what they're saying, and that draws you in closer and closer to the artist."



Snow Ball. Canadian toaster Snow, center, whose "Informer" hit No. 1 on the Hot 100 last week, celebrates the track's rising success at a Palladium party with the principals of his label/production company, Dave Eng, left, and Steve Salem, right, of Motor Jam Records (distributed by EastWest). (Photo: Chuck Pulin)

THE RHYTHM AND THE BLUES

(Continued from page 23)

the tribute will be a "spiritual concert" April 4 at the Mason Temple, where King delivered his last speech. Warner Bros. has committed to recording the event, which will feature numerous hymns and secular tunes with freedom and upliftment as the themes. One of the tunes will be "All I Wanna Be Is Understood" by writer/producers Michael O'Hare, Denise Rich, and Mary Unobsky. Proceeds will be donated to the Civil Rights Museum.

LOOSE LIPS: While such events as R&B Live in Los Angeles and the funkier New York Live have gained their cadre of regulars, a new kind of showcase for developing hip-hoppers

is emerging in New York. The Lyricists Lounge, an open-mike setup for unsigned talent, got its start in small spaces around New York's lower East Side and the Village last year. A production of the nonprofit Kalodge Projects, the Lyricists Lounge is proving a happy hunting ground for A&R and publishing reps. On March 24, the Lyricists Lounge moves into New York's Village Gate club.

"We're a door between unsigned hype and the record labels," says Anthony Marshall of Kalodge Projects, which also helps youngsters get production, security, and editing jobs in the industry. Marshall adds that while featured performers basically got on through word of mouth, some

screening of acts will take place. Kalodge offers aspiring artists a \$25 monthly membership, for which they receive a T-shirt, a newsletter, and passes to all lounge events.

TIDBEATS: Scott Folks is in the VP/GM seat at LaFace... Angela Thomas is upped to VP of marketing at Columbia... The Queen of Soul, Aretha Franklin, timeless entertainer Lena Horne, and rock diva Tina Turner will be among the eight honorees at the sixth annual Essence Awards, to be held April 30 at the Paramount in New York. Hosts of the gala event will be Patti LaBelle and Danny Glover.

What I want is brash and uncompromising.

I don't care how you do it but *smack* me in the face. **Hear** what's happening in the world.

Don't spoon feed me anything. Make me **work for it.** Make me feel something. Most things

make me numb. **I need something to wake me up**

that's not coffee. YOU DON'T NEED CLOCKS TO

CHANGE THE TIME. I need a new way to look at the

world. **Music speaks through everything.**

Brings me a living sensation. Like carrying a

bunch of loose papers and a gust of wind blows them out

of your hands. **Go ahead.** Provide me with choices.

SURPRISE ME.

Sony Music is proud to receive 12 Billie Award nominations.

Miami Meet Works To Clear Commercial Cloud

FEAST OR FAMINE? Sometimes it takes tough times to bring folks together. As citizens of clubland last week descended upon the Fontainebleau Hilton in Miami Beach for the eighth edition of the **Winter Music Conference**, it was clear that a little unity and productivity was in order.

Sure, there were the usual droves of sun-worshippers who couldn't bear to tear themselves away from the pool long enough to attend even one or two panel discussions. But for the most part, registrants seemed to take the current commercial cloud hanging over dance music seriously enough to step indoors and get down to business. Even the subgenre panels, such

as those on hi-NRG, freestyle, and house—which are usually irritating whine sessions—were lively and focused on tackling timely issues (like maintaining creative purity while going for mainstream bucks). No concrete solutions were reached, but a lot of necessary groundwork was laid, and people appeared to be listening to one another far more carefully and respectfully than in the past.

Although WMC registration was up this year, bringing the number of delegates over the 1,000 mark, the dodgy state of the economy was strongly felt. Splashy label promo stunts and showcases were kept to a minimum, and at least half of the del-

egates opted for cheaper lodging in the South Beach area. And though this was a networking nightmare for some, it gave others a welcome breather from the nonstop circus atmosphere that usually surrounds the conference.

Nearly every panel dealt in some way with the alleged crisis the club world is experiencing—and everyone came with a complaint. Major-label reps took a thrashing for their treatment of such much-lauded acts as **Ten City** and **Li'l Louis**, and hastily tried to explain the pressure to generate crossover radio play and sales to folks who seemed to care only about grooves. Though the necessary point

that the majors should not have gone on a dance music signing spree two years ago without the personnel or marketing expertise to back it up was made, it was also clear that many on the other side of the fence had little understanding of how the major-label machine really operates. Perhaps an educational panel on the subject would be a wise addition to next year's agenda. The flood of cool music proved dance music has never been healthier on a creative level. Now, how about a little more knowledge in business?

Record pools also continued to take a bashing this year. Kudos to those pool directors who were brave enough to stand up to cost-conscious labels looking for a way to tighten their budgets. One of the most salient points raised at the pool conclave: It is true the pool community is rife with too many shady characters, but label folks should not forget where they run when they have a record that doesn't have a built-in hip audience. Once again, severe major-label service cuts were threatened—but no one had the nerve to step forward with scissors in hand. We're glad to report red-faced arguments eventually cooled into constructive discussions. We hear future compromises between pools and labels are on the horizon. Keep your fingers crossed.

PUMPIN' BEATS: Ever since **Crystal Waters** and the **Basement Boys** gave birth to the now-classic "Gypsy Woman" during the 1991 WMC, labels have been working overtime to come up with the record that will match its overwhelming success. The mania to have "the record of the conference" has heightened with the massive popularity that has followed **Mood II Swing** since its production of last year's WMC hit, "Helpless" by **Urbanized**.

Unfortunately, the glut of music circulating made it tough to call a clear winner this year. **E-Legal Records** managed to maintain some of the buzz surrounding the drag gem "Get Her" by the **Ride Committee & Roxy**—even though tapes of the track broke out of New York a couple of months ago. **Masters At Work** got heavy play with "Can't Get No Sleep" and "When You Touch Me" from their brilliant **Cutting** debut album. (By the by, featured singer **India**



by Larry Flick

proved her considerable diva potential during a stunning showcase performance. Watch her; she's going to be a *big* star.) **Epic** was another heavy hitter, with **Moby's** intense tribal remix of **Michael Jackson's** "Who Is It." Finally, **Nervous** wrecked more than a few punters' nerves with virtually flawless pop/house jewel "Rushing" by **Lonnie Clark**, which we seemed to hear at nearly every turn.

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

FOR WEEK ENDING MARCH 20, 1993

CLUB PLAY

1. **BOW WOW WOW** FUNKDOOBIEST IMMORTAL
2. **EXTERMINATE SNAP** FEATURING NIKI HARIS ARISTA
3. **DO YOU NEED SOME?** MIND BOMB MERCURY
4. **L.S.D.** THE TRIPP BOLD
5. **NANA N.U.K.E.** SMASH

MAXI-SINGLES SALES

1. **I CAN'T GET NO SLEEP** MASTERS AT WORK FEATURING INDIA CUTTING
2. **LOVE ME OR LEAVE ME ALONE** BRAND NUBIAN ELEKTRA
3. **NEVER DO YOU WRONG** STEPHANIE MILLS MCA
4. **IF YOU BELIEVE** CHANTAY SAVAGE I.D.
5. **SOME LOVIN'** LIBERTY CITY TRIBAL AMERICA

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

The ultimate winner? Everyone will have a different opinion this year. Your fave may not even be listed here. Actually, we think DJs and listeners were the true winners with such a wealth strong music to choose from. If only some of these labels would work this hard to deliver high-quality music all year round.

WORKIN' THE RUNWAY: As al-
(Continued on page 49)



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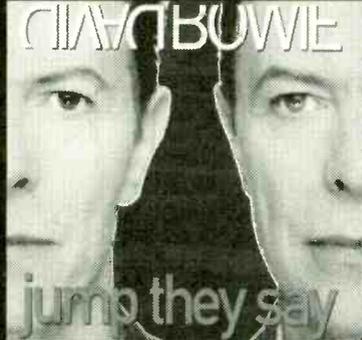
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CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
★★★ No. 1 ★★★						
1	2	3	8	LOVE U MORE COLUMBIA 74B07	◆ SUNSCREEN 1 week at No. 1	
2	1	1	9	I'M EVERY WOMAN ARISTA 1-2520	◆ WHITNEY HOUSTON	
3	4	11	6	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH	
4	3	6	8	GET AWAY MCA 54512	◆ BOBBY BROWN	
5	5	7	8	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.	
6	8	12	6	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN	
7	7	10	9	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS	
8	9	13	7	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE	
9	21	36	3	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX	
10	14	20	5	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.	
11	13	18	7	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ	
12	22	31	4	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE	
13	6	2	15	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL	
14	15	23	5	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE	
15	11	4	10	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT	
16	16	24	5	FOREVERGREEN EPIC 74433	◆ FINITRIBE	
17	10	8	8	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS	
18	17	22	6	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION	
19	25	28	4	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE	
20	12	5	10	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO	
21	20	21	7	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS	
★★★ Power Pick★★★						
22	29	46	3	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.	
23	23	9	11	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.	
24	28	32	5	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW	
25	18	19	8	NUSH X-TREME 002	NUSH	
26	37	48	3	BOSS DRUM EPIC 74898	◆ THE SHAMEN	
27	31	39	4	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE	
28	34	41	3	ENJOY LIFE EIGHT BALL 9207	◆ WAVE	
29	27	27	7	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS	
30	41	—	2	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE	
31	44	—	2	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN	
32	24	14	11	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS	
33	39	47	3	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z	
34	47	—	2	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA	
35	32	29	8	I STILL WANT YA GUERRILLA 13878/I.R.S.	OUTER MIND	
36	45	—	2	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN	
37	33	34	6	UNDERSTAND THIS GROOVE CHINA 2028	FRANKE	
38	19	15	14	ALWAYS VIRGIN 12625	MK FEATURING ALANA	
★★★ Hot Shot Debut★★★						
39	NEW ▶	1	1	NO LIMIT RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED	
40	40	33	7	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO	
41	NEW ▶	1	1	EVERYBODY GET ON UP PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA	
42	43	45	3	OUT OF SPACE ELEKTRA 66347	◆ THE PRODIGY	
43	30	26	10	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69	
44	NEW ▶	1	1	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD	
45	26	16	14	I GOT MY EDUCATION A&M 8077	◆ UNCANNY ALLIANCE	
46	NEW ▶	1	1	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN	
47	46	40	5	COME RAIN COME SHINE GREAT JONES 530 621/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON	
48	35	25	11	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8	
49	48	43	4	SPEED STRICTLY HYPE 106	ALPHA TEAM	
50	36	30	11	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET	

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
★★★ No. 1 ★★★						
1	2	4	8	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN 1 week at No. 1	
2	1	2	6	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE	
3	4	5	10	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW	
4	5	13	3	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON	
5	6	9	5	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH	
6	7	7	9	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ	
7	3	1	11	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS	
8	9	12	6	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE	
9	13	14	8	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS	
10	8	3	15	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL	
11	14	19	5	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO	
12	10	8	15	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN	
13	11	6	10	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS	
14	18	26	6	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K	
15	20	22	5	KNOCK-N-BOOTS (M) (T) (X) MCA 54583	◆ WRECKX-N-EFFECT	
16	26	—	2	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE	
17	19	20	7	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREEN	
18	21	24	6	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.	
19	15	18	6	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS	
20	27	43	3	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX	
21	17	10	13	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE	
22	12	11	9	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT	
23	23	23	9	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY	
24	25	30	4	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA	
25	16	17	9	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM	
26	24	21	10	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE	
★★★ Power Pick★★★						
27	36	—	2	BORN 2 B.R.E.E.D. (T) (X) WARNER BROS. 40641	◆ MONIE LOVE	
28	29	—	2	HAT 2 DA BACK (M) (T) (X) LAFACE 2-4046/ARISTA	◆ TLC	
29	33	33	3	THROW YA GUNZ (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONYX	
30	37	—	2	IT'S MY LIFE (M) (T) (X) ARISTA 1-2492	◆ DR. ALBAN	
31	34	—	2	FOREVERGREEN (T) (X) EPIC 74433	◆ FINITRIBE	
32	35	—	2	SHOW ME LOVE (M) (T) BIG BEAT 10110/AG	ROBIN S.	
33	32	34	4	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN	
34	38	—	2	I'M SO INTO YOU (T) RCA 62452	◆ SWV	
35	22	15	9	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ	
★★★ Hot Shot Debut★★★						
36	NEW ▶	1	1	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA	
37	28	29	9	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON	
38	NEW ▶	1	1	I'M RAVING (M) (T) (X) ARISTA 1-2525	◆ L.A. STYLE	
39	44	—	2	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU	
40	NEW ▶	1	1	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	JAMES BROWN	
41	43	36	5	CONNECTED (T) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S	
42	30	16	15	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN	
43	NEW ▶	1	1	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND	
44	41	—	2	BRIGHTER DAYS (T) CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE	
45	42	37	9	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS	
46	31	27	16	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.	
47	39	31	13	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	◆ AB LOGIC	
48	45	28	11	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA	
49	40	25	19	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY	
50	46	40	10	MR. WENDAL (T) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT	

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

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Attendance Nears 2,000 At Record-Breaking CRS

NASHVILLE—Its producers say this year's Country Radio Seminar, held March 3-6 at the Opryland Hotel here, was the best-attended ever. The event drew a total of 1,994 registrants to the series of speeches, panel discussions, and musical showcases, breaking last year's record of 1,705 ticket-holders.

In addition to the New Faces Show, which debuted 10 up-and-coming acts, attendees were also treated to a concert by Reba McEntire, an opening ceremonies show by Dolly Parton, and gavel-to-gavel opportunities to meet and hear many other top country performers.

Among the acts performing for registrants were Neal McCoy, Brothers Phelps, Stephanie Davis, Emmylou Harris, Bob Woodruff, Tim McGraw, Rick Vincent, Gibson-Miller Band, Debra Burns, Stacy Dean Campbell, George Jones, Celinda Pink, Jack Robertson, Deborah Allen, Rhonda Vincent, Zaca Creek, Doug Supernaw, Lee Roy Parnell, and the Kentucky Headhunters. Robert Ellis Orrall and Lari White entertained radio and other industry guests on RCA's show aboard the General Jackson riverboat.

This year's New Faces were Confederate Railroad, Radney Foster, Martina McBride, Ronna Reeves, Matthews Wright & King, Michael White, Tracy Byrd, Boy Howdy, Dennis Robbins, and the Remingtons.

CRS gave Liberty Records artist Charlie Daniels its annual Humanitarian Award for his long series of fund-raising Volunteer Jams, his celebrity golf tournaments, and other charity events. Previous recipients are Willie Nelson, Alabama, and Rosanne Cash.

Humanitarian Awards were also given to radio stations KMPS Seattle; KFDI Wichita, Kan.; and WQCB Brewer, Maine, for their community service achievements.

Awards for promotional excellence, announced during the New Faces Show, went to nine stations. First-place winner in the large-market division was WSM Nashville, with second and third prizes going to KIKK Houston and KSAN San Francisco, respectively.

In the medium-market division, winners were WYNK Baton Rouge, La., first; WMEV Bristol, Tenn., second; and KSSN Little Rock, Ark., third.

Small-market winners were KXIA, Marshalltown, Iowa, first; KRRV Alexandria, La., second; and WBDS Huntington, Ind., third.

Country Radio Broadcasters, which stages the CRS, voted during the conference to expand its board by four members—three for radio and one at large.

Newly elected to the board were John Blassingame, WGAR Cleveland; Gene Bridges, KLAC Los Angeles; Gene Dickerson, KRMD Shreveport, La.; Steve Ennen, WUSN Chicago; Debi Fleischer, Columbia Records; Tari Laes, Tandem Promotions; and Charlie Ochs, WMZQ Washington, D.C.

Re-elected were Erica Farber, Radio & Records; Jeff Walker, AristoMedia; Shelia Shipley, MCA Records; and Corrine Baldassano, ABC Radio Networks.

Next year's Country Radio Seminar will be held March 2-5 at Opryland.

Nostalgia Nets Americana Programming Branson Channel Aims To Have Own Transporter In '94

NASHVILLE—The Americana Television Network, based in Branson, Mo., and headed by former Country Music Television executive Stan Hitchcock, will begin airing programming on the Nostalgia Network April 3.

Initially, Americana programming will be broadcast 1-9 p.m. (Eastern time) Saturdays and 6 p.m.-1 a.m. Sundays. By midsummer, Americana is scheduled also to air shows from 6-9 p.m. weekdays, for a total of 30 hours of programming a week.

Hitchcock, Americana's CEO, says by April next year, the net-

work will have its own transporter space and will broadcast around the clock.

Americana's debut programs are "Stan Hitchcock's Heart To Heart," a music and interview program that Hitchcock first developed for CMT; "Reno's Old Time Music Festival," a bluegrass and acoustic music program hosted by country and bluegrass star Ronnie Reno; "Branson After Hours," a musical variety show that features acts playing in the Branson theaters; "Americana Digest," human-interest stories told in a magazine format, hosted by former "Crook & Chase" reporter

Chuck Long and Pirie Jones, from the Fashion Channel and E! Entertainment Television; "Americana Sampler," a mix of music videos from several musical genres, intercut with scenic shots, interviews, and news about American arts, crafts, entertainment, and outdoors.

Also, "Sean Foxen's Outdoors Across America," an outdoor sports show; "Larry Williams: Merlin And Myself," a humorous storytelling program; "Old Country Church," a show featuring the sights and sounds of rural churches, hosted by Barbara Fairchild; and "Room At The Top," a variety show from the Carolina Opry.

Country Videos Tackling New Terrain Tippin, Mattea Among Cosmopolitan-Conscious Acts

VENTURESOME VIDEOS: Either we're phasing out during crucial moments of viewing or else country music videos are getting measurably less "country" when it comes to location and attitude. Sure, there are still considerably more pickup trucks, convertibles and, long desert roads than we'd really like to see, but there is also a wealth of videos that are free of these conventional symbols of rural simplicity—just as most people's lives are. Among the current offerings that stretch the bound-

ary—and, in so doing, become more accessible and universal—are the gritty cityscapes of Aaron Tippin's "My Blue Angel" and Kathy Mattea's "Standing Knee Deep In A River (Dying Of Thirst)." Reba McEntire & Vince Gill's naval-base epic "The Heart Won't Lie"; Lari White's Rome adventure "What A Woman Wants"; Lorrie

Morgan's Central Park drama "I Guess You Had To Be There"; and Shania Twain's tropical beach idyll "What Made You Say That." Actually, these are but a few of the many videos that are tending toward the cosmopolitan. Purists may decry this symbolic homogenization—or adulteration—of country as it used to be. But there's a lot to be said about speaking the language of those you're trying to convert to your cause.

MATTEA MARCHES ON: Kathy Mattea is demonstrating her broad-spectrum appeal via a series of concert and media appearances. She stars on the satellite radio broadcast "Live From The Roxy" Tuesday (16), in a program that will air on more than 160 stations. In addition, she will sing on "The Tonight Show With Jay Leno" Thursday (18); "Austin City Limits" March 27; and on the PBS special "The Beatles Songbook" May 5. On the PBS show, Mattea will sing "The Night Before" and "Here, There, Everywhere." She also is featured on the yet-to-be-scheduled CBS-TV special "Women Of Country." And she is helping develop the album and TV special "Red Hot + Country" to benefit a variety of AIDS organizations.

MAKING THE ROUNDS: Intersound Entertainment, Atlanta, is set to officially unveil its new Branson Entertainment record label. Already signed: Larry Gatlin & the Gatlin Brothers and other "established country artists" to be announced . . . Jeff Davis, former VP of Special Moments Promotions, has established a new

entertainment consulting company, Sum Management.

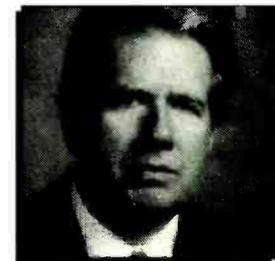
It is based in Hendersonville, Tenn. . . . German country stars Tom Astor and Gudrun Lange, both of whom are affiliated with EMI Germany, saluted their American duet partners, Emmylou Harris, Bobby Bare, Pam Gadd (of Wild Rose), and Holly Dunn, at a reception held recently at Nashville's Union Station Hotel. For albums scheduled to be released in April, Astor and Harris recorded Harris' "The Last Time," and Lange and Dunn recorded "You Really Had Me Going" in both German and English. Lange has also cut "Yellow River Road" with Suzy Bogguss. It was Bogguss' first time singing in German.

Following the lead established by the Country Music Assn., the Academy of Country Music is cooperating with the National Assn. of Recording Mer-

chandisers to build excitement for country music by offering point-of-purchase display material keyed to the Academy's award show, set this year for May 11. Materials are free to retailers and rackjobbers . . . Lorrie Morgan will star in a one-hour dramatic special, "Proudheart," some time this summer on The Nashville Network. In the special, Morgan plays a blue-collar single parent who returns to her hometown in Tennessee to take over her father's debt-ridden gas station. Jack Cole, who is best known for his dramatic music videos, will direct . . . Ron Huntsman Entertainment Marketing, Nashville, has produced a one-hour radio special, "For Herself: The Reba McEntire Story." It is available to stations on a barter basis for airing between April 12 and May 10.

More than 35 acts have agreed to perform at the second annual Country Music Fan Jam in downtown Dallas, May 21-23. They include Lynn Anderson, Tracy Byrd, Razy Bailey, Cactus Brothers, Jeff Chance, Rob Crosby, Davis Daniel, Dixiana, Dixie Chicks, Don Edwards, Darryl & Don Ellis, Skip Ewing, Hank Flamingo, the Gibsons, Ricky Lynn Gregg, Great Plains, Marty Haggard, Jeff Knight, Matthews Wright & King, John McEuen, Tim McGraw, Moore & Moore, Waddie Mitchell, Michael Martin Murphey, Dude Mowrey, Palomino Road, Pearl River, Ronna Reeves, Sammy Sadler, Doug Supernaw, Michael Twitty, Rhonda Vincent, Clay Walker, Jason D. Williams, Jim Wise, and Zaca Creek.

(Continued on page 34)



by Edward Morris



Congratulations
To PolyGram Staff Writer
Marty Stuart

Grammy Award Winner
Best Country Vocal Collaboration
With Travis Tritt

"The Whiskey Ain't Workin'"
(Marty Stuart/ Ronny Scaife)

PolyGram Music Publishing Group
Nashville

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 20, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	1	42	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1	
(2)	3	—	2	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2	
3	2	2	12	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2	
(4)	10	—	2	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4	
5	4	3	24	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
6	5	4	82	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
7	6	5	25	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
8	7	7	36	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
9	8	9	27	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
10	9	6	49	WYONNNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONNNA	1	
11	11	8	130	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
12	12	12	22	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6	
13	13	10	78	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
14	14	11	56	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
15	15	13	30	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
16	17	15	6	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14	
17	19	19	29	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
18	18	17	23	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6	
19	21	18	22	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17	
20	16	14	22	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12	
21	20	16	201	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
(22)	27	—	2	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22	
(23)	23	24	17	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	23	
24	22	21	45	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21	
(25)	32	39	52	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
26	26	23	95	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
27	28	25	32	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
28	25	22	27	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12	
29	24	20	25	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
30	30	28	49	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
31	29	27	34	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
32	33	31	23	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
33	31	26	28	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23	
(34)	42	34	29	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
(35)	37	35	21	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	27	
36	34	29	75	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
37	41	44	93	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
38	40	36	28	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
39	43	37	30	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	36	33	22	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
41	39	32	30	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
42	35	30	19	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
43	38	38	9	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
44	46	40	19	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
45	45	45	99	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
(46)	54	53	22	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	43
47	48	43	76	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
48	44	41	35	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
(49)	51	47	104	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
50	47	42	25	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
51	50	48	45	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
52	53	56	67	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
53	49	46	153	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
54	52	49	69	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
(55)	60	57	17	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
56	55	50	88	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
57	58	51	71	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
58	57	52	93	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
59	59	55	122	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
60	61	58	82	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
61	56	54	28	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
62	63	59	239	THE JUDDS ▲ ² CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1
63	62	62	18	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
64	66	63	125	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
65	64	60	157	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
66	68	72	45	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
67	71	66	88	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
68	65	70	35	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
69	70	67	130	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
70	67	61	74	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
71	73	64	24	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
72	72	71	156	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
73	74	73	45	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
(74)	RE-ENTRY	—	164	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
75	69	65	76	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7

○ 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 20, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	1 week at No. 1 URBAN CHIPMUNK	4
2	1	PATSY CLINE ▲ ⁴ MCA 12 (7.98/12.98)	GREATEST HITS	96
3	6	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	79
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	96
5	3	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	41
6	5	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	94
7	9	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	81
8	7	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	95
9	8	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	4
10	10	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	96
11	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	36
12	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	95
13	13	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	85

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	83
15	15	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	84
16	18	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	53
17	14	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	94
18	17	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	70
19	20	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	5
20	19	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	73
21	21	K.D. LANG SIRE 25724*/WARNER BROS. (9.98/13.98)	SHADOWLAND	2
22	23	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	95
23	22	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	66
24	—	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	75
25	24	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	15

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

COUNTRY CORNER



by Lynn Shults

MAKE IT TWO FOR TWO for releases from the soundtrack album "Pure Country" as "Heartland" by **George Strait** claims the No. 1 position on this week's Hot Country Singles & Tracks chart. The song was co-written by **Steve Dorff** and **John Bettis** and produced by **Tony Brown**. Strait last scored back-to-back No. 1s in the summer of '91 with "If I Know Me" and "You Know Me Better Than That." He posted 11 consecutive No. 1 hits between August 1986 and November '89. "Pure Country" has now rested inside the top 10 of Top Country Albums for 24 straight weeks.

THE MOST ACTIVE tracks on Hot Country Singles & Tracks are "Ain't That Lonely Yet" (60-45) by **Dwight Yoakam**; "Alibis" (28-19) by **Tracy Lawrence**; "You Say You Will" (43-31) by **Trisha Yearwood**; "I Love The Way You Love Me" (63-53) by **John Michael Montgomery**; "Tender Moment" (47-40) by **Lee Roy Parnell**; "It's A Little Too Late" (8-2) by **Tanya Tucker**; "When My Ship Comes In" (10-5) by **Clint Black**; "Hearts Are Gonna Roll" (27-23) by **Hal Ketchum**; "Made For Lovin' You" (42-33) by **Doug Stone**; and "Alright Already" (53-44) by **Larry Stewart**.

NEW ALBUMS POST big gains on this week's Top Country Albums. In their first two weeks, "Hard Workin' Man" (3-2) by **Brooks & Dunn**, has sold more than 100,000 units and "Slow Dancing With The Moon" (10-4), by **Dolly Parton**, almost 70,000 units. Albums also gaining in sales are "Rave On" (27-22), by the **Kentucky Headhunters**; "Read Between The Lines" (32-25), by **Aaron Tippin**; and the soundtrack album "Honeymoon In Vegas" (42-34).

NOTES AND QUOTES from the Country Radio Seminar: This was by far the highest attendance this annual event has ever seen. Almost 2,000 were on hand for what many felt was one of the best seminars ever. **Jim Patrick**, PD of KRST Albuquerque, N.M., echoed many attendees by saying, "I thought it was one of the strongest seminars we have had." He pointed out Saturday-afternoon panels normally have weak attendance, but this year "the sessions on Saturday afternoon were packed." Patrick served on the agenda committee and credits preplanning to paving the way for this year's success: "We sat down last June and decided we wanted to make this year's seminar more entertaining, a little glitzier, and a little more show-biz. We wanted people to come and learn and at the same time really enjoy themselves. We were getting feedback from questionnaires we had sent out. People were saying, 'We really enjoy the showcases and the performances in the suites.' So when we began putting the sessions together, especially the closing session and the opening sessions, we really tried to incorporate some of those ideas." About 40 acts performed in showcases, in suites, or on the New Faces show.

CROSSOVER WHIPLASH was also in the air, as several radio and label people questioned the concept of attempting to cross country artists into other formats. There is a strong argument to be made for being isolationist at this time. By doing so, the format remains its own island, avoiding any confusion as to what type of station a listener may identify with. So, with record sales and radio numbers growing, the thinking is to let the consumers continue to discover the country format. Oh, how times have changed.

2nd Music Row Summit Sets Agenda May Confab Features Talks By N'ville Label Heads

NASHVILLE—The second annual Music Row Industry Summit will be held May 6-8 at the Regal Maxwell House Hotel here. Last year's summit drew 272 duration-of-the-event registrants and 42 one-day registrants.

Scheduled are panel presentations on being an artist, the labels' role in developing acts, managing artists, critiquing songs, promoting records, collecting digital audio royalties, starting one's own entertainment-related business, women in music, creating and marketing music, staying competitive with new technologies, thinking globally, press/media issues, and hit songs.

In addition, there will be round-table discussions on video treatments, dance club marketing, raising money for music, setting up a new publishing company, the function of independent releases, creating publicity opportunities, the royalty flow, artist marketing opportunities, organizing fan clubs, distributing records, booking rising acts, using video to promote radio, new Christian music, artist imaging, and radio research.

The event opens May 6 with registration, a Music Video Assn. meeting, and a cocktail party. It ends May 8 with a banquet and awards show.

Several Nashville label chiefs will speak during the conference, includ-

ing Rick Blackburn, Atlantic; Jimmy Bowen, Liberty; Tim DuBois, Arista; Bruce Hinton, MCA; Kyle Lehning, Asylum; Luke Lewis, Mercury; Ric Pepin, BNA; and Thom Schuyler, RCA.

Sponsors are Middle Tennessee State Univ., Cabin Fever Entertainment, Third National Bank, Country Music Television, and The Nashville Network.

Full registration fee is \$189 per person by April 2, \$239 by April 28, and \$279 at the door. The summit organizers are David Ross, publisher of Music Row, and Jeff Walker, head of AristoMedia.

ACM Noms Note Veterans, Newcomers

NASHVILLE—Garth Brooks, Brooks & Dunn, Mary-Chapin Carpenter, and Billy Ray Cyrus are the most-nominated acts for the Academy of Country Music Awards show, to be broadcast live from Hollywood May 11 on NBC-TV.

The categories and those running in them are:

Entertainer: Garth Brooks, Billy Ray Cyrus, Alan Jackson, Reba McEntire, Travis Tritt.

Male vocalist: Brooks, Jackson, Vince Gill, Billy Dean, Doug Stone.

New male vocalist: Cyrus, Tracy Lawrence, Collin Raye.

Female vocalist: Carpenter, Lorie Morgan, Pam Tillis, Tanya Tucker, Wynonna.

New female vocalist: Martina McBride, Joy White, Michelle Wright.

Vocal duet: Brooks & Dunn, Mary-Chapin Carpenter/Joe Diffie, Chris LeDoux/Garth Brooks, Patty Loveless/Dwight Yoakam, Travis Tritt/Marty Stuart.

New vocal duet Or group: Confederate Railroad, Great Plains, Little Texas.

Vocal group: Alabama, Diamond Rio, Little Texas, McBride & the Ride, Restless Heart, Sawyer Brown.

Single record: "Achy Breaky Heart," Cyrus; "Boot Scootin' Boogie," Brooks & Dunn; "Love, Me," Collin Raye; "Straight Tequila Night," John Anderson; "Two Sparrows In A Hurricane," Tucker.

Album: "Brand New Man," Brooks & Dunn; "Come On, Come On," Carpenter; "Some Gave All," Cyrus; "The Chase," Brooks; "Wyn-

onna," Wynonna.

Song: "Boot Scootin' Boogie," written by Ronnie Dunn; "I Feel Lucky," Mary-Chapin Carpenter/Don Schlitz; "I Still Believe In You," John Jarvis/Vince Gill; "Something In Red," Angela Kaset; "Two Sparrows In A Hurricane," Mark Anthony Springer.

NASHVILLE SCENE

(Continued from page 32)

MARK YOUR CALENDAR: Amy Grant will be honored Tuesday (16) with a reception at the Hillwood Country Club in Nashville for the quadruple-platinum success of her "Heart In Motion" album. Sponsors are Target Stores, ASCAP, Word Record And Music Group, and A&M Records. Tickets to the event are \$50 each, with proceeds going to the American Heart Assn. . . . **George Strait's** movie "Pure Country" will be released on home video March 24 . . . **Garth Brooks** will be interviewed on "The Barbara Walters Special" March 29. (Brooks' single, "We Shall Be Free," which he co-wrote with **Stephanie Davis**, has been chosen to receive the Outstanding Re-

cording Award from the Gay and Lesbian Alliance Against Defamation, Los Angeles.) . . . Platinum-selling **Mary-Chapin Carpenter** will headline the Masters Series Concert April 20, to benefit the W.O. Smith-Nashville Community Music School. The school provides low-cost music lessons to poor children . . . Summer Lights In Music City (formerly called Summer Lights) will be held June 3-6 in downtown Nashville. Pro Tours is again the festival's official management company.

SIGNINGS: **Baillie & the Boys**, **Cee Cee Chapman**, **Marty Haggard**, and **Mel McDaniel** to World Class Talent for booking . . . **George Strait** to an endorsement deal with Wrangler.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
45 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI)	ASCAP/WB, ASCAP CPP
19 ALIBIS (Sony Tree, BMI/Thanzamillion, BMI) HL	25 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) HL
25 ALL THESE YEARS (Beginner, ASCAP) WBM	75 DRIVE TIME (Polygram Int'l, ASCAP/Kicklighter, ASCAP/Brian's Dream, ASCAP)
44 ALRIGHT ALREADY (Collins Court, ASCAP)/B. Rudd, BMI) CPP	64 EVERYTHING COMES DOWN TO MONEY AND LOVE (MCA, ASCAP/Emerald River, ASCAP/Music Corp. Of America, BMI) HL
74 AMERICA, I BELIEVE IN YOU (Cabin Fever, BMI/Miss Hazel, BMI)	67 HARD WAY TO MAKE AN EASY LIVIN' (Bellamy Bros., ASCAP/BMG, ASCAP)
66 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM	10 HARD WORKIN' MAN (Sony Tree, BMI) HL
68 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL	1 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM
42 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM	23 HEARTS ARE GONNA ROLL (Foreshadov, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
22 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL	13 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)
70 BROKEN HEARTLAND (Warner-Tamerlane, BMI/Top Down, BMI/Sony Trees, ASCAP)	58 HIGH ON A MOUNTAIN TOP (Midstream, BMI)
59 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP	39 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
29 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL	63 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI)
56 THE CHANGE (Rancho Bogardo, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Rancho Bogardo,	54 HONKY TONKIN' FOOL (O-Tex, BMI)
	60 HONKY TONK WALKIN' (Polygram Int'l, ASCAP/Mama Elfie's, ASCAP/Songs Of PolyGram, BMI/Tractor Tracks, BMI) HL
	28 I'D RATHER MISS YOU (Square West, ASCAP/Howlin'

Hits, ASCAP) CPP	61 IF I HAD A CHEATIN' HEART (Polygram International Tunes, SESAC/Songs Of PolyGram, BMI)
	53 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI)
	35 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL
	2 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP
	11 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL
	57 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP)
	17 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
	8 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Oon Schlitz, ASCAP/Almo, ASCAP) WBM/PPP
	46 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy, ASCAP/Four Of A Kind, BMI) HL
	43 LET GO OF THE STONE (Irving, BMI/Hardtscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP
	7 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL
	38 LIKE A RIVER TO THE SEA (Steve Wariner, BMI/Irving, BMI) CPP
	72 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/Kids, ASCAP/Zomba, ASCAP)
	55 LOOK AT YOU GIRL (Wyoming Brand, BMI)
	37 LOOK HEART, NO HANDS (MCA, ASCAP) HL
	65 LOOK WHO'S NEEDING WHO (Almarie, BMI/Millstone,

ASCAP)	33 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL
	21 MENDING FENCES (WB, ASCAP) WBM
	24 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP
	30 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Bno Blues, ASCAP) CPP
	14 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
	36 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/PPP
	9 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM
	3 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) HL/PPP
	4 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM
	27 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Thiss, BMI)
	62 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey, BMI)
	32 ROMEO (Velvet Apple, BMI) CPP
	16 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
	12 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HotOogGone, BMI) HL
	52 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tekeco, BMI) HL
	73 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
49 TAKE IT BACK (Fever Pitch, BMI)
40 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
20 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
34 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
18 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL
41 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM
48 WHAT A WOMAN WANTS (LaSongs, Ascip/Almo, ASCAP/Taste Auction, BMI) CPP
6 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP
5 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP) CPP
47 WHY BABY WHY (Tro, BMI/Fort Knox, BMI) HL
69 WRONG'S WHAT I DO BEST (Songs Of PolyGram, BMI/Young World, BMI)
31 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ides Of March, ASCAP) HL

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MARCH 20, 1993

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
				*** No. 1 *** 1 week at No. 1	
1	2	8	12	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
2	8	11	10	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER (V) LIBERTY 44915
3	3	4	13	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
4	5	7	13	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
5	10	14	10	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
6	1	1	14	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
7	11	13	12	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
8	15	18	7	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
9	13	17	12	OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
10	14	15	7	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
11	7	9	16	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
12	16	19	10	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
13	17	24	5	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
14	18	21	9	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (V) ARISTA 1-2512
15	4	2	16	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGUSS (V) LIBERTY 56786
16	21	31	6	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (M. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
17	9	5	19	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
18	6	6	15	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
19	28	41	5	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
20	20	28	7	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
21	24	25	9	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
22	25	27	8	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
23	27	35	5	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
24	29	34	8	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
25	12	3	17	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
26	26	32	9	STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
27	19	10	18	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87404
				*** AIRPOWER ***	
28	32	40	8	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
29	22	16	16	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
30	23	12	16	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNNONNA (C) (V) CURB 54516/MCA
31	43	58	3	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
32	34	39	6	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
33	42	49	4	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
34	31	30	20	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
35	30	20	18	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
36	39	45	6	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
37	33	33	18	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
38	38	46	5	LIKE A RIVER TO THE SEA S. HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
39	41	47	6	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	47	59	3	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BDURKE, C. MOORE)	◆ LEE ROY PARNELL (V) ARISTA 1-2523
41	40	37	20	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
42	37	26	19	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
43	36	23	17	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. J. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
44	53	64	3	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
45	60	—	2	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM (V) WARNER BROS. 18590
46	35	22	17	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCSUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
47	46	48	10	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
48	48	52	6	WHAT A WOMAN WANTS R. CROWELL, L. WHITE, S. SMITH (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 62420
49	44	43	18	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
50	50	51	8	TRUE CONFESSIONS B. CHANCEY, P. WORLEY (KOSTAS, M. STUART)	◆ JOY WHITE (V) COLUMBIA 74845
51	51	53	6	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
52	54	69	3	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (V) MERCURY 864 342
53	63	—	2	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
54	56	56	5	HONKY TONKIN' FOOL R. LANDIS (A. BARKER)	◆ DOUG SUPERNOW (V) BNA 62432
55	57	55	5	LOOK AT YOU GIRL J. BOWEN, J. CRUTCHFIELD (L. ROSS)	◆ CHRIS LEDOUX (V) LIBERTY 44915
56	58	60	4	THE CHANGE S. BOGART, R. GILES (S. BOGART, R. GILES)	MICHELLE WRIGHT (V) ARISTA 1-2528
57	68	—	2	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
58	45	29	15	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	MARTY STUART (V) MCA 54538
59	55	50	20	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
60	59	54	5	HONKY TONK WALKIN' THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 864 808
61	61	—	2	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
62	49	36	16	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
				*** HOT SHOT DEBUT ***	
63	NEW ▶		1	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
64	62	62	5	EVERYTHING COMES DOWN TO MONEY AND LOVE B. BECKETT, J. STROUD, H. W. LIAMIS, JR. (D. LOGGINS, G. SCRIVENOR)	◆ HANK WILLIAMS, JR. (V) CURB/CAPRICORN 18614/WARNER BROS.
65	65	67	3	LOOK WHO'S NEEDING WHO R. PENNINGTON (C. GREGORY, R. HARDISON, K. GRANTT)	◆ CLINTON GREGORY (V) STEP ONE 457
66	52	44	15	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
67	67	—	2	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	64	61	19	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
69	NEW ▶		1	WRONG'S WHAT I DO BEST E. GORDY, JR. (D. LEE, M. CAMPBELL, F. WELLER)	◆ GEORGE JONES (V) MCA 54604
70	70	—	2	BROKEN HEARTLAND J. STROUD, G. SMITH (B. LABOUNTY, S. LORBER)	◆ ZACA CREEK GIANT ALBUM CUT/WARNER BROS.
71	71	65	7	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
72	NEW ▶		1	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
73	69	66	9	SOMEBODY LIKE THAT J. CRUTCHFIELD (L. BRYANT, G. THURMAN)	GLEN CAMPBELL LIBERTY ALBUM CUT
74	NEW ▶		1	AMERICA, I BELIEVE IN YOU J. BOWEN, C. DANIELS (C. DANIELS, T. D. GREGARIO, C. HAYWARD)	◆ CHARLIE DANIELS LIBERTY ALBUM CUT
75	NEW ▶		1	DRIVE TIME R. LANDIS (A. COTTER, K. TRIBBLE)	◆ LISA STEWART (C) (V) BNA 62444

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	5	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	2	2	3	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
3	5	4	5	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
4	4	—	2	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON COLUMBIA
5	3	3	3	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS LIBERTY
6	7	—	2	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
7	6	6	6	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB
8	8	5	6	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	24	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
10	11	9	10	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
11	9	10	12	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNNONNA CURB
12	12	13	12	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
13	14	11	6	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY

14	15	14	9	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA
15	13	8	6	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK RCA
16	20	19	10	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN SBK
17	17	17	12	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS WARNER BROS.
18	18	16	15	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON ARISTA
19	16	12	7	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN ARISTA
20	21	18	12	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA
21	19	15	11	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA
22	24	20	31	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
23	—	—	30	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
24	22	24	23	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
25	—	—	14	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK

◆ Videoclip availability. Recurrents are titles which have already appeared or 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.

Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	21	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSBOT 1403*/SPECTRA	WE WALK BY FAITH 15 weeks at No. 1
2	2	35	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
3	5	29	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
4	4	19	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
5	6	11	REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH
6	3	53	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
7	8	13	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANOINTING
8	9	63	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
9	7	23	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
10	10	43	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
11	11	63	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
12	18	5	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO	I'LL NEVER FORGET
13	15	15	RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
14	14	27	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
15	16	75	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
16	17	19	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
17	13	43	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
18	19	21	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
19	25	3	DOROTHY NORWOOD MALACO 4457*	BETTER DAYS AHEAD
20	20	41	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
21	12	21	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
22	27	5	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M	DAWN OF A NEW ERA
23	26	7	PH FACTOR WORD 53175*/EPIC	PH FACTOR
24	23	19	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
25	21	45	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
26	40	5	TRI-STATE MASS CHOIR PARADISE 27008*	GOIN' BACK
27	24	53	THOMAS WHITFIELD BENSON 2841*/A&M	ALIVE & SATISFIED
28	NEW	▶	VANESSA BELL ARMSTRONG JIVE 42129*	SOMETHING ON THE INSIDE
29	22	41	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
30	28	7	GREATER VICTORY TEMPLE CHOIR WORD 53176*/EPIC	HOLD ON
31	34	5	DANNIEBELLE HALL CGI 8537*/A&M	DESIGNER'S ORIGINAL
32	32	25	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
33	30	35	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
34	39	27	BEN TANKARD TRIBUTE 2000*/SPECTRA	KEYS TO LIFE
35	31	31	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
36	37	27	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
37	NEW	▶	MICHAEL FLETCHER SOUND OF GOSPEL 196*	MICHAEL FLETCHER LIVE
38	29	83	YOLANDA ADAMS TRIBUTE 0946*/SPECTRA	THROUGH THE STORM
39	RE-ENTRY		SAN QUENTIN MASS CHOIR REX 001*	HE'S ALL I NEED
40	35	3	G.M.W.A. YOUTH MASS CHOIR SWEET RAIN 331*	HE HAS DONE SO MUCH FOR ME

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

Artists & Music



by Lisa Collins

GOSPEL'S NEW KID ON THE BLOCK: Looks as though CGI Records has every intention of keeping its promise to become a major player in gospel. CGI recently reached an agreement with Lexicon Music Inc. and Light Records to acquire all of the assets of Lexicon from the bankruptcy proceedings that have been pending since April 1990. The terms have not yet been disclosed and are subject to the approval of the bankruptcy court.

"This deal is a winner for everyone," says CGI president Joe Thomas. "Lexicon can right things with its creditors, the artists on Light can be secure with a strong new home, and CGI can accelerate its plan to be the No. 1 record company in gospel."

Light's extensive gospel catalog includes vintage Andre Crouch, the Winans, the New Jersey Mass Choir, Vickie Winans, Commissioned, and Doug Miller. Among those currently signed are Beau Williams and the Los Angeles Mass Choir. CGI also is said to be in negotiations with Sweet Rain Records. Sweet Rain president/owner Lionel Darty does not deny he's in negotiations with CGI, but denies his company is for sale.

Beyond that, Darty is tight-lipped about the status of negotiations with CGI or anyone else. He is, however, talking about legal action against Bob McKenzie, owner of the apparently defunct Spectra Distribution.

"I received a letter on Jan. 29 stating that Spectra was going out of business," Darty says, "and that they would be unable to pay any amount in the foreseeable future."

Further obligation pursuant to the distribution contract is null and void. But as of [yet], Spectra had not filed for bankruptcy."

According to Darty, six of the companies affected by the business collapse of Spectra have now retained a lawyer and are looking into the possibility of filing a class-action suit, the object of which is to see just what Spectra and McKenzie are legally liable for. At press time, no formal bankruptcy had been filed.

IN THE MEANTIME, Star Song Records is unofficially reported to be in negotiations with Tyscot Records for the distribution of John P. Kee in the Christian Booksellers Assn. market.

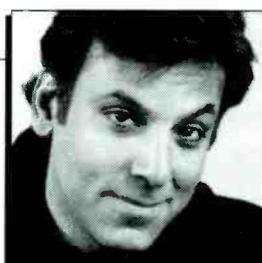
Reginald Rutherford, VP of sales and marketing at Tyscot, will say only that the label is "very close to having a Christian deal—and we've got strong potential [and are] reviewing options on a secular deal."

EXIT, STAGE LEFT: Many in gospel were surprised by the news that GMWA chair Al "The Bishop" Hobbs had resigned from WTLC. Hobbs, who had served as VP and GM, will devote his energies and talents to the development of his newly formed gospel record company, Aleho International, and Aleho Marketing Promotions and Consulting.

"After much thought and prayer, I have decided to pursue my longtime dream of operating my own companies," Hobbs says.

Hobbs was named last year as the chairman of the 25,000-strong Gospel Music Workshop of America. He is also co-producer of "Bobby Jones Gospel" on BET.

And finally, our condolences to Tramaine Hawkins on the recent death of her mother, Lois Davis, after a two-year battle with cancer. Services were scheduled for March 12 at the Center of Hope Community Church in Oakland, Calif. Notes of sympathy may be sent c/o Lee Magid, P.O. Box 532, Malibu, Calif. 90265.



by Jeff Levenson

LEAVE IT TO WOODY ALLEN to refer to a jazz project of his as *bunk*. Bunk Johnson, perhaps, as in the great New Orleans trumpeter? Possibly. That makes sense, considering Allen's fondness for trad jazz. Or, how about *bunk* as in "A whole lot of . . ." That works too, given the Wood Man's self-deprecations regarding his Walter Mitty desire to play serious art music with the big boys.

For the answer, look under his tongue, within his cheek, or behind the waggishly worded title of his recording debut, "The Bunk Project," which MusicMasters plans to issue in May, and which Allen doesn't really want to talk about. Why so mum? Because "The Bunk Project" is a group affair, the group being The New York Jazz Ensemble, directed by Allen, with banjoist Eddy Davis. And because the funnyman/filmmaker/amateur clarinetist wants to play down his celebrity out of respect for the music. This roots project is not about laughs.

That should come as no surprise to anyone who has ever heard Allen play at Michael's Pub in New York; he's owned the Monday night clarinet chair there for years. No urbane witticisms, no urban angst—just music, a revived style of music, overshadowed by its more modern cousins, and commonly caricatured as a straw hat and sleeve garter diversion. Allen will have none of that; he's deadly serious about his recreational time travel.

And don't be fooled by the star or the there's-nobody-here-but-us-traddies packaging of the album. This recording sure sounds like a New Orleans music hall, circa the late teens, early '20s, but it is *now*. So what if the

clarinetist isn't George Lewis or Sidney Bechet. At least he's hip enough to imitate them. No bunk.

IT'S THE LAW(S): Hubert Laws not only wears the distinction of being one of jazz's most popular flutists, but he's also a fit subject for the parlor game "What ever happened to . . . ?" For most of the '80s, it seemed, after years with CTI and Columbia, he was out of the business. The reason, it turns out, was a good one: He wanted to raise a family. Now that his young flutewinders have grown, he's ready to quiet the itchy lip, and the itchy fingers that inevitably result from playing with diapers instead of sheet music. Who to turn to? MusicMasters. The label has just signed him to an exclusive. Expect his first release—recorded with a little help from Joe Sample, George Duke, and brother Ronnie—sometime in April.

IN WITH THE IN CROWD: Ramsey Lewis has returned home, so to speak, by accepting the position of artistic director of Jazz In June, the 10-day jazz series at Chicago's Ravinia Festival. The pianist, born in the Windy City, succeeds bari saxist Gerry Mulligan, who held the Ravinia post since 1991.

HOT, HOT, HOT: Lewis should be able to catch up on his R&R before June. Sort of. He's scheduled to open this year's St. Lucia International Jazz Festival, which begins and ends the weekend of May 20-23. Taking its cue from other Caribbean hotspots, St. Lucia is betting that jazz can attract off-season visitors during what has traditionally been a down time for tourism. Other fun-in-the-sun artists? Snorklers Kenny Garrett, Terence Blanchard, Jimmy Scott, Nancy Wilson, Luther Francois, Delfaeyo Marsalis, Joshua Redman, Earl Klugh, Regina Belle, Najee, Arthur Blythe, and Steve Turre, among others.

Another chance for Great Gospel Music from...



Dallas/Fort Worth Mass Choir
Another Chance



7109





by Bob Darden

THERE WERE surprises aplenty when the Gospel Music Assn.'s Dove Award nominations were announced. The Doves themselves won't be awarded until April 1, but the conversations generated by the nominations will continue long into the summer.

As for the nominations, Word Inc. led the way with 41 nominations, followed by Sparrow Records and Benson, both with 35, Reunion with 15, ForeFront with 14, Star Song with 14, and Warner/Alliance with 10.

But if you factor in the Dove nominations for distributed labels, things look a little different. For instance, add Warner/Alliance and Hosanna! Music's nominations to Sparrow's total, and it looks pretty darned impressive. Still, if you add the nominations for Reunion in particular, along with Ocean, Brainstorm, Pakadern, and the others, to Word's 41 nominations, Word still holds the overall lead.

The surprises were the totals for Benson and ForeFront. Benson hasn't had much to crow about in recent years, but 35 nominations (which include those for the Benson-owned RiverSong Records) is an impressive number any day of the week. And ForeFront's 14 nominations are for a label with only a half-dozen artists.

As for the individual nomination totals, there were fewer surprises. Sparrow artist **Steven Curtis Chapman**—"Mr. Dove"—garnered a whopping seven nominations, followed by **4Him** (Benson) with six nominations, **Michael W. Smith** (Reunion) with five nominations, **Michael English** (Warner/Alliance) with five nominations, and **Cindy Morgan** (Word), **DC Talk** (ForeFront), **Bruce Carroll** (Word), **Petra** (Word),

Twila Paris (Star Song), and **Susan Ashton** (Sparrow)—all with with four nominations each.

As always, the voting patterns reveal the GMA's long-term identification and support for the safer, less aggressive, radio-friendly Nashville-based artists. Notable omissions—and there are plenty—by the GMA's 3,000-plus membership include the Grammy-nominated **Newsboys**, **Iona**, **Mark Heard**, and **Lost Dogs**.

The 24th annual Dove Awards will be broadcast live from Nashville's Tennessee Performing Arts Center at 8 p.m. ET April 1 on The Family Channel. Jim Owens Entertainment ("The Music City News Country Awards" and "Crook & Chase") will produce.

ELSEWHERE: R.E.X. Music says the new **Believer** release, "Dimensions," will be the first-ever album recorded on an Alesis A-DAT system with the new Alesis controller. In addition to the Alesis controller, **Believer** will be using **Turtle Beach Audio Software**—which is not yet available to the public. The project has a May release date.

R.E.X., incidentally, also has just announced the formation of a new record label, **Storyville**. Unlike R.E.X., which has carved an impressive niche for itself as one of the premiere metal/thrash/industrial labels, **Storyville** is being reserved for singer/songwriters and folk-oriented artists. The label's first release, "Storyville: A Musical Anthology," is a wonderful mix of folk, new folk, classical, Celtic, and rock music by artists such as **Phil & John**, **Derek Lind**, **Eden Burning**, **Charlotte Madeleine**, and—my favorite—**Jan Krist**. Ambitious and engrossing.

Another R.E.X. act, **Brainchild**, will have some of the music from its most recent album, "Mindwarp," featured on MTV's "Extreme Sports" program.

And finally, **Hot Pink Turtle**, R.E.X.'s latest artist, wins this month's award for the most arresting album title: "Ticklewigglegigglepickle."



by Is Horowitz

GOING ON RECORD I: Only a few days after picking up his Grammy as best classical producer, Koch International's **Michael Fine** took off for the U.K. to record the London Symphony Orchestra, conducted by **JoAnn Falletta**, in film composer **Jerome Moross'** Symphony No. 1.

Other recordings scheduled for March and April highlight the label's continuing stress on 20th century music, both early and recent.

On the Koch agenda for this period is a complete recording of the Kurka opera "The Good Soldier Schweik," performed by the Opera Theatre of Northern Virginia conducted by **John Jacob Niles**. A comprehensive set of the vocal music of **Lukas Foss** will be recorded with soprano **Judith Kellock** as soloist. Foss will be among the instrumental collaborators.

A side trip to Seoul will have Fine producing an all-Hovaness program with **Vakhtang Jordania** conducting the Korean Broadcast System Symphony Orchestra. Two symphonies are scheduled, the composer's 39th and 46th. The former features guitarist **Michael Long** as soloist. Koch closes out April with a group of MacDowell and Griffes piano pieces performed by **Garah Landes**.

BEST OF SHOW: Some viewers of the recent Grammy telecast say the best classical performance they heard was the short excerpt from Albeniz's "Leyenda," played by guitarist **Manuel Barrueco** on a Lexus commercial.

GOING ON RECORD II: Dorian has recorded its first al-

bum with violinist **Rachel Barton**, a prize winner in Vienna's Fritz Kreisler Competition. Her accompanist on the all-Sarasate disc is pianist **Samuel Sanders**.

Recording sessions this month will find the label continuing its Brahms piano cycle with **Antonin Kubalek**, who will also tape an album devoted to works by Czech composers **Smetana**, **Novak**, **Suk**, and **Janacek**.

Piano trios by **Ravel**, **Saint-Saens**, **Chaminade**, and **Chabrier** will engage the attention of the **Rembrandt Trio**, and cellist **Andres Diaz** will tackle a program of Russian works with **Sanders** at the piano.

In early music, Dorian will reach back more than 500 years to motets and chansons by Flemish composer **Antoine Busnoys**. The March sessions will feature the Pomerium Musices ensemble, directed by **Alexander Blachley**. More Renaissance music, this time for lute, is scheduled for April. **Ronn McFarlane** is the soloist.

And before the month is out, the label will record its first entry in a series devoted to Bach's secular cantatas performed by **Bernard Labadie** and **Les Violons du Roy**. Included in the initial set are the familiar "Peasant" and "Coffee" Cantatas. **Julianne Baird** and **Kevin McMillan** are featured soloists.

CATCHUP: Belated recognition to this year's crop of "artists of the year," as chosen by Musical America's Directory of Performing Arts: Conductor **Kurt Masur**, artist; **Elliott Carter**, composer; **Wolfgang Sawallisch**, conductor; **Mieczyslaw Horszowski**, instrumentalist; **Cecilia Bartoli**, vocalist.

PASSING NOTES: London/Decca producer **Michael Haas** has moved over to Sony Classical as head of international A&R, replacing **Olympia Gineri**.

Crystal Records is building a new facility in the Cascade Mountains, near **Camas, Wash.**, that will include a 40-by-22-foot studio and housing for musicians during recording projects. Label president **Peter Christ** hopes to occupy the new premises late this year.

Top Contemporary Christian™

		Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★					
1	1	15	D.C. TALK	FOREFRONT 3002*/STARSONG	9 weeks at No. 1 FREE AT LAST
2	2	27	MICHAEL W. SMITH ●	REUNION 0071*/WORD	CHANGE YOUR WORLD
3	3	35	STEVEN CURTIS CHAPMAN	SPARROW 1328*	GREAT ADVENTURE
4	7	13	TWILA PARIS	STARSONG 8252*	HEART THAT KNOWS YOU
5	4	15	STEVE GREEN	SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
6	5	17	BRYAN DUNCAN	MYRRH 6953*/WORD	MERCY
7	8	21	4 HIM	BENSON 2960*	THE BASICS OF LIFE
8	6	9	OUT OF THE GREY	SPARROW 1344*	THE SHAPE OF GRACE
9	9	23	WAYNE WATSON	DAYSRING 4232*/WORD	HOW TIME FLIES
10	10	35	SUSAN ASHTON	SPARROW 1327*	ANGELS OF MERCY
11	11	73	MICHAEL ENGLISH	WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
12	15	35	RON KENOLY	INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
13	12	69	CARMAN	BENSON 2809*	ADDICTED TO JESUS
14	NEW▶		PHIL KEAGGY	MYRRH 6965*/WORD	REVELATOR
15	18	17	PETRA	STARSONG 8266*	PETRAPHONICS
16	25	3	PHILLIPS, CRAIG & DEAN	STARSONG 8256*	PHILLIPS, CRAIG & DEAN
17	17	35	WHITE HEART	STARSONG 8247*	TALES OF WONDER
18	16	103	AMY GRANT ▲ ⁴	MYRRH 6907*/WORD	HEART IN MOTION
19	14	25	MICHAEL CARD	SPARROW 1321*	THE WORD: RECAPTURING
20	13	17	WHITE CROSS	STARSONG 8249*	HIGH GEAR
21	23	51	RAY BOLTZ	DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
22	20	19	NEWSBOYS	STARSONG 8251*	NOT ASHAMED
23	29	9	GLEN CAMPBELL	NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY
24	21	33	VERN JACKSON	TBN 0001*	HIGHER THAN I'VE EVER BEEN
25	NEW▶		HOSANNA! MUSIC	INTEGRITY 700*/SPARROW	TEARING DOWN STRONGHOLDS
26	30	17	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR	TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
27	22	7	IMPERIALS	STARSONG 8259*	STIR IT UP
28	19	341	AMY GRANT ▲	MYRRH 3900*/WORD	THE COLLECTION
29	26	109	STEVEN CURTIS CHAPMAN	SPARROW 1258*	FOR THE SAKE OF THE CALL
30	28	29	RAY BOLTZ	WORD 52991*	SEASONS CHANGE
31	24	125	MICHAEL W. SMITH ●	REUNION 0063*/WORD	GO WEST YOUNG MAN
32	34	17	PRAY FOR RAIN	VIREO 2202*/SPARROW	PRAY FOR RAIN
33	NEW▶		THE CATHEDRALS	CANAAN 9518*/WORD	WORSHIP HIS GLORY
34	31	63	PETRA	DAYSRING 48859*/WORD	UNSEEN POWER
35	NEW▶		PHIL KEAGGY	MYRRH 6954*/WORD	CRIMSON & BLUE
36	NEW▶		GRAHAM KENDRICK	HEART CRY 9389*/WORD	KING OF THE NATION
37	36	27	DARYL COLEY	SPARROW 1234*	WHEN THE MUSIC STOPS
38	NEW▶		MORTAL	FRONTLINE 9425*	FATHOM
39	32	23	CARMAN	EVERLAND 9345*/WORD	YO KIDS
40	37	17	VARIOUS ARTISTS	WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...

● 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.

NEW RELEASES

ORIGINAL FIVE BLIND BOYS OF MISSISSIPPI
"COUNTING ON JESUS"

DEBUT ALBUM
SP008

ALSO



(912) 438-8497

"WALK AROUND HEAVEN"
SPO07



PAUL BEASLEY

Tower Moves To Mexico; ALMA Showcase Escapes Onlookers; Lucero Lights Crowd

TOWER TO MEXICO CITY: U.S. megachain Tower Records is planning to open a new outlet in June in Mexico City. The store is part of a joint venture between Tower Records Mexico City and its Mexico City-based partner, UMF S.A. de C.V. Tower's store, to be located in Mexico City's Zona Rosa sector, will be a trilevel facility offering nearly all recorded formats, as well as books, magazines, and even a cafeteria. Also available will be headset monitors with the top 20 entries on Billboard's Hot 100 Singles chart on playback. Between storage and exhibit, there will be a constant of \$1.2 million in merchandise.

The management, advertising, and construction is being overseen by Tower. George Pérez, formerly a Tower store manager in Sacramento, Calif., has been named store manager for the Mexico City outlet.

THAT EMPTY FEELING: The Latin music showcase March 8 at the National Assn. of Recording Merchandisers convention in Orlando was a noble attempt by the American Latin Music Assn. to introduce Latino sounds to the non-Hispanic masses attending the confab.



by John Lannert

Alas, the non-Latinos did not respond. Only about 500 spectators were on hand at the Marriott's cavernous Palms Ballroom when Rodven act **Las Chicas Del Can** took the stage. By the time **Willy Chirino**, **Tito Puente**, and **Luis Enrique** closed out the hour-and-45-minute set with a spirited jam session, a mere 75 or so were there to witness the fun.

"At least it was a starting point," was the general commentary after the showcase. OK, but where will it lead? With so many events and meetings crammed into NARM, where does the Latin showcase fit into the overall scheme of the convention? One record executive mentioned that perhaps the Latino acts should be incorporated into a label's own general market showcase.

What is certain is that the Latino showcase should have been staged in a smaller locale. The Palms Ball-

room was about as warm as a high-school gym. What's more, all performances should have been live. It was difficult to gauge Capitol/EMI Latin's **Paulina Rubio**—who sang only two songs—and the **Barrio Boyzz** via track performances that drew only polite applause, save the **Barrio Boyzz's** smart Spanish-language, a cappella take of "In The Still Of The Night."

Showcase opener **Las Chicas Del Can** fared much better with the audience as Rodven's distaff merengue crew ran through a spicy, audio-visual romp highlighted by a come-hither rendition of its recent hit, "Hacer El Amor Con Otro." Sony Tropical standout **Chirino** put on a typically sterling set featuring his most apropos bilingual entry, "Yo Soy Un Tipo Tipico."

LUCERO LIGHTS IT UP: Though she did not possess the strongest of voices, **Lucero** delivered a solid pop outing March 5 in Miami for a typically blasé showcase crowd that finally woke up after the striking Mexican thrush blitzed through a rousing take of her 1989 smash, "Cuéntame."

Lucero's friendly stage banter (Continued on next page)

Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	35	JON SECADA ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
2	5	15	PAULINA RUBIO	LA CHICA HORADA	CAPITOL-EMI LATIN 42750
3	3	15	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
4	2	13	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
5	4	33	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISSA
6	6	59	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
7	7	31	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
8	8	5	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
9	12	13	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
10	11	13	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
POP					
11	10	23	GIPSY KINGS	LIVE	ELEKTRA 61390
12	9	67	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
13	23	53	LOS BUKIS	QUIEREME	FONOVISSA 9040
14	19	35	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
15	13	11	DANIELA ROMO	DE MIL COLORES	CAPITOL-EMI LATIN 80767
16	17	21	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
17	15	23	RICHARD CLAYDERMAN	AMERICA LATINA...	QUALITY 19123/RODVEN
18	—	1	MALDITA VECINDAD	EL CIRCO	ARIOLA 3192
19	18	9	FRANCO SIMONE	EL COMICO	BISCAYNE EUROPA 39501/WEA LATINA
20	21	43	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
21	20	23	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/RODVEN
22	14	11	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
23	—	3	EMMANUEL	ESE SOY YO	SONY 80822
24	25	3	ROBERTO CARLOS	INOLVIDABLES	GLOBO 80931/SONY
25	24	3	THALIA	LOVE	FONOVISSA 9059
TROPICAL/SALSA					
1	1	41	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
2	2	31	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
3	4	11	ALVARO TORRES	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
4	9	37	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
5	3	15	BANDA MACHOS	CON SANGRE DE INDI	FONOVISSA 9069
6	5	25	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
7	6	17	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058
8	7	15	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
9	8	39	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
10	—	1	LOS BANDOLEROS	TRANCAZOS NORTENOS	RODVEN 3011
11	10	27	BANDA MACHOS	CASIMIRA	FONOVISSA 5161
12	16	31	FLACO JIMENEZ	PARTNERS	WARNER 26822
13	11	17	BRONCO	POR EL MUNDO	FONOVISSA 3032
14	12	15	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
15	22	55	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
16	—	1	LOS AGUIRRE	Y NOS DIERON LAS DIEZ	LUNA 9104/FONOVISSA
17	14	9	JUAN VALENTIN	QUE LASTIMA	CAPITOL-EMI LATIN 42760
18	24	81	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
19	—	1	CHARANDA BAND	ALLA EN EL RANCHO GRANDE	RODVEN 3016
20	—	1	GRUPO MANDINGO	EN EL CAMINO	FONOVISSA 5189
21	13	41	GRUPO VENUS	Y SI TE QUIERO	MAR INT'L 271
22	25	3	LITTLE JOE	QUE PASO?	RODVEN 2976
23	18	19	TIERRA TEJANA BAND	PRENDE EL RADIO	RODVEN 2969
24	19	35	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
25	—	23	INDUSTRIA DEL AMOR	PARA TI	FONOVISSA 9037
REGIONAL MEXICAN					
1	1	41	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
2	2	17	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
3	5	11	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
4	4	11	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
5	8	3	EDDIE SANTIAGO	INTENSAMENTE	CAPITOL-EMI LATIN 42755
6	13	17	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 6076
7	9	37	FRANKIE RUIZ	MI LIBERTAD	RODVEN 2946
8	6	35	OLGA TANON SOLA	WEA LATINA 77478	
9	14	21	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
10	21	3	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
11	—	1	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
12	—	7	LA GRAN MANZANA	HANGING OUT AGAIN	RED APPLE 8908
13	3	15	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
14	10	11	COCOBAND	EL AROLLADOR	KUBANEY 325
15	23	23	LINDA RONSTADT	FRENESI	ELEKTRA 61383
16	16	19	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY
17	—	51	TITO ROJAS	TITO ROJAS	M.P.I. 6061
18	15	21	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
19	7	7	BREWLEY MC	RUB-A-DUB STYLE	PRIME 3454/BMG
20	19	41	GRUPO NICHE	LLEGANDO AL 100%	SONY TROPICAL 80712/SONY
21	—	51	TONY VEGA	UNO MISMO	RMM 80641/SONY
22	—	5	EL GENERAL	EL PODER DE	NEW CREATION 3433/BMG
23	22	5	RAULIN ROSENDO	SALSA SOLAMENTE SALSA	KUBANEY 276
24	—	9	CUCO VALOY	EL QUE SABE..!	J&N 752
25	11	21	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665

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CELIA CRUZ RMM-SONY CDZ RMCC-80985
 "Azucar Negra" her first album on RMM and her finest to date. Produced by highly-regarded studio legend Oscar Gomez, "Azucar Negra" ("Black Sugar") the combined description of her most popular slogan and features, exudes Celia's unique delivery of vocal emotion and musical energy. The first radio single, "Sazon," produced by Gloria and Emilio Estefan, will be the first of many smashes in this hit-laden album. Come and enjoy Salsa's Sweet Sounds with Celia Cruz and her "Azucar Negra."

ORQUESTA GUAYACAN RMM-SONY CDZ-RMCC 80983
 "Con el Corazón Abierto" ("With an open heart"), is a very sophisticated salsa album with tremendous top-seller potential. The first single, "Tarera," is already rising on the highest-rated salsa stations in the U.S. A top act in its native country, Orquesta Guayacán joins Grupo Niche and Joe Arroyo to form Colombia's Big Three in the U.S. and the Caribbean.

LATIN NOTAS

(Continued from preceding page)

and coquettish, Vegas-style revue was ideal for small hotel salon where she performed. Her technically solid show was crisply paced except for a dull segment with too many slow-paced songs in a row.

Apart from her hits, Lucero's ma-

terial from her just-released eponymous effort was well-received, particularly the dramatic "Sobreviviré." Moreover, the hard-working performer sang well in English, turning in a fine take of Earth, Wind & Fire's '70s classic, "Fantasy." Her

Billy Joel medley should be shelved, however.

BATACOTO BATUCADA: *Batacoto*, a nonpareil Brazilian band assembled by ace percussionist Teo Lima, has put out a magnificent eponymous album on Worldly Music/Triloka that intertwines contemporary pop-funk grooves with a delightful array of Brazilian rhythms, including samba, jongo, maracatu, catira, and ciranda. Half of the album's 14 tracks were penned by master wordweaver Ivan Lins, who chips in a touching bilingual duet with Arista's Dionne Warwick on "Camaleão." WEA Latina's Gilberto Gil, Jerry Goodman, Ernie Watts, and marvelous Brazilian accordionist Sivuka serve up memorable cameos, as well.

RELEASE UPDATE: Just shipped from Sony Latin is the debut album from Spanish balladeer Mikel Herzog, "Bienvenidos Al Paraíso" . . . JVC Music has put out two titles from Brazilian guitarist Oscar Castro-Neves that were previously released in Japan: "Brazilian Scandals" and "Maracuja" . . . Also out on Enja/Koch International are two fabulous albums: "Mambo 2000," by *Conexión Latina*, a salsa/Latin jazz outfit from Germany, and "The River Is Deep," a dazzling, Afro-Cuban/jazz mosaic by Gotham act *Jerry González & the Fort Apache Band* . . . Now available in the U.S. is "Es Por Ti" from promising crooner José Luis, who cut the album for a label from Levittown, P.R., called CPC Records . . . Concord Picante has shipped debut album from Brazilian pianist *Manfredo Fest*, "Ofrenda."

MISCELLANEA: MTM Entertainment, the production company backing Xuxa's upcoming English-language TV show, has laid off its CEO and 15 of 75 employees. MTM was bought in January by religious activist Pat Robertson, whose son Tim said the personnel cutback will save \$2 million a year . . . Sony Tropical's Willie Colón has decided to run for a seat in the House of Representatives, representing an as yet undetermined district in New York City that is part of a current redistribution plan . . . Elektra's Sergio Mendes, who snared a much deserved world-beat Grammy for "Brasileiro," is pondering a Spanish-language album.

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Hot Latin Tracks™

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

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

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CUBAN MUSIC SCENE COMING INTO ITS OWN

(Continued from page 1)

waiters surreptitiously pocket half-eaten rolls from tables. Bare shelves and waiting crowds mark the ordinary "peso" shops, where everything is rationed.

While records are not rationed, they are extremely scarce. Small batches of releases sell out immediately, so Havana's "peso" record shops are a grim sight: lights out to save power, a few unwanted Bulgarian '70s pop albums on the almost-empty shelves. Meanwhile, dollar shops in hotels and tourist sites stock several dozen recent titles on LP or CD by Cuban artists.

Live musical activity has suffered less. Although many of the small "peso" venues are closed for lack of power, and for want of clients stranded by the fuel-starved public transport system, huge, free concerts still take place. As many as 200,000 people regularly gather for free performances in Havana's Revolution Square, while cheap, government-subsidized concerts in venues such as the 4,000-seat Karl Marx Theatre also occur.

A boom in tourism has entailed a strong demand for musicians. Visitors with dollars can choose the spectacular kitsch cabarets—the famous Tropicana, or those of the hotels Nacional, Capri, Riviera, and Havana Libre—or discos and bars.

A number of other factors affect the Cuban record industry, among them the disappearance of cheap Soviet oil for power and the obligation to buy formerly bartered materials, such as vinyl, on the hard currency market. A lack of studios—record company Egrem has two—and of cardboard to print LP sleeves in the capital's only state printing plant means even top artists could wait two years to make a new album.

According to Pedro-Luis Rodríguez of Egrem, the record company was manufacturing 1 million records—up to 100 titles—per year in the mid-'80s. Last year, it produced "much less," and only a dozen new albums were recorded. The result is a system in which record sales are of much less importance than TV and radio in music diffusion.

SIGNAL FOR CHANGE

While the state of the music industry in Cuba may seem bleak, a signal for change was delivered by president Fidel Castro in his 1991 report to the fourth congress of the communist party. Measures including joint ventures, marketing agreements, shares, and others would be taken to stimulate foreign exchange earnings, with culture and other areas given priority, according to the address. At the same time, "self-financing" (whereby an enterprise generates, manages, and invests its own profits) as opposed to "budget financing" (where it simply operates on state funds) was to be extended "whenever possible and suitable."

These general objectives have yet to be translated into a precise legal framework, resulting in a good deal of confusion. "There are new companies popping up like mushrooms in Havana," comments a Cuban Embassy spokesman in London. "More than 200 proposals for new joint ventures, all different, are under consideration



SILVIO RODRÍGUEZ

right now. This is all new to us. We have to work out the details on the basis of everyday experience."

The system of musical organization now transmuting in Cuba used to be directed by the Ministries of Communication and of Culture. The former ran the TV and radio stations; the latter oversaw Egrem, the state record company, and Cubartista, the organization responsible for overseas performances and music and literary rights, which was superseded by a similar entity, Artex, in 1989.

Under this system, all professional musicians became state employees, belonging to one of 20 regional "empresas" jointly regulated by the Instituto Cubano de la Musica, under the Ministry of Culture. The Institute graded both individual musicians (from A to F, with pay based on grade) and groups (A or B). An Egrem selection committee decided which artists to record, and fixed-scale royalties were paid on record sales. All overseas tours were arranged by Cubartista.

Today, the Cuban recording scene consists of three companies: Egrem, Artex, and newcomer P.M. According to Egrem's Rodríguez, the same rates are paid by all three companies, and the allocation of artist between them is agreed by mutual negotiation under the control of the Ministry of Culture.

Egrem is investing in new studio technology from Germany and the U.K. and is preparing to hive off its music publishing and instrument manufacturing divisions. Artex has created a catalog in its own right.

P.M. has released about 20 titles for which it has already made and sold 80,000 records and CDs. Half of its releases are by nueva trova star Pablo Milanes, the company's founder.

P.M.'s Orlando Echevarría notes, "We can offer better opportunities to artists. We're smaller, quicker, and less bureaucratic, and we do much more recording outside Cuba, mainly in Mexico and Venezuela."

CUBAN MUSIC WORLDWIDE

From nightclub bands of '30s Paris to the '50s mambo and '60s cha cha crazes in New York, Cuban music had always been influential. Cuban son—the Afro-Hispanic blend of percussion, bass, brass, or strings and flute, lead voice, and responding male chorus—became the Latin world's most widespread dance style and, in the '70s, formed the basis of the New York salsa mix.

In the postrevolutionary isolation, however, Cuban music lost its international prominence. Some of the best, hardest salsa was created by

American, Puerto Rican, Colombian, and Venezuelan bands that concentrated on a deep, repetitive piano and bass tumbao, tightened and honed down the brass sections, and benefited from easy access to modern recording studios.

While a young generation of international salseros abandoned the variety of individual genres—sones, guarachas, danzones—in favor of a general salsa style, Cuba has preserved a wide range of them. It has done so via a combination of deliberate governmental musicological policy, and a state musician corps and recording system.

The '90s legacy of this policy is a wide, varied range of Cuban music, performed by the island's 700-plus groups and solo artists.

CUBAN STYLE

Afro-percussion rumba groups of great purity continue, traditionally composed (like the Munequitos Of Matanzas) of former Matanzas dockers. Son groups, both brass-led conjuntos and flute-and-violin-led charangas, abound; their styles range from the campesina (country) with its prominent tres (little three-course guitar) to the fast, powerful, black changui variety of the Eastern city of Santiago.

Groups founded as long ago as the '30s, such as the Septeto Nacional of Ignacio Pineiro and the original all-female Orquesta Anacaona, still exist as institutions, recruiting new generations of members. Older styles persist in bars and clubs that are as atmospherically decrepit as the island's '50s cars and hotel interiors.

Jazz also flourishes, with the brilliant young pianist/arranger Gonzalo Rubalcaba its current hero. So does the internationally successful jazz-rock of groups such as Irakere. A range of bands such as Mezcla, Síntesis, and Grupo Moncada combine '70s progressive rock with touches of jazz, Afro-Cuban elements, and songs from the melodic nueva trova school with poetic/political lyrics. Latin soft rock/pop ballad singing is represented by artists such as Augusto Enriquez.

A handful of amateur metal groups are tolerated on the outer fringes, and Miami broadcasting

brings the outside world to Cuban listeners. U.S.-based salseros such as Willie Chirino and Gilberto Santa Rosa are extremely popular.

MUSICAL DIVORCE

The U.S. trade embargo against Cuba keeps the Cuban and North American branches of Latin music divorced. In 1988, the Berman Amendment exempted cultural materials from embargo and David Byrne's label Luaka Bop became the first U.S. company to directly license Cuban material. However, the U.S. Treasury Department interpretation of the legislation restricts the new freedom to licensing of pre-existing Cuban material; recording new albums in America is out for Cuban artists.

Nonprofit educational visits to Cuba are permitted by the U.S., but no thaw is in sight for the ban on other mutual visits. "I get 10 to 15 phone calls a week from people wanting to promote Cuban musicians to the States," says Michael Krinsky, a New York attorney representing Egrem and Artex. "Usually I have to tell them it's a waste of time."

INTERNATIONAL BOOM

Observers note demand for Cuban music has been increasing recently in Europe and Japan, augmenting Cuban bands' traditional touring markets of Mexico, Venezuela, and Colombia. Via loopholes in old state regulations, a few bands are beginning to bypass Artex and make their own agreements.

Cuban music has also seen a surge of foreign record-licensing offers. Egrem signed 80-100 contracts in 1991-92, a major increase from the



QBADISK PRESIDENT NED SUBLETTE

previous two decades. Under these deals, foreign firms are increasingly asked to provide CDs to the Cuban company for sale in the dollar shops. Spain's Fonomusic has also supplied bartered LP covers for use on Egrem's domestic records.

Foreign licensing interest is divided almost equally between compilations of the great soneros and mam-bistas of the past and more contemporary material. In Spain, the field has long been led by Fonomusic, whose November '92 release of an album by popular crooner Silvio Rodríguez immediately entered the Spanish charts. Other Spanish players are Pasion, Nuevos Medios, Manzana, and BMG, which launched a major new series, La Semilla Del Son (The Seed Of Son), last year.

BMG's venture is undertaken with Animal Tour, a production company run by Santiago Auseron, former leader of the rock group Radio Futura. Auseron remastered Egrem's old tapes for the series.

In the U.S., RCA, which was the biggest record company in Cuba pre-1959, is reissuing some of its own classic Cuban material as part of its Tropical Series. Byrne's Luaka Bop, meanwhile, has a second Rodríguez album in the pipeline and further compilations. Three more U.S. companies—Capitol, Vitrel, and the new Qbadisk, headed by president Ned Sublette—have licenses signed, and two are negotiating.

Within Cuba, "musicailable," (dance music), continues to cover a spectrum between traditional son and the jazz/rock/eclectic Afro-Cuba sound of Irakere. Current top practitioners are the Orquesta Original de Manzanillo, a 25-year-old group led by vocal improviser Candido Fabre; Sierra Maestra, a young group playing in the old Septeto Nacional style; the Orquesta Reve, a changui charanga led by 65-year-old timbal ace Elio Reve; Los Van Van, Juan Formell's pop charanga, introducers of the "songo" style; and Adalberto Alvarez, whose 1992 album, "Y Que Tu Quieres Que Te Den?," was one of the year's biggest hits.

Philip Sweeney is a London-based writer whose work appears in *The Independent newspaper*.

Lopez To Lead BMG's Hispanic Drive

■ BY JOHN LANNERT

MIAMI—In a bid to strengthen its Hispanic base in the U.S., BMG has named Jesús López to the newly created position of VP of Latin market, North America. López previously was the GM of BMG Mexico.

BMG's move marks the first time a multinational label's Latin divisions in Mexico and the U.S. have been united under one executive command. López, whose appointment takes effect July 1, will be based in Miami.

López's slot will be filled by Ernesto Ramírez, who has been named deputy managing director. Formerly director of sales and marketing,

Ramírez will become managing director this summer. López remarks BMG views the U.S. and Mexico as a common market, adding that the U.S. arena will be treated as a federation split along ethnic and musical lines.

"The [Latin] culture in the U.S. is such," says López, "that in one zone the great majority of the population is Mexican, in another Puerto Rican, and another, Cuban. I believe that we must support the music in those areas and from there get the cross-over into other Latin markets."

In Mexico, BMG has been battling Sony for first place in market share with a roster consisting primarily of balladeers (Juan Gabriel, José José)

and rock acts (Caifanes, Maldita Vecindad, Gloria Trevi). López says he hopes to repeat his Mexican success in the U.S., where BMG lags behind longtime front-runner Sony Discos.

But López is quick to point out BMG is "not a company that thinks only of rock or balladeers. We want to have the whole spectrum. We are going to compete in all areas. We are not going to be satisfied having Juan Gabriel, Gloria Trevi, José José, Caifanes, or Maldita Vecindad. And now I have the liberty to sign new artists and that is the big difference, because before there was a limitation on the U.S. division for signing new acts."

TEX * MEX

A BILLBOARD EXPANDED LATIN SECTION

Tejano Takes Off & Labels, Radio, Retail Catch On

■ BY RAMIRO BURR

SAN ANTONIO—Whether it's called Tejano, Tex-Mex, or musica Chicana, the Southwest-based sound is one of the fastest-growing genres in Latin music.

Tex-Mex music continues to establish new highs in record sales and concert grosses. Mazz, La Mafia, and Selena, for example, have sold more than 200,000 copies of their latest albums; years ago, 50,000 was considered the high end. The same top artists have drawn crowds of 15,000-plus at concert venues such as Houston's Summit and the Texas State Fair in Dallas.

The Tex-Mex industry now has five major record labels (Capitol/EMI, Sony, Rodven, WEA Latina, and Fonovisa) actively marketing Tejano acts. Before 1990, only one was interested.

In 1992, revenues of Tejano records were estimated at about \$9 million wholesale, up from \$2 million-\$3 million in 1980, according to a survey of label officials.

Several interlocking factors are fueling the Tejano market expansion:

- A Tex-Mex musical evolution incorporating influences of modern-rock, pop, and country is attracting a broader, more youthful audience.

- The wider following has boosted Tejano radio listenership to the point of making KXTN San Antonio the No. 1 station overall. KXTN is the lead station in a trend that has seen more than a dozen new Tejano FM stations come on line throughout the Southwest U.S. As recently as 1990, there was none.

- The introduction of the major labels has fortified a record business infrastructure that was disorganized, haphazard, or, in some cases, nonexistent. Increasing sales have prompted the labels to begin investing in videos for their top groups, another practice unheard of before 1990.

- The heated activity has attracted mainstream retail chains such as Sound Warehouse and Hastings, which have made the Tejano product much more accessible than in the traditional mom-and-pop stores where it used to be sold.

TEJANO OR TEX-MEX

What is known as Tejano today has developed under several names through the years. But since the early '80s, the term Tejano has become the standard for a music described basically as Mexican polkas and cumbias, mixed with elements of rock, pop, country, and even rap. There are big brass bands and those with a lot of synthesizers, but virtually all groups use the accordion as a lead instrument.

Many industry observers agree the

ever-increasing resurgence of Tejano has far exceeded the music's first golden age: the early '70s, when heroes such as Little Joe, Freddie Martinez, and the Latin Breed were the big sellers.

Though 1992 marked Tejano's third consecutive boom year, last year stands out because of the sheer num-

ber of first-time achievements: units in the U.S. and Mexico, according to Sony Discos.

Last year also marked a milestone for top Tejano stars such as La Mafia, Mazz, Emilio Navaira, and La Sombra, which started breaking into mainstream venues. The acts drew record crowds at Houston's George R. Brown Convention Center (15,000); Houston's

two flagship stations."

There were dozens of other smaller, but no less important, developments last year, including the opening or conversion of some 30-odd radio stations to Tejano formats all over the Southwest and Mexico.

In addition, Tejano music specials have been produced this year on

ton's La Mafia has had the greatest success in its push for what can be called synthesizer-driven, techno cumbias. The shift toward cumbias came as the group retooled its touring efforts in Mexico.

Previously, the band toured individual border cities before signing on with Servando Cano, one of the largest promoters in northern Mexico. The three-year task paid off well in the form of record sales and genuine headliner status for the group.

Others spinning off in new directions include Emilio Navaira and Shelly Lares, who have recorded country songs. Some lean toward rock (La Fiebre) or rap (La Sombra).

"For the first time in years, teens and even preteens are following these young groups, buying posters and T-shirts at concerts," says Bill Angelini, concert promoter and PR manager for Ramiro Herrera.

Although it's been a standard practice in rock music, merchandising only recently has begun reaching its potential in the Tejano field.

"The groups did some merchandising before, but it was shoddy. Maybe you had a sound man sitting on a box of T-shirts," Angelini says. Today, all the top groups employ a staff to sell their merchandise, which is typically displayed on tables and boards adjacent to the stage.

RADIO TRENDS

The expansion in audience size has benefited radio perhaps most of all.

Warren Tichenor, KTXN GM, says his company, Dallas-based Tichenor Media Systems, purchased the station in February because it was "serving an important segment of the community."

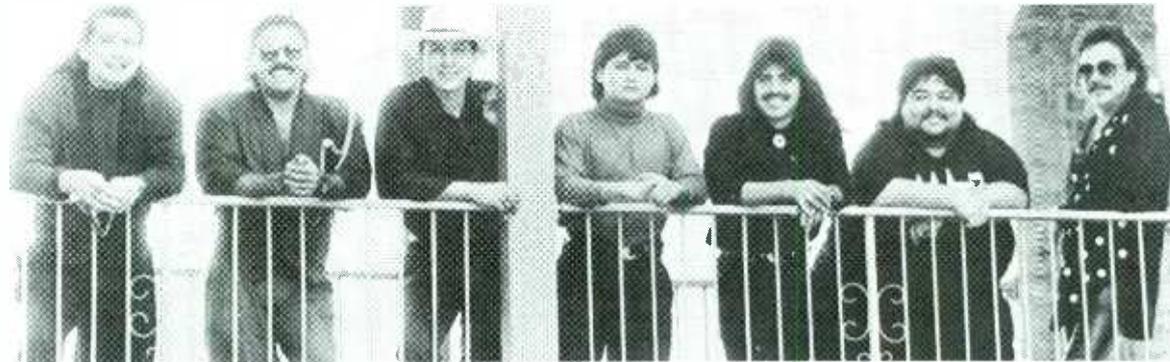
Tichenor adds that KTXN is successful because the station "offers a top 40 format, presented in very clean environment."

"I think Tejano is the top 40 for the '90s," says Rudy Rocha, KXTN program director. "The fact that people can now hear it on FM radio lends itself to more of a diverse audience. There are also better-quality productions because of the increase in record labels."

In the last year, more than a dozen radio stations in the Southwest, from Texas to California, have entered the market or are converting from other existing Latin music formats. And the growth in all- or part-Tejano stations, including the switch to bilingual delivery, has come from both sides of the U.S.-Mexico border.

New stations include KRIO-FM San Antonio, which is the only city with two Tejano FM stations; KBSO-FM Cor-

(Continued on next page)



Shown, clockwise from top, are Mazz, Emilio Navaira, Selena, and La Mafia. The two bands and Selena have sold more than 200,000 copies of their newest albums, and Navaira is among Tejano's top concert draws.



ber of first-time achievements:

Little Joe, for example, won the first-ever Grammy by a Tejano artist. He is the Willie Nelson of Tejano, a longtime leader with a rebel image. Currently owner of Tejano Discos, Little Joe was the first to start his own record label (Buena Suerte Records, 1978) and the first to get signed by a multinational label. Winning a Grammy not only helps Little Joe's stature, but it also brings this unique South Texas genre to a much wider audience.

Also in 1992, La Mafia scored twice at the Billboard/Univision Latin Music Awards. The Houston-based outfit is the Bon Jovi of Tejano. Its slick, flashy shows incorporate all the elements of rock theatrics—from towering speaker banks and glitter to lasers and fog. The LMAs are considered the most prestigious in Latin America. The fact that La Mafia edged out traditional powerhouses including Mexico's Los Tigres and Bronco means Tejano is getting a new elevated and well-deserved status. The band has sold more than 300,000

Livestock Show & Rodeo (56,000); at New York City's Roseland Ballroom (5,000); and at the Conjunto Fest at Fort Bend County Fairgrounds (32,000). They also reached headliner status in Mexico, the largest Hispanic market, with stadium tours alongside Mexico's biggest groups, such as Los Bukis, Ana Gabriel, and Los Tigres del Norte. Their success has attracted mainstream promoters like Houston's Pace Concerts and San Antonio's Glenn Smith Presents.

When KXTN became the No. 1 general-market station in 1992, San Antonio became the first city in the nation with a Spanish-language music format at the top of the ratings, sparking a mad scramble among radio consultants.

"The success of KXTN and KLAX Los Angeles is indicative of Tejano and Latin music's growth in the market," says Casey Monahan, program director at the Texas Music Office. "Radio stations respond to ratings, and you can't argue with the success of these

KENS (CBS), KWEX (Univision), and KLRN (PBS) TV stations in San Antonio as well as for the national program "Portada (Cover Story)" on the Univision network.

March is a heavy month for Tex-Mex, including the 13th annual Tejano Music Awards March 12, which was expected to draw 14,000-plus to the Convention Center Arena.

The Pura Vida Hispanic Music Awards, linking Houston, San Antonio, and McAllen, will be held at the 2,500-capacity Convention Center and will be broadcast by Univision. Also, KXTN will celebrate its second anniversary on the FM dial. And longtime conjunto station KEDA-AM San Antonio will celebrate its 27th anniversary with a two-day blowout featuring the top dogs of Tejano and conjunto. March 20 and 21.

EVOLUTIONS

New, young Tejano groups increasingly are stretching the boundaries of the traditional Tejano sounds. Hous-

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Tex★Mex

Fresh Images: New Rules In The Vid Age Artists Clean Up Their Acts For Maximum Exposure

■ BY RAMIRO BURR

SAN ANTONIO—Tex-Mex music is increasingly being exposed to a wider audience, and in the video age, that means projecting a clean, attractive image.

In Tejano, there is no single influence comparable in clout with MTV, but looks and style are becoming a critical part of the genre.

"We've seen significant changes in the industry," says Ruben Cubillos, associate creative director with the Inventiva Inc. advertising agency. "More bands today take care of themselves with makeup, doing things to keep their image above average, like lifestyle dressing, sharing more with the audience, staying youthful."

Xplosivo on Freddie Records and Estrella on Joey Records are examples of new bands that were totally conceived musically and visually before they started to record.

"The market is so competitive today, we feel the bands need every edge they can get," says Freddie Martinez Jr., VP for Freddie Records. "Xplosivo approached us with their music, and we helped them get their sound in the studio and backed them with their stage show."

Xplosivo, like Estrella, comes on stage with matching suits, moussed hair, and elaborate lights and choreography.

In the past, bands formed and played cover material with little attention to a look or image. Typically, as the bands became successful, they added traditional touring equipment like bigger lights, speakers, and even such effects as fog and fireworks, spiffing up their wardrobe along the way. But those are the days of old.

"Looks have always been important in this business, but with larger audiences today, video is extremely important," says Bob Grever, record consultant for Capitol/EMI. "The visual aspect of a group in today's market represents a third of the overall package, along with the music and the management."

The major labels in Tejano have carried over the new emphasis on looks

with bigger budgets for album covers.

"Used to be labels spent \$500 to \$900 for an LP cover," says Cubillos, who has designed more than 50 jackets. "Today, the top bands can get as much as \$5,000 for these covers."

New designs include the image of the artists on the actual CD, for example, as in Navaira's Grammy-nominated album, "Unsung Highways."

"Why not?" asks Cubillos. "LP cov-



Ruben Cubillos, above, and Bob Grever, below, are among industry execs noting a trend of image-consciousness among Tejano acts.

ers are not about words; they're about modern heroes, about images, about finding more ways to share them with the audience as marketing tools."

La Mafia was among the first bands to produce top-quality videos, including its first two singles for the successful "Estas Tocando Fuego" album from 1991.

Olga Uriegas, creative director for Montemayor Y Asociados, says the label budget for the video was about \$25,000 but that because "La Mafia

provided light and sound and rented the Majestic Theater in San Antonio, the overall value of the video was closer to \$50,000."

Adds Uriegas, who directed the shoots, "[Mafia] was hands-on all the way. They went over every phase of the scripts and the shots. We used steady-cams to get certain angles, and we shot one on black and white to get a different feel."

La Mafia's collaboration with Sony probably represents the type of cooperation needed to get the best results.

"As far as video, Tejano bands are beginning to come of age," says Bill Angelini, PR manager for Ramiro Herrera. "Before [1990], the record labels didn't care that much about how bands sell themselves in their markets. Now they do. They want to help sell the band not only in their own markets but beyond it as well."

Angelini notes Sony Discos paid for Herrera's "Si Manana Nunca Llega" video in Miami, a slick, high-quality production. Total production costs exceeded \$50,000, far beyond the typical Tex-Mex video budget.

Some observers, however, feel Tejano videos are still in their infancy.

That view is shared by Tejano Music Awards video producer Jaime Vera.

"With few exceptions, videos in Tejano are way behind the times," Vera says. "We can produce good videos for about \$15,000 to \$25,000, but most bands would rather get a video produced in Mexico for \$5,000."

"Most of the videos I have seen are weak at best, but I can say they are worth the \$5,000 they paid for it. I think many of the top bands are selling too much and getting too big to not afford good, quality videos."

Currently, the major markets in Tejano, such as Houston, San Antonio, and Corpus Christi, Texas, have local entertainment shows. Shows such as San Antonio's "Video Estelar," Laredo's "The Tejano Show," or even the "Johnny Canales Show" in McAllen are stripped down, low-budget productions that air videos and/or lip-synched performances. Collectively, the shows represent a considerable promotional punch.

TEJANO TAKES OFF: LABELS, RADIO, CATCH ON

(Continued from preceding page)

pus Christi, Texas; KBMA Bryan/College Station; KABQ-AM and KANQ-AM Albuquerque, N.M.; KSWV-AM Santa Fe, N.M.; KHDC-FM Salinas, Calif.; KKPS-FM McAllen, Texas; KTNO-AM Dallas; and KOHT-FM Tucson, Ariz. In Mexico, new stations playing Tejano include XEKMA-AM and XEKXS-AM Guadalajara, Jalisco.

Executives from Capitol/EMI and Sony Discos, the two top labels in Tejano, estimate there are about 350 radio stations that play Latin music in the central region of the U.S., from Chicago to Texas. Of those, about 50 are all-Tejano stations; about 100 stations play some Tex-Mex music in their mix.

RECORD LABELS

The surging Tejano industry keeps attracting record-label interest.

WEA Latina recently moved promo-

tions man José Garcia to San Antonio. WEA also recently signed a multiyear promotion and distribution deal with the Manny Music label, whose roster includes Shelly Lares, Sunny Ozuna, Jimmy Edward, and Oscar G.

Meanwhile, Sony Discos has added two more staffers to its five-person San Antonio office. Ray Martinez, head of that office, says his label posted a 20% increase in revenues in 1992, attributing the rise to expanding audiences in California and the Southwest. Sony recently signed former David Lee Garza lead singer Jay Perez to a five-album record contract.

Manolo Gonzales, VP of Southwest operations at Capitol/EMI Latin, says his office has "doubled our sales from 1991. A lot of that is coming from new audiences, the Mexican people who never before bought a Tejano cassette. Also, our CEMA distribution has made

our Tejano product widely available."

The arrival of the majors also has meant bigger budgets for better LP production, promotional videos, and tours.

"Before the majors, the labels would just throw the albums out and let the DJs play whatever they wanted," says Bob Olivo of Southwest Wholesale Records & Tapes. "Now they have organized campaigns with individual promotions on each single. There's also more items like posters and promotional copies."

One of the biggest impacts major labels have had on the industry is the ability to heavily promote an act not only in Texas but also in California and Florida.

"When Ramiro's LP 'Pensamiento' came out, Sony took us on a promotional tour of California," Angelini

(Continued on page 44)

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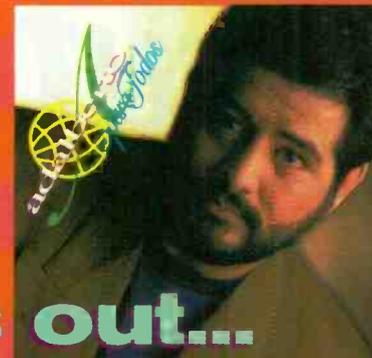
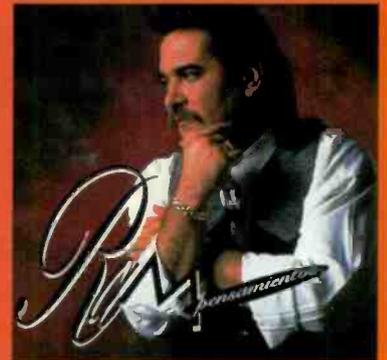
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Groups Explore Roots While Taking Music In New Directions

■ BY RAMIRO BURR

SAN ANTONIO—Tex-Mex is a blend of Mexican polkas and cumbia rhythms spiced with influences of rock, pop, country, and even rap. It has always been that way, even from the beginning.

"Since day one, Tejanos never had their own identity," says Gilbert Velasquez, a noted studio engineer and guitarist. "We always played cover songs; it was the only way to get across to the audiences."

While it is true that every Tejano generation has tried to reinvent the music and claim it as its own, never has the need to keep the music fresh and vibrant been as critical to success as in today's active marketplace.

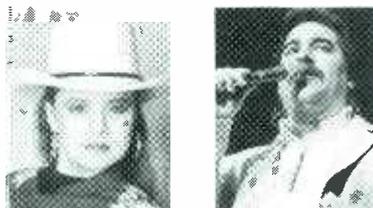
New directions in Tejano range widely. Emilio Navaira and Shelly Lares have recorded original country

tunes with marginal success. Navaira even recorded an "MTV Unplugged"-style acoustic song called "Juntos," from his Grammy-nominated "Unsung Highways" album. Navaira has played the Houston Livestock Show and Rodeo, attracting 52,000 fans, while Lares made an appearance this year at the El Paso and San Antonio stock shows, each held in 10,000-capacity coliseums.

La Fiebre and Xelencia are known for the hard-rock intros to their songs, which incorporate the typical metallic burns of heavy metal. For the first time, La Fiebre used an acoustic opening to one song, "El Amor Se Acaba." The result has been a steadily increasing audience, including many younger fans.

The stock in trade for crooners such as David Marez and Jay Perez are their soulful R&B interpretations.

"What used to happen in Tejano



New musical marriages are the product when acts such as La Fiebre, Ramiro Herrera, and Shelly Lares (clockwise from top), add mainstream sounds to their Tex-Mex repertoire.

years ago was bands doing José Alfredo Jimenez interpretations and making a career out of it," says Ruben Cubillos, associate creative director at the Inventia Inc. advertising agency. "Jimenez was an incredible songwriter, but today we have new songwriters writing contemporary songs."

Adalberto scored big with "1991," a polka song about being called for duty in the Gulf War. It was only one of several similar songs that year.

Two years ago rap came into play successfully in the big hits of La Sombra, with "El Sancho," and Tierra Tejana, with "Las Hijas De Don Simon." Both were basically percussion-heavy cumbias with segments of rap in the middle.

La Mafia has perhaps made the biggest musical change, going all-out for a new synthesizer-heavy cumbia sound on its last two albums, "Estas Tocando Fuego" and "Ahora Y Siempre."

The band also has had the biggest impact. "Fuego" sold 300,000 units in the U.S. and 500,000 in Mexico, a critical market that some see as the way, albeit indirect and long, into the lucrative Southern California market.

Bob Olivo of Southwest Wholesale Records & Tapes, a one-stop, says two of the areas with the biggest sales growth for his company, particularly for Tejano product, are Florida and California. Overall, "Latin music sales have grown from 2% of our \$2 million business to about 15% today," he says.

"What La Mafia did with the music and in Mexico was a natural evolution for our market," says Bob Grever, record consultant to Capitol/EMI Latin and owner of Golden Sands Publishing. "The Tex-Mex market has been growing for some time and it's crossing over."

The musical evolution likely will continue to unfold in new directions.

There is talk at Capitol/EMI of pro-

ducing a all-country album compilation of Ramiro Herrera's catalog.

Stuart Dill of Nashville-based Refugee Management says that company is about to have its client Emilio Navaira record original country tunes in Nashville.

"You can never cross over an artist unless it comes from the inside out," Dill says. "That's why we're doing it there. We'll be using a major Nashville country music producer and then take it to country radio to position it in the country market."

La Mafia will continue its extensive stadium tours in Mexico, competing for headlining status against Mexico's top dogs like Bronco and Los Tigres.

La Mafia manager Henry Gonzales says Mexico is a critical market for several reasons. It represents a huge market in terms of sales, but it also influences the musical tastes of the waves of immigrants coming to this country.

"If they start listening and liking La Mafia in Mexico, then when they come here, then they'll listen and see their shows here, like they do for Bronco and Los Tigres," Gonzales says.

TEJANO TAKES OFF

(Continued from page 42)

says. Sony also paid for Herrera's video for "Si Manana Nunca Llega," which was shot in Miami in October, and arranged more interviews on radio stations and TV shows there.

Such promotional tours were practically nonexistent in the Tex-Mex industry before the majors came in.

Also new is the push for videos. La Mafia, Mazz, Selena, Emilio Navaira, and Ramiro Herrera have all had videos shot at label expense. Previously, the few that were done were paid for by the individual artists.

RETAILING

With the continually expanding Tejano market, it was inevitable that Tejano records would eventually sell beyond the mom-and-pop stores or the Wal-Marts and K marts. Today, Tejano artists can be found in mainstream record stores such as Hastings, Musicland, and Tower Records.

Moreover, astute retail chains such as Sound Warehouse and Musicland paid attention to the increasing sales and now buy directly from the labels.

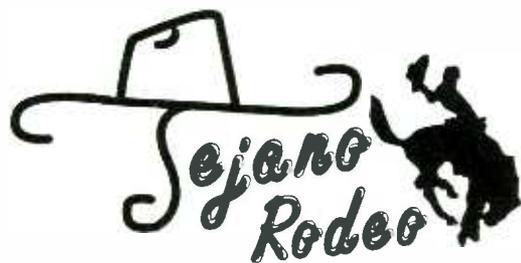
"We started racking places like Sound Warehouse, but once they saw it [sales] was increasing, they went direct to the labels—Sony, Capitol, BMG," says Olivo. "They can get it cheaper, and they realized there was enough volume there to make it worth their while."

Monahan of the Texas Music Office says the majors simply "have been successful in adapting the existing [distribution] infrastructure and taking it to the next level."

"What happens when you have a hot category of music, and Tejano has been expanding the last few years, is the smaller indie labels do not have the financial means needed for the product," says The Musicland Group's Robert Streit. "The majors do, and that makes them viable for the major [retail] chains."

New, younger, and bigger audiences are all part of the reason Tejano music

(Continued on page 46)



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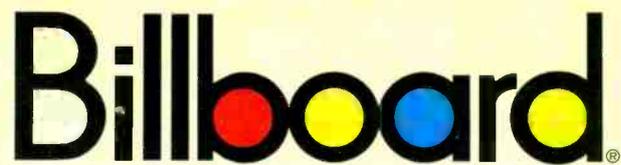
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Acculturation In America: Retailers Open Doors To Tejano

SAN ANTONIO—Steadily and inexorably, the regional genre known as Tejano is crossing over into the mainstream music industry.

Today, Tex-Mex music is increasingly being sold in major record chains, and Tejano artists are moving from small dancehalls into glitzy nightclubs and mainstream concert venues.

"I see Tejano like any other explosive format. After it has done all it can in radio and retail within its market, then it progresses into new areas," says Stuart Dill of Nashville-based Refugee Management. "Tejano is having the same growing pains that country music experienced."

Dill believes that, just as country

music was aided by the power of video and sales figures from SoundScan, Tejano music will also slowly traverse the huge gap between its regional market and the commercial mainstream.

Already Tejano and Latin music sales have profited from the much wider accessibility that mainstream record chains like Sound Warehouse and Musicland offer.

"There's no question there's more distribution through chains like Musicland," says Robert Streit, of The Musicland Group in San Antonio. Streit noted, though, that it was just as important for Musicland to "have people with a lot of product information that helps us place the correct product in the right markets."

Manuel Rangel of Rangel Distributing says the biggest difference has been the entrance of the six majors record companies—and their huge distribution arms—into the Latin market.

"The labels [Sony, Capitol/EMI, etc.] eliminated the old two-tier pricing between the rack jobber who serviced discount stores and record retailers," he says. "Many of the indie distributors disappeared or switched into retailing."

With Tex-Mex music increasingly popular, particularly in the Southwest, those same chains then began buying directly from the labels.

The benefit to the consumer is that "the records are reaching more customers," says Rangel. "The music is more easily available. Now you don't have to go to the West Side in San Antonio to get Tejano music. Now you can go to almost any mall."

David Reyes, a buyer with Tower Records in Los Angeles, says the majors "wanted to hand-deliver more product to our stores, and they have been very capable of that. They've been doing that for us in Latin product for about three years, and it has been working very well."

The recent promotion and distribution contract between the indie record label Manny Music and WEA Latina is a prime example "of a successful partnering," says Casey Monahan, program director of the Texas Music Office.

"[The deal] is indicative of the intelligent growth in the Tejano marketplace," he says. "Manny has the years

of experience in Tex-Mex music, and WEA Latina has the wherewithal to take Manny artists to a larger audience."

"We've been working on getting a deal like this since June," says Manny Music owner Manny Guerra. "We wanted a good deal for the label, but we also wanted to make sure our artists would be taken care of with the proper promotion."

The Manny/WEA Latina deal comes on the heels of a similar marketing and distribution contract between Little Joe's Tejano Discos and Rodven Records. Tejanos Discos president Thomas Cruz says his label has signed Mariachi Campanas de America and is considering other norteno outfits for his Temple-based label. The first albums being distributed by Rodven are Little Joe's "Que Paso" album and "Adelante" by Mariachi Campanas.

PROMOTERS CHIME IN

On another front, the top Tejano artists are now being courted by mainstream promoters like Pace Concerts in Houston and Glenn Smith Presents in San Antonio. Pace has presented a half-dozen concerts featuring top Tex-Mex and Latin acts at the 15,000-capacity Summit arena and the 21,000-capacity George R. Brown Convention Center in Houston.

However, Pace has had mixed success in the Latin market, and Pace owner Gary Becker says his group is "taking a break."

"There seems to be a bit of reluctance by those in the market to use—I'll use the term—'outsiders,'" he says. "It's a very unfortunate situation because Pace had a lot to offer to the industry, with our knowledge and professionalism to get them to the next step."

Glenn Smith, who most recently produced Garth Brooks' Texas-Oklahoma tour, says the Tejano market has come of age.

"We booked the first Tejano shows at the Texas State Fair," says Smith. "Each of those nights were big attendance-wise, so we know how Tejano has been growing in recent years."

Smith has scheduled a major Tejano

showcase June 6 at Texas' newest domed stadium, the Alamodome in San Antonio. Top acts lined up so far include Mazz, Emilio Navaira, Selena Quintanilla, and La Sombra.

"We're going to have more acts and it's going to be an eight-hour festival," Smith says. "But it's more than that. We're billing it as 'El Baile '93: A Tejano Celebration.' We're going to have two prices, one that will allow people who want to dance access to the floor."

Along the same lines, the San Antonio Jaycees have been ardent promoters of Tejano talent.

Each year the Jaycees present "La Semana Alegre," a 10-day outdoor concert series featuring the top names in rock, pop, country, and Tex-Mex. Nightly crowds average between 15,000 and 20,000.

Four years ago, the Jaycees scheduled one night of Tejano, and it was so successful the group kept increasing the number of nights each year: three in 1991, five in 1992.

This year the Jaycees are presenting nine nights of Tejano.

"Tejano has been one of the hottest music styles in Texas, especially here in San Antonio. We're simply catering to what the people want," says Bill Angelini, Jaycees booking agent.

Tejano also has made inroads in several livestock show and rodeo around the state. In Houston, Tejano nights have been a staple for four years.

Navaira, Roberto Pulido, and Vikki Carr played in 1990, drawing a record 52,000 fans to the Astrodome.

Last year, La Mafia and the Texas Tornados broke an attendance record with 56,000 fans and a gate of \$576,000.

Tejano nights have also become a fixture at the Texas State Fair in Dallas, where Navaira, the Texas Tornados, and Mazz have been among the headliners.

Perhaps another sign that both Tejano and Latin music are reaching far greater audiences is the move last year by Columbia House to launch a Latin version of the record club—Club Musica Latina.

RAMIRO BURR

An Open Letter To THE TEJANO MUSIC INDUSTRY by LA FIEBRE

Que Pasa? What's Up?

It took just four albums (three of which have gone gold and two of those platinum) for LA FIEBRE to rise to the top of the Tejano market's "Big Six."

Now, surprisingly, after all of the hoopla and notoriety, what has happened—and where is LA FIEBRE now? The answer: The band from Pasadena, Texas, is still alive and well and playing with the same excitement and intensity as before.

Since LA FIEBRE's last recording almost two years ago, the industry and the fans are curious to know why no new material. Well, even though they are loaded with all kinds of original songs to bring into and record in the studio, there's been a slight delay due to litigation. But all's being worked out now to pave the way for not just one—but several CDs and cassettes.

Meanwhile, be on the lookout over the ensuing weeks for LA FIEBRE's major tour to the west coast and Mexico. Their day is arriving again, this time including the formal singing debuts of band members Luis Ayala and Eric Jimenez.

LA FIEBRE is still one of the hottest—and with plans set for new horizons can only get hotter!

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TEJANO TAKES OFF: LABELS, RADIO, CATCH ON

(Continued from page 44)

has come a long way from the days when it was relegated to barrios, cantinas, or spartan dancehalls. Today, Tejano fans have a selection of modern, glitzy nightclubs from which to choose.

"Four or five years ago, all we had was Arturo's [ballroom], the Blanco Ballroom, or Venturas," says Albert Davila, GM at KEDA-AM. "[Promoter] Delmiro Garcia used to put on his superdances, but that was once every one or two months. Now we have our choice of checking out top bands at Desperados or T-Town."

Fans also have access to a much greater variety of bands. Even the traditional Tejano polka beat has been splintered into various forms—Tejano pop, Tejano rap, Tejano country, and Tejano cumbia.

There are other signs of Tejano music's increasing crossover and commercialization.

The big nightclubs, including Desperados and T-Town in San Antonio

and ZAZZ Houston have such huge weekly followings that the labels service them like radio stations, bringing the latest in new product.

In San Antonio, one group convinced of Tejano's drawing power is the San Antonio Jaycees, which annually present "La Semana Alegre," a 10-day outdoor concert series featuring national rock, pop, and country acts held during Fiesta. In 1989, the organization scheduled one Tejano night. This year, it is scheduling nine nights of the top acts in Tex-Mex.

"Each year we've seen steady crowds," says Angelini, booking agent for the Jaycees. "Tejano is hot, and obviously there's enough interest here to support nine nights."

Ramiro Burr is an entertainment reporter for the San Antonio Express-News newspaper and a Billboard correspondent.

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Music Video

ARTISTS & MUSIC

EBN's Not-So-Mindless Entertainment Trio Brings Political Postures To Video

BY DEBORAH RUSSELL

LOS ANGELES—One need look no further than the TV universe to observe the not-so-subtle merger of political propaganda and mindless entertainment.

And for TVT Records' "guerrilla multimedia group" known as Emergency Broadcast Network, that very universe provides endless inspiration for a series of cutting-edge videos that are steeped in social satire and ironic humor.

"The goldmine of television seems to be running very deep these days," says EBN's MC Josh Pearson. "The ability to flip on the dial and see serious political discourse sandwiched between some frivolous entertainment is very intriguing to us. We're fascinated by how powerful the television is for propaganda as well as entertainment."

It's only fitting then, that these visual pioneers should sign to a label that takes its very name from television. EBN, a trio composed of Pearson, chief technician Gardner H. Post, and DJ/mixer Ronald O'Donnell, signed to TVT in September.

The self-contained trio produces and directs all of its own videos, tapping a current library of taped footage that exceeds 600 hours and dates back to 1987, says Pearson.

It is not uncommon for EBN to manipulate and juxtapose divergent images of presidents and pop icons as they first appeared in news reports, films, TV shows, and commercials. Musical influences veer toward the experimental, avant garde, and techno-industrial sects.

Coverage of the Persian Gulf War

and the race for the 1992 presidential election provided great inspiration for the group's TVT longform video debut, "Commercial Entertainment Product," says Pearson.

"We enjoy looking for the supposed hidden connections and apparent underlying messages which may or may not exist between seemingly random juxtapositions of videotape," he says.

One specific clip melds the video and audio sample of Mr. Rogers and George Bush rhythmically repeating the phrase "Why, why, why," which leads into President Clinton saying "I know why."

"It may or may not mean something," says Pearson. "The viewer may bring to the experience whatever [he/she] wishes."

Millions of viewers first experienced the work of EBN during U2's "Zoo TV" tour, which opened with the satirical video of George Bush mechanically reciting the catch phrase "We will, we will rock you."

TVT serviced the "We Will Rock You" clip to video outlets as the companion to EBN's debut single "Behavior Modification," a hyperelectric and relentless audio/video montage. Outlets soon will receive the follow-up single, "Psychoactive Drugs."

Producing a single EBN clip is a tedious and time-consuming ordeal, says Pearson. He uses a standard Roland music work station to sample and sequence choice bits, and splices footage together on a three-quarter-inch home-editing system.

Everything is hand-edited, he says, which means it is much more difficult than it looks to get the lips of former president George Bush to appear to

enunciate the words "We will rock you" as though he actually said them.

And now that President Clinton has taken over Bush's post, EBN likely will use him more frequently as a "guest vocalist," says Pearson.

EBN's live performances, perfected in the pre-TVT days on the gallery and multimedia exhibition circuit, revolve around a central "telepodium," a knockoff of the presidential podium with two TV monitors attached to each side.

"It's a physical representation of the merger between politics and entertainment," says Pearson, who provides most of the group's vocals.

EBN's O'Donnell, meanwhile, is responsible for searching the video archives for recorded material to integrate into the group's live shows using traditional DJ techniques of cutting, scratching, and transforming. Post oversees EBN's technical image, designing and constructing the mechanical props used in its dazzling, hi-tech stage show.

TVT is planning to capitalize on the strength of the group's visual presence by launching a direct-response TV ad campaign, produced to showcase EBN's distinct knack for cutting parody. Fans will be able to order EBN product through an 800-number that appears on the screen during the commercial.

To date, the only audio product released by EBN is a CD-5, featuring three remixes of "Behavior Modification/We Will Rock You" and two remixes of "Psychoactive Drugs." The trio's forthcoming release, set for summer, will be released in audio and video formats simultaneously.

BWI Goes 'Live' In April; MTV Beached; PLG Plugs

NEXT BEST THING TO BEING There: **Brian Winthrop International Ltd.**, a leading producer of hi-tech, multisite special events, hits the tour circuit in April as it unveils its first "Live Video Concert" tour in conjunction with **Warner/Reprise Records** and **Warner/Reprise Home Video**.

BWI plans to take the tour—which features unreleased concert footage of **Morrissey** and **R.E.M.**—to more than 200 major universities and 500 high schools across the nation.

The premier "concert" lineup includes clips by the **Farm**, **Erasure**, **Prince**, **Van Halen**, **Damn Yankees**, **Faith No More**, **Red Hot Chili Peppers**, **Ministry**, **Jane's Addiction**, and the **Black Crowes**. A special "encore" by **Eric Clapton** will close the set.

The presentation is designed for 500-1,500-seat venues, such as college auditoriums and "all-purpose" rooms. BWI provides state-of-the-art audio/video and lighting equipment to simulate the live concert environment.

"The whole point is most of these acts are not available to college or high school campuses," says BWI president Winthrop.

Winthrop says he created the rock concert program to fill the void at schools seeking an alternative to BWI's urban-oriented "Wild Video Dance Party." He linked with **Steve Stevenson**, director of national video promotion at Warner Bros., to create the test program, and says he plans to compile future video concerts with acts from multiple labels.

The "Live Video Concert" tour is designed to fully kick in this fall, but a number of universities plan to feature it this spring.

HALF-CLAD coeds and a crew from MTV will share the sands of Daytona Beach, Fla., this week, as MTV shines the spotlight on the annual revelry inspired by spring fever.

Three live concert shows hit the MTV airwaves Friday and Saturday (19-20), starting with the 60-minute "Daytona Beach Grind," featuring **Stereo MC's**, **Naughty By Nature**, **Run-DMC**, **TLC**, and **Shabba Ranks**. Next up is "MTV Rocks," a 90-minute concert showcasing the **Black Crowes**, **Soul Asylum**, **Lenny Kravitz**, **Living Colour**, and **Stone Temple Pilots**. MTV's live music festivities wrap with the 60-minute urban concert "Daytona Beach Jam," with **Heavy D.**, **Digable Planets**, **Dr. Dre & Snoop Doggy Dog**, **Wreckx-N-Effect**, **Jade**, and **Neneh Cherry**.

ONE YEAR AFTER a star-studded lineup gathered at London's **Wembley Stadium** to celebrate the memory of **Queen** front man **Freddie Mercury**, **Hollywood Records Mu-**

sic Video comes to the longform market with "The Freddie Mercury Tribute Concert."

Artists ranging from **Metallica** to **Liza Minnelli** perform 28 songs in this 175-minute production, which hits the streets April 20.

The release is timed to coincide and cross-promote **George Michael's** **Hollywood Records EP**, "George Michael And Queen: Five Live," which includes his performing "These Are The Days Of Our Lives" and "Somebody To Love" during the six-hour tribute last year.

Michael's "Somebody To Love" cover is slated for release as a single in April. The video for the tune will be chryoned to cross-promote the concert longform.

The Michael EP is the only audio product to include tracks from the concert. Hollywood has no plans to release a full-length album counterpart.

THE EYE



by Deborah Russell

THE Music Video Producers' Assn. has closed its executive office on the Warner Bros. studio lot in Burbank and has eliminated the full-time position of executive director, which had been held by **Laurane Sheehan** for the past three years.

The move was made in an attempt to reorganize the MVPAs resources, says president **Paul Flattery** of **FYI Inc.**

The organization now can be reached by phoning 213-850-6103. A permanent site will be announced soon. A general assembly meeting is scheduled for April 1.

"We're... trying to channel our resources away from the heavy administrative base that we had and into more of the events that essentially shape the profile of the MVPA in the industry's eyes," says Flattery.

PLG AND PSAs: The latest video compilation reel from **PLG** arrived at some 350 video outlets with an added bonus: Two PSAs produced by the New York-based **Anti-Violence Campaign**. The label's **Tina Dunn** included a brief note with the reel asking programmers to air the 30-second spots, which decry violence against gays and lesbians.

Dunn says she tagged the PSAs onto her regular mailing as a favor to a friend working with the campaign. "I thought they were really cool," says Dunn. "And it's not costing us or the programmers any money."

FLASHBACK: Pop icons **Paul McCartney**, **Keith Richards**, and **Hunter S. Thompson** make their way into the lineup at "ABC In Concert" March 12 and 19. The March 12 show, hosted by **Brian May**, features **McCartney** and **Guns N' Roses**. Then, look for **Thompson** interviewing the indestructible **Rolling Stone**.

PRODUCTION NOTES

LOS ANGELES

• **Pop/Art Film Factory** director **Daniel Zirilli** shot "Juvenile Thang" for Warner Bros. act **Juvenile Committee**. The clip features cameos by DJ **Quik** and **Playa Hamm**. Zirilli produced the shoot with **W.L. Boyd** and **Greg Jessie**.

• **Soul Asylum's** latest Columbia clip, "Black Gold," is a **Blackball**

Films production directed by **David Roth**. **Crescenzo Notarile** directed photography on the conceptual clip, which features "Cheers" regular **George Wendt** in a cameo role. **Christopher Ball** and **Bitsy Biron** produced the shoot.

• **Silvey + Co.** director **Kevin Kerslake** recently wrapped a trio of West Coast productions, including **Charisma's** **Jellyfish** video "The Ghost At Number One," **Island's** **Drivin-N-Cryin** clip "Turn It Up Or Turn It Off," and **Capitol's** **School Of Fish** clip "Take Me Anywhere." **June Guterman** and **Tina Silvey** produced **Jellyfish** and **Drivin-N-Cryin**. **Silvey** and **Line Postmyr** produced **School Of Fish**.

NEW YORK

• **Hex Films** director **David Perez Shadi** lensed "Reign of the Tee" for **Relativity's** **Beatnuts**. **Gina Harrell** produced the shoot.

• **King Missile's** new video "Why Are We Trapped" is a **Flashframe** Films production directed by **George Seminara**. **Brook Altman** produced the Atlantic clip.

NASHVILLE

• **Scene Three** director **Marc Ball**

is the eye behind the latest **George Jones** video, "Wrong's What I Do Best." **Anne Grace** produced the **MCA** clip.

• **Dude Mowrey's** **Arista** video "Maybe You Were The One" is a **Think Pictures** production directed by **Martin Kahan**. **Venetia Mayhew** produced.

OTHER CITIES

• **Mark Freedman Productions** director **Eden Diebel** shot **Disturbance's** new **Zoo** video, "Resolution," on location in Memphis. **Mark Freedman** and **Sandy McKinney** produced the clip.

• **John Michael Montgomery's** new Atlantic video, "I Love The Way You Love Me," is a **Scene Three** production directed by **Marc Ball**. **Anne Grace** produced the clip, set in an old theater in Ft. Myers, Fla.

• **Westside Stories' Keith Ward** directed and produced **Jeremy Jordan's** new **Giant** video, "Wanna Girl." The crew shot the clip in Atlanta.

• **Spellbound** director **Troy Smith** shot the new **Pure** video, "Blast," for **Warner Bros.** **Troy Smith** directed photography and **Steve Willis** produced the shoot, based in Vancouver.

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BILLBOARD SPOTLIGHTS

LONGFORM MUSIC VIDEO

From compilations to concerts, longform music video continues to carve out its share of the home entertainment market. In our annual spotlight, Billboard documents the current state, and takes a look at the players and the future of this fourth configuration. If you are a player in the music video market, this annual special is the place to make it known, especially to those home video retailers, who rely on our spotlight as an annual buyer's guide!

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AD CLOSE: APRIL 6

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NY: Norm Berkowitz 212-536-5016
MIDWEST: Ken Karp 212-536-5017



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1515 Broadway, New York, NY 10036

ADDS

Stone Temple Pilots, Plush
Bizarre Inc., I'm Gonna Get You
Ice Cube, It Was A Good Day
4 Non Blondes, What's Up

EXCLUSIVE

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

HEAVY

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

BUZZ BIN

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

STRESS

10,000 Maniacs, Candy Everybody...
Alice In Chains, Rooster
Dr. Dre, Nuthin' But A "G" Thang
Faith No More, Easy
INXS, Beautiful Girl
Michael Jackson, Heal The World
Jade, Don't Walk Away
Lenny Kravitz, Are You Gonna Go...
Living Colour, Leave It Alone
Madonna, Bad Girl
R.E.M., Man On The Moon
Sting, If I Ever Lose My Faith
TLC, Hat 2 Da Back

ACTIVE

Boy George, The Crying Game
Eric Clapton, Running On Faith
Drivin' N Cryin', Turn It Up Or...
Flotsam & Jetsam, Wading Through...
Jackyl, Down On Me
Joey Lawrence, Nothin' My Love...
Paperboy, Ditty
Positive K, I Got A Man
Prince, The Morning Papers
Shai, Comforter
Silk, Freak Me
Stone Temple Pilots, Plush
SWV, I'm So Into You

ON

4 Non Blondes, What's Up
Animal Bag, Everybody
Bizarre Inc., I'm Gonna Get You
Blind Melon, Tones Of Home
Dinosaur Jr., Start Choppin'
Green Jello, Three Little Pigs
Ice Cube, It Was A Good Day
Monie Love, Born To B.R.E.E.D.
Masters Of Reality, She Got Me
P.M. Dawn, Plastic
RuPaul, Supermodel
Run D.M.C., Down With The King
Sunscream, Love U More
The The, Dogs Of Lust
Neil Young, Unknown Legend



One hour weekly
216 W Ohio, Chicago, IL 60610

CURRENT

Goo Goo Dolls, We Are The Normal
Bare Naked Ladies, Be My Yoko Ono
Ultra Vivid Scene, Blood & Thunder
Pure, Blast
Daniel Ash, Here She Comes
Tragically Hip, Courage
Stereo MC'S, Connected
Depeche Mode, I Feel You
EBN, Psychoactive Drugs
Silverfish, Big Bad Baby
Rage Against The Machine, Killing...
Pooh Sticks, World Is Turning On
The The, Dogs Of Lust
Jesus Jones, The Devil You Know
Yello, Jungle Bill



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ADDS

Shawn Colvin, I Don't Know Why
Michael W. Smith, Somebody Love Me
Bon Jovi, Bed Of Roses

FIVE STAR VIDEO

Clannad, Harry's Game

ARTIST OF THE MONTH

Sting, If I Ever Lose My Faith

GREATEST HITS

Eric Clapton, Running On Faith
Duran Duran, Ordinary World
Gloria Estefan, I See Your Smile
Whitney Houston, I'm Every Woman
Elton John, Simple Life
Kenny G, Forever In Love
Madonna, Bad Girl

HEAVY

Boy George, The Crying Game
Paul McCartney, Hope Of Deliverence
Prince, The Morning Papers
Jon Secada, Angel
Vanessa Williams, Love Is

WHAT'S NEW

10,000 Maniacs, Candy Everybody...
Dina Carroll, So Close
Leonard Cohen, Closing Time
Go West, What You Won't Do For Love
Nanci Griffith, Speed Of The Sound...
Carole King, Lay Down My Life
Wendy Molten, Come In Out Of...
Sade, Kiss Of Life
Neil Young, Unknown Legend



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12000 Biscayne Blvd, Miami, FL 33181

ADDS

After 7, Can He Love You Like This?
Alice In Chains, Rooster
Belly, Feed The Tree
Black Madness, Igpay Atinlay
Bon Jovi, Cama De Rosas
Boss, Deeper
Boy Krazy, That's What Love Can Do
D-Influence, Good 4 We
Drivin' N Cryin', Turn It Up Or...
Duice, Dazzey Duks
Gloria Estefan, I See Your Smile
Kid Rock, U Don't Know Me
MC Ren, Mayday On The Frontline
P.M. Dawn, Plastic
Portrait, Honey Dip
Prince, The Morning Papers
Proper Grounds, Jezebel
Silk, Freak Me
Soul Asylum, Black Gold
UGK, Use Me Up
Vanessa Williams, Love Is
Ween, Push Th' Little Daisies
Whitney Houston, I Have Nothing
Yaggu Front, Lookin' For A Contract

BOX TOPS

Gloria Estefan, Megamix
Common Sense, Breaker 1 '9
Denis Leary, Asshole
Eazy E, Only If You Want It
Half Pint, One Leg Up
Ice Cube, It Was A Good Day
Men At Large, So Alone
Naughty By Nature, Hip Hop Hooray
Paperboy, Ditty
Prime Minister Pete Nice, Rat Bastard
Shai, Comforter
Snow, The Informer
TLC, Hat 2 Da Back
Whitney Houston, I Will Always...
Whitney Houston, I'm Every Woman

AMERICA'S NO. 1 VIDEO

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



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

CURRENT

TLC, Hat 2 Da Back
Janet Jackson, Pleasure Principle
Pebbles, Mercedes Boy
Chaka Khan, I Feel For You
Whitney Houston, I'm Every Woman
Sade, Kiss Of Life
Shai, Comforter
RuPaul, Supermodel
Elton John, Simple Life
TLC, What About Your Friends
Dr. Dre, Nuthin' But A "G" Thang
SWV, I'm So Into You
LeVert, Good Ol' Days



Black Entertainment Television

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ADDS

Chuckii Booker, I Should Have...
Dina Carroll, So Close
George Duke, Fame
Neneh Cherry, Buddy X

HEAVY

Dr. Dre, Nuthin' But A "G" Thang
Naughty By Nature, Hip Hop Hooray
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
Alexander D'Neal, Love Makes No...
SWV, I'm So Into You
Shai, Comforter
Men At Large, So Alone
R. Kelly, Dedicated
TLC, Hat 2 Da Back
Michael Cooper, Shoop Shoop
Sade, Kiss Of Life
En Vogue, Give It Up, Turn It Loose
Snow, The Informer
Jade, Don't Walk Away
Jacci McGhee, It Hurts Me
Rachelle Ferrell, Welcome To My Love
Chante Moore, It's Alright
Portrait, Honey Dip

MEDIUM

After 7, Can He Love You Like This?
D-Influence, Good 4 We
Kenny G, Forever In Love
LeVert, Good Ol' Days
Miki Howard, Release Me
Shabba Ranks, Muscle Grip
Trey Lorenz, Photograph Of Mary
Vanessa Williams, Love Is



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2806 Opryland Dr, Nashville, TN 37214

HEAVY

Alan Jackson, Tonight I Climbed...
Billy Ray Cyrus, She's Not Cryin'...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes In
George Strait, Heartland
Kathy Mattea, Standing Knee Deep...
Mark Chesnut, Ol' Country
Mark Collie, Born To Love You
Ronnie McDowell, Yippy-Ti-Yu-Yo
John Michael Montgomery, I Love...
Mary-Chapin Carpenter, Passionate...
Pam Tillis, Let That Pony Run
Radney Foster, Nobody Wins
Reba McEntire/V. Gill, The Heart...
Restless Heart, Mending Fences
*Sammy Kershaw, Haunted Heart
Sawyer Brown, All These Years
Tanya Tucker, It's A Little Too...
Tracy Lawrence, Albis

HOT SHOTS

Dolly Parton & Friends, Romeo
*Joe Diffie, Honky Tonk Attitude
John Brannen, Moonlight & Magnolias
John Michael Montgomery, I Love...
Larry Stewart, Alright Already
Lorrie Morgan, I Guess You Had To...
*Paul Dyerstreet, Take Another Run
*Pearl River, Fool To Fall
Robert Ellis Drrall, A Little Bit Of...
Travis Tritt, T-R-O-U-B-L-E

MEDIUM

Aaron Tippin, My Blue Angel
Billy Dean, Tryin' To Hide...
Charlie Daniels, America, I Believe...
Chris LeDoux, Look At You Girl
*Cleve Francis, Walkin'
Clinton Gregory, Look Who's...
Collin Raye, I Want You Bad
Doug Supernaw, Honky Tonkin' Fool
Dude Mowrey, Maybe You Were The...
George Jones, Wrong's What I Do Best
Guy Clark, Boats To Build
John Gorka, When She Kisses Me
Joy White, True Confessions
Lari White, What A Woman Wants
Lee Roy Parnell, Tender Moment
Lisa Stewart, Drive Time
Little Texas, I'd Rather Miss You
Palomino Road, Why Baby Why
Ricky Lynn Gregg, If I Had A Cheatin'...
Shania Twain, What Made You Say That
Suzy Bogguss, Drive South
The Bellamy Brothers, Hard Way To...
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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Mary-Chapin Carpenter, Passionate...
Mark Chesnut, Ol' Country
Mark Collie, Born To Love You
Billy Ray Cyrus, She's Not Cryin'...
Billy Dean, Tryin' To Hide...
Radney Foster, Nobody Wins
Alan Jackson, Tonight I Climbed...
Tracy Lawrence, Albis
Kathy Mattea, Standing Knee Deep...
McBride & The Ride, Just One Night
Reba McEntire/V. 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
Pam Tillis, Let That Pony Run
Aaron Tippin, My Blue Angel
Travis Tritt, T-R-O-U-B-L-E
Tanya Tucker, It's A Little Too...

MEDIUM

Billy Burnette, Tangled Up In Texas
Tracy Byrd, Someone To Give My...
Stacy Dean Campbell, Poor Man's Rose
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...
George Jones, Wrong's What I Do Best
Chris LeDoux, Look At You Girl
Little Texas, I'd Rather Miss You
Ronnie McDowell, Yippy-Ti-Yu-Yo
John Michael Montgomery, I Love...
Palomino Road, Why Baby Why
Lee Roy Parnell, Tender Moment
Kenny Rogers, Wandering Man
Larry Stewart, Alright Already
Lisa Stewart, Drive Time
Doug Supernaw, Honky Tonkin' Fool
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...
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Novella, Do We Just Surrender
Altar Boys, Forver Mercy
Whitcross, No Second Chances
Bride, Troubled Times
Tara Morice/Mark Williams, Time...
Myles Lefevre, Invincible Love
Carman, Serve The Lord
Nicholas, Yield Not
Michael Bolton, Back On My Feet
Michael Bolton, Time, Love...
Two Hearts, Miracles
Petra, Sight Unseen
Gloria Estefan, Coming Out Of...
White Heart, Unchain
Eric Champion, Resolution Time
Young Disciples, Apparently Nothing
Jan Hammer, Seeds

STIFFED: A TRUE STORY OF MCA, THE MUSIC BUSINESS, AND THE MAFIA

By William Knodelseder
(HarperCollins, \$23)

If "Stiffed" 's glitzy book jacket is not exactly reflective of its contents—it shows an electric guitar, a gleaming CD, and several lines of cocaine—it is certainly understandable. A picture of a truck (even a gleaming one) riding low under the weight of 35-cent cutout albums is hardly a grabber, but it is on such an 18-wheeler that this gripping tale of music, mobsters, and MCA turns—and twists and branches off and, finally, dead-ends into the beginning of a greater mystery: Were the brakes applied on an investigation, and if so, why and by whom?

Ultimately, "Stiffed" is every bit as sexy as its rock'n'roll cover implies—trucks, tax forms, trials, and all.

Most of the details aren't new, having been reported from 1984-88, with former Los Angeles Times reporter Knodelseder taking the lead. What Knodelseder has done here, however, is stitch all the bits of information into an intriguing tapestry, tying together the Sal Pisello taxes/cutouts investigation on the West Coast, the Morris Levy extortion conspiracy affair in the East, and even the nationwide Joe Isgro payola probe.

The common links, according to Knodelseder's account? The Mafia and MCA. And in the middle was Sal Pisello.

How he ended up with a foot in both camps is a lingering question.

"Stiffed" opens with a harsh portrait of Irving Azoff and his appointment by Sidney Sheinberg to head of MCA Records in 1983, and moves quickly to introduce onto the MCA scene Pisello, a reputed organized crime figure with no apparent music-business acumen, who handled a sale of MCA cutouts to Philly businessman John LaMonte. LaMonte refused to pay because his shipment had been "creamed" of choice titles, and events escalated as the cutout web widened to entangle a quarreling cast of sometimes shadowy figures, including Levy, president of Roulette Records;

Gaetano "Corky" Vastola, reputed boss of the DeCavalcante crime family; and Sonny Brocco, Vastola's cousin.

Things went from worse to court when Pisello was investigated for income tax evasion, and a "simple tax case" turned the spotlight on some complex, and seemingly bizarre, MCA dealings with Pisello that were lost in the maze of record company accounting.

Cut to Isgro.

"Stiffed" suggests the mammoth payola probe came via the prodding of MCA Records, which sought to 1) divert attention from the government's investigation of MCA's role in the cutout mess and 2) bring down the "network" of indie promoters that included Isgro, Fred DiSipio, and Ralph Tashjian.

Marvin Rudnick, the Organized Crime Strike Force prosecutor who set legal events in motion, is the hero of Knodelseder's saga, presented as a tireless "truth seeker" whose attempts to find the mob's fingerprints on MCA's business got him booted. The boots were mighty fancy, "Stiffed" implies, the kind you'd buy in Washington. MCA chairman Lew Wasserman's links with former President Reagan, detailed in Dan Moldea's "Dark Victory," are noted.

The Justice Department's culpability in the alleged derailing of any MCA investigation is strongly suggested, and Justice's claims at the time that Rudnick was a "rogue prosecutor" who leaked secret Grand Jury testimony are refuted.

Levy was sentenced to prison for his role in attempts to extort money supposedly due for the MCA cutouts from LaMonte, who went into the Witness Protection Program after his jaw was broken by Vastola, who was convicted.

Pisello went to jail for tax evasion.

MCA celebrated a great year.

The missing thread in the tapestry is Pisello's "entryway" into MCA. "Stiffed" posits a hearsay account—Brocco told LaMonte he "did a job" for someone at MCA—but the answer is unknown.

No matter. "Stiffed" presents a fascinating picture of a tangled music deal, a "true story" stranger than fiction.

MARILYN A. GILLEN

ON STAGE

THE GOODBYE GIRL

Marquis Theatre, New York

Unfortunately, it seems the game of what if—what if Neil Simon's romantic movie "The Goodbye Girl" were turned into a musical—was too much for the backers of this show to resist.

Unfortunately, because while the idea itself may have been a solid one, especially when buoyed by the buoyant Martin Short and Bernadette Peters, the show's execution falls well short of Broadway standards.

The central problem is easily tagged. The show's score, with music by Marvin Hamlisch and lyrics by David Zippel, never gets on track. Only two offerings, "My Rules" and "Good News, Bad News," generate any momentum. And since they both appear midway through Act I, the following stretch to the final curtain is indeed a long one.

The show's tale, made famous

onscreen by Richard Dreyfuss and Marsha Mason, centers on Elliot (Short), a Chicago actor who arrives in New York and finds his apartment occupied by heartsick Paula (Peters) and her daughter.

Making his Broadway debut, Short, with his boyish enthusiasm and love of slapstick, clearly belongs on the stage. When Elliot is forced in an off-off-Broadway production to play Richard III as "a man, playing a woman, playing a man," Short shines brightest.

He deserves better, though, than retracing Dreyfuss' best Hollywood moments. After Elliot's "Elizabethan Tinkerbell" performance, Paula assures him, "Someday you're going to find just the right part." The same can be said for Short. And yes, he can carry a tune.

Obviously, so too can Peters, Broadway's current leading lady. Her Paula, though, is downright dull.

ERIC BOEHLERT

Music Fans Log On To Prodigy Network Sire Uses System to Track U.K.-Based Bootlegger

BY DEBORAH RUSSELL

LOS ANGELES—Prodigy, the interactive computer network that links more than 2 million subscribers nationwide, is becoming a popular "electronic gossip" hotline for music fans and industry leaders.

Prodigy members use the network to trade everything from pirated product and inside information to banal gossip and trivia tips. The value of the information varies widely by industry standards, but Sire is one label currently singing Prodigy's praises.

Howie Klein, Sire's managing director and Warner Bros. VP, says his staff recently used the system to track a U.K.-based bootlegger who was circulating advance copies of Depeche Mode's "Songs Of Faith & Devotion." The album is not set for commercial release by Sire/Reprise until March 23.

"The damage already had been done," says Klein, "but we were able to trace [the piracy] to the root and let the source know that we knew they were doing it and to stop it. We hadn't been able to determine that before."

Blatant messages detailing the content of the Depeche Mode release have been posted on the system's public and private electronic "bulletin boards" for several weeks. In addition to helping track the original bootlegger, the electronic discourse has served Sire in an ancillary way, Klein says.

"We definitely were hearing back what tracks the fans like best," says Klein, who describes the information as "interesting but not ultra-valuable. It always helps to get feedback from people who are really into the band."

Bruce Springsteen, Morrissey,

and U2 are just a few artists whose fanatical followings trade pirated product through the Prodigy network. Members often engage in exhaustive debates about such controversial figures as shock joek Howard Stern or pop star Sinead O'Connor.

Prodigy members have written to such artists as They Might Be Giants, as well as Micky Dolenz and Nine Inch Nails' Trent Reznor. Responses, allegedly written by the artists, often appear in the system.

The crew behind the annual Lollapalooza festival can be found plugging into the network now and then, "just to see what's being rumored about us," says tour manager Stuart Ross.

"It's kind of like reading the 'National Enquirer' when you're in line at the supermarket," he says. "Everybody's got information 'from a very strong authority.'"

Sire's Klein admits he is taken aback by just how strong that authority may be. "I can find out more about Morrissey from Prodigy than anything else," he says, only half joking.

And while the network provides an interesting and fun diversion, its uses for advertising and industry market research are somewhat limited, says BMG mid-Atlantic branch manager Tom O'Flynn.

"It's not really a decision-making tool," says O'Flynn. "The demographic swath this cuts across has to be so wide, and in the music industry you really have to be demo-specific."

The median age of the Prodigy user is about 42, with a median household income of \$67,000, reports Prodigy program manager Steve Hein. About 25% of Prodigy members have household incomes exceeding \$100,000, and 35% of the members are female. Half of the families

on the service have children.

Members log about 750,000 sign-ons and post 175,000 bulletin board notes every day. The arts generally are among the most popular areas on the service, says Hein.

"Music is popular enough that we started a separate bulletin board for it," he adds.

The music bulletin board features regular reviews and music news written by music journalists Terry Atkinson and Lisa Robinson. Classical music is covered by Martin Bookspan. The system licenses Billboard music charts and Amusement Business' concert-grossing chart.

Its goods and services division allows consumers to order music through the Musicland Group's direct marketing arm, as well as through the Columbia House record club.

But the music bulletin board is just one feature industry leaders may use to their benefit or amusement. BMG's O'Flynn says he often taps into the system's Accu-Weather feature to ascertain conditions around the country before he embarks on his frequent road trips.

Music industry leaders also might keep abreast of financial news by tapping into Prodigy's Dow Jones news-retrieval system, which previews information that often appears in the trade and consumer press later. The system allows members to buy and sell stocks, get quotes, and do personal banking. In fact, Prodigy delivers more than 1 million stock quotes daily.

The White Plains, N.Y.-based Prodigy Services Co. was created in 1984, and went national in September 1990. Subscribers pay \$14.95 per month, or an annual subscription fee of \$155.40.

DANCE TRAX

(Continued from page 30)

ways, WMC closed with the Dance Music Awards, which pay respect to the genre's top records, performers, labels, and promoters.

2 Unlimited, Mary J. Blige, and Snap were multiple winners, taking home two awards apiece. 2 Unlimited was named best new dance act and its smash hit, "Twilight Zone," was cited as best techno 12-inch. Similarly, Blige was named best new dance solo artist, while "Real Love" was recognized as best R&B 12-inch. Snap's victory in the categories of house 12-inch and single of the year for "Rhythm Is A Dancer" was slightly tainted by patches of boos and hisses from audience members who still hold a grudge in the wake of ex-band member Turbo's alleged anti-gay actions.

Other winners included a visibly moved Frankie Knuckles, whose debut set, "Beyond The Mix," was noted as the best dance album. Masters At Work topped the remix category, and Clivillés & Cole were named best producers. Epic Records and its dance department head, Frank Ceraolo, clinched the major-label awards, winning best label and pro-

moter, respectively. Strictly Rhythm was honored as best indie label, and Harry Frank Towers from ZYX was cited as best indie label promoter. Los Angeles-based Peter Knego won the best-indie-promoter award for the third year in a row.

The show glittered with appearances by a slew of artists, including Rozalla, who won the award for best hi-NRG 12-inch single for "Everybody's Free"; Donell Rush; and S.O.U.L. System. However, no one matched the glamour and good humor of RuPaul, who bested the likes of Michael Jackson and Madonna in the music video category for "Supermodel." Her moments on stage made us wonder why she was not tapped to host the show instead of Frankie Crocker, whose Catskills-style jokes got old real fast.

TID-BEATS: The BMG-distributed Imago Records has started sprucing up its rock-leaning roster with a couple of dance music signings. First up is the hotly touted U.K. hit "More & More" by the Captain Hollywood Project, which is on the brink of

equal success here. The label has first refusal on the act's debut album, which is now under construction. On the agenda later this year is Kylie Minogue's first domestic release since 1989, which we hear will have a hip club slant. With more signings in the works, can a full-service dance department be in the future? Sure would be a good idea . . . You never know who will serve up a tasty dance dish these days. Fierce ruling torch singer k.d. lang glides onto the dancefloor with mixes of "Miss Chatelaine" (Sire/WB). Greg Penny gives the tune a lovely Caribbean disco beat that is warmly reminiscent of vintage Matt Bianco and early Swing Out Sister. A subtle, hip-hop mix also is included for crossover radio play.

PARTING GLANCES: We're sad to report the passing of John Matarazzo, who died March 8 from an aneurism. He was 34 years old.

Although his resumé is filled with stints at numerous clubs, Matarazzo will be best remembered for his work at the legendary Charlie's West in New Jersey.

International

Major Labels Stake Out Hungary With Indie Buy, Warner Is 4th To Enter

■ BY DOMINIC PRIDE

LONDON—Hungary's rapidly developing record business has been given an extra boost with Warner Music International's acquisition of independent Magneoton Records, and its decision to establish a full subsidiary in Budapest.

Warner's move brings to four the number of majors active in the country, seen as the most promising of the former Communist nations in Eastern Europe. EMI last year bought Quint Records, a leading independent, BMG has an A&R and marketing presence in Hungary, and Sony Music has an office in Budapest but no record company as yet.

There are strong reports that PolyGram is about to do a deal with MMC, run by concert promoter Laszlo Hege- dus. MMC has now terminated its licensing deal with Warner Music as a result of the Magneoton deal.

Warner Music Hungary and Magneoton will both be headed by Manfred Lappe, who will also continue as managing director of Warner Music Austria.

Says Lappe, "The Hungarian market has really matured over the last three years. It's been like watching a child grow up very fast."

Magneoton will for the time being function as a separate entity, although in time it is expected the two will merge. "A lot of these things have yet to be settled," says Lappe.

Hungary has featured in Warner Music International's plans in recent years. Through cooperation with Lappe, Warner's licensee MMC was granted the rights to release Prince's "Diamonds And Pearls" and Simply

Red's "Stars" at the same time as Warner companies around the world in September 1991.

Magneoton, founded in March 1990, claims an 18% share of the Hungarian market, having held the No. 1 album position for nine months in 1992. Some 60% of the company's repertoire is in the Hungarian language. Artists include rapper Rapulok, rock group Edda, Jimmy Zambo, and singer Robert Gergely.

Warner Music Hungary will start trading April 1, and will market Warner Music International repertoire. Ferenc Kaszas, who handled Warner product at former licensee MMC and, before that, at state record company Hungaroton, will be marketing manager of Warner Music Hungary.

The Hungarian market offers great potential, says Lappe: "Inflation has come down and people there have got more used to western Music. Pirated product is becoming less of a problem. Hungary is the most European territory of all these [former Communist] countries."

The European Community has put pressure on Hungary to act on copyright issues and has made reforms a condition of Hungary's early entry to the EC, which could be in 1995.

Two weeks ago, the Hungarian parliament made amendments to the country's penal code, allowing piracy to be punishable with a maximum of five years in jail. The estimated percentage of pirate product is 65%, as opposed to 95% in Poland. Last year, some 4.8 million album units were sold, only 8% of which were on cassette, showing the heavy presence of pirate cassettes in the market.

Hungary has an IFPI group, which plays an active part in controlling piracy, as customs have given the local group control over all incoming shipments of sound carriers.

The Warner deal with Magneoton ends the license deal and co-operation between the major and MMC Records.

Lappe says the split is amicable. "We have nothing against our former licensee. We really feel the time is now right to do something on our own." Hege- dus, managing director of MMC, says the split is amicable and confirms the company is close to a joint-venture deal with a major: "It's said we can't represent two majors at the same time, which personally I find stupid." PolyGram refused to comment on whether it was in negotiations with MMC.

Brit-Awards Beefing Yields Vote Plan

■ BY THOM DUFFY

LONDON—A proposal to extend voting for the annual Brit Awards throughout the U.K. music industry will be presented to the BPI's Brit committee March 25 by its chairman, Rob Dickins, who also is chairman of Warner Music U.K.

The perennial criticism about long-established, major-label artists winning repeatedly at the Brit Awards, and questions about the relevance of the awards, reached a new peak in the British press in the days surrounding the Feb. 16 show. Additional ire over the procedures followed the announcement by the independent Electoral Reform Society that some block-voting by



Record Breaker. Malaysian artist Ella receives a special award from Lachie Rutherford, EMI Music's regional director for Southeast Asia, to celebrate sales of 250,000 copies of her 1992 album "Ella 30110." No other domestic or international act has achieved that level in the Malaysian music market. Pictured, seated at right, is S.P. Beh, managing director of EMI Malaysia.

major labels had taken place.

Dickins, who in the past year has been serving for the first time as chairman of the British Phonographic Industry committee overseeing the Brit Awards, says he will propose the BPI double the number of companies eligible to vote for the awards, drawing on the press, radio, retailers, and others.

MUSIC LOVERS

"Basically, people who love the music and make their living from it should be able to vote," says Dickins, stressing his was only a personal proposal until the BPI's Brit committee takes action. However, he says he would decline to participate in staging the Brit Awards next year if voting procedures are not changed. "No one involved in putting the show together needs to have that kind of lead-up to it again," he says.

At present, the Brit Awards are based on votes of the member companies of the BPI, which organizes and pays for the show. Some 140 companies are eligible for one vote apiece, though only 65% participated this year.

Dickins would like to see the process opened up to as many as 300 music in-

dustry companies, beginning with the nomination process. "What we don't have in the nomination process is enough young turks," he says. "The way you deal with that is to go outside of the record companies to the record industry."

Although the winner in one Brit Awards category, best newcomer, is chosen by members of the British Assn. of Record Dealers, Dickins suggests it would be better to have the BARD members and other industry companies vote in all categories.

Meanwhile, Dickins and others express satisfaction in the higher caliber of talent participating in this year's awards ceremony. The show was syndicated for radio by Steve Saltzman of World Radio in Paris for Radiovision International. It was heard in Belgium, Czechoslovakia, France, Germany, Ireland, Israel, Japan, Norway, Poland, Portugal, and Spain.

The show has been syndicated by Radiovision International to 17 television markets: South Africa, Argentina, Brazil, Bulgaria, Canada, Chile, Czechoslovakia, Finland, Greece, Japan, Mexico, New Zealand, Norway, Poland, Sweden, Turkey, and Uruguay.

Pony Canyon Mulls Mushroom Links

■ BY STEVE McCLURE

TOKYO—Pony Canyon, one of Japan's leading record companies, confirms it is continuing talks with top Australian independent Mushroom Records about possible links between the two firms.

Harry Kaneko, GM of corporate development for Pony Canyon, says the two companies have been talking since last fall. "Mushroom is indeed one of the record companies we are having initial discussions with," he says. "However, there haven't been any significant developments yet."

Asked whether Pony Canyon is mulling a buyout of the Mushroom

Group, Kaneko comments, "It's difficult right now to say. We think that Mushroom is a super record company, with their long experience in the international music business. Their strategy in the near future is very similar to Pony Canyon's. We are looking for access to Europe and maybe the U.S., too."

In recent months, Kaneko says he has held meetings with Mushroom principal Michael Gudinski and director Gary Ashley in Melbourne and Los Angeles. "We're thinking of a couple of alternatives: setting up a new company, or going through Mushroom into the European and American markets."

Philips NV Adds Software Division

LONDON—Philips Electronics NV has set up a new business group, Philips Software, which will oversee the company's software interests outside of those areas now handled by PolyGram NV, according to an announcement from Jan Timmer, president and CEO of Philips Electronics.

Named as president of the new group is Scott Marden, formerly senior managing director at Bear, Stearns & Co. Inc., where he was responsible for the firm's media and entertainment investment banking practice. Marden initially will be based in New York.

"Philips has repeatedly stated that its software interests are an important part of its assets," says Timmer. "The coherent management of these activities is paramount to our strategy. I'm sure an executive of Scott Marden's stature will provide an effective coordination of our business and that a suitable long-term strategy will be developed."

The Philips Software announcement came one week after Philips NV, the parent company of PolyGram, reported its financial results for fiscal 1992. The results show a 21% dive in operating

profits to \$1.37 billion last year and sales up 2.7% to \$32.3 billion. After tax and a \$662,000 charge for restructuring the corporation, Philips reported a net loss of \$497 million, compared with last year's \$1.12 billion profit.

Philips expects to lose between 10,000 and 15,000 employees this year, mainly due to stagnant worldwide demand for consumer electronics, the company reported. The financial results include PolyGram, which last week reported a 13% increase in after-tax profit.

Philips Software, meanwhile, will coordinate and develop Philips' interests in software and hardware in such areas as CD-interactive, its cable distribution business in Europe, and ventures by Philips and other partners in the fields of software and multimedia distribution and services. Among the latter are ventures such as CD photo storage systems and Philips' partnership with Apple for new computer software.

The Philips Software group will be part of Philips' Consumer Electronics division and Marden will report to a board of directors composed of Henk Bodt, CEO of the Consumer Electron-

ics division, Pierre Everaert, and Alain Levy, president and CEO of PolyGram International.

"Despite the confusion surrounding the rapidly changing face of the media industry, there are three trends about which the experts agree: Media will be more personal, more digital, and more interactive," says Marden. "The ongoing convergence of various programming formats, distribution systems, and equipment all create a demand for new types of software for both the consumer and professional markets. Philips tends to capitalize on these trends. The timing for centralizing the company's activities couldn't be better."

Prior to his position at Bear, Stearns & Co., Marden served as managing director and head of the media and entertainment investment banking practices at Wertheim Schroder & Co. Inc., and previously in the same capacity at Bankers Trust Co. Marden also has been an adviser to numerous media companies and, prior to his work in investment banking, served as president of the International Publishing Division of CBS Inc. THOM DUFFY

Japan's MCA Victor Makes Parent Companies Proud

■ BY STEVE McCLURE

TOKYO—MCA Victor, the joint-venture record company established by MCA Music Entertainment Group and Japan's JVC Group, has been blessed with good timing from the word go. It was formally established in December 1990—just after JVC parent Matsu-

shita Electric Industrial bought MCA—and opened for business in July 1991.

Since then, the company has grown to sales levels of about \$65 million in the fiscal year ending this month, says president Hiroyuki Iwata, who projects revenues of more than \$85 million (10 billion yen) for next year.

Summer Gigs To Benefit China Games

■ BY MIKE LEVIN

HONG KONG—A concert tour deal between a Hong Kong promoter and China's National Sport Committee is hoping to raise \$2.5 million for the mainland's seventh national athletic games in September.

Hong Kong's Manoton Entertainment plans to help raise the money by staging between 25 and 30 summer gigs in six Chinese cities featuring pop singers from the British territory. The tour will be visiting Beijing, Shanghai, Guangzhou, Shenzhen, Wuhan, and Sichuan between May and August.

Performers include teen idols Vivian Chow, Grasshopper, Angela Pang, Lui Fong, and Prudence Liu, all second-line performers in Hong Kong.

Manoton boss Ken Chan says that for the concerts in Beijing, Shanghai, and Guangzhou, at least one Hong

Kong superstar, such as Andy Lau, Jacky Cheung, or Andy Lam, will perform. The events will be produced by Hit Radio, the Cantonese-language pop station on Hong Kong's Metro Radio.

The other three concerts will use a top Taiwanese singer as their main hook, and Manoton will produce.

"China has lots of important projects which need funds," says Chan. "We are happy to help."

Record executives in Hong Kong are far more cynical. "This is simply a case of China being able to use someone else's money instead of their own," says one, requesting anonymity. "Left to its own resources, the mainland would only be able to stage a poorly funded games if past games are any indication. But Beijing is trying to attract the 2000 Olympic Games and is determined to put as flashy a face as possible on all its sporting events."

MCA's acquisition of the Geffen and GRP labels helped get MCA Victor off to a flying start, as it became the Japanese outlet for those imprints. The Guns N' Roses "Use Your Illusion" albums, for instance, have each sold 450,000 copies in Japan, and the band also had the market's top foreign music video title in 1992 with "Use Your Illusion I," which has sold more than 50,000 units. Meanwhile, from MCA Records' roster, Bobby Brown has topped the 350,000 sales level with his album "Bobby."

Iwata cites a number of reasons for the company's success. "Usually a record company starts with no artists, but MCA Victor started with big international names," he says. Another plus is the support the firm gets from the Japanese side of the joint venture. Manufacturing is consigned to JVC, while sales, distribution, and computer services are handled by Victor Musical Industries, JVC's software arm.

VMI gave MCA Victor a tremendous boost by transferring major domestic artist Mari Hamada to its roster, as well as providing one-third of its 83 staff members, including Iwata, who used to be GM of VMI's domestic A&R department.

"MCA needed a branch or a company to concentrate on selling MCA products in Japan, and saw JVC as a good partner," says Iwata. "And as for JVC, they saw a joint venture with a

major label as strengthening their position in the music market."

MCA repertoire was previously distributed under a licensing agreement with VMI, which also handled the GRP label until it moved to MCA Victor in July 1991. And the expiration of Geffen's licensing deal with Warner Music, Japan enabled that label to enter the MCA Victor fold in February 1991.

Mari Hamada's success since moving to MCA Victor illustrates the company's strengths and weaknesses. Iwata points out Hamada's October 1991 release, "Tomorrow," sold 750,000 copies—more than any of her previous albums with VMI. But having racked up sales worth 1.3 billion yen in the company's first business term, "Tomorrow" accounted for a significantly large slice of MCA Victor's first-year turnover of 5.8 billion yen (\$43 million).

The firm's 10 domestic acts currently account for 25% of MCA Victor's sales, while its 800 or so international titles make up the remainder. Recent moves by the company to strengthen its domestic roster include signing former "idol" star Akina Nakamori away from Warner Music Japan; glam-rock act Luna Sea, named by the Recording Industry Assn. of Japan as one of 1992's five best new acts on the strength of sales of 100,000 of its debut album, "Image"; and cult sensation Shonen Knife, whose quirky style has

(Continued on page 52)

Sting Shipment Lifted En Route From Germany

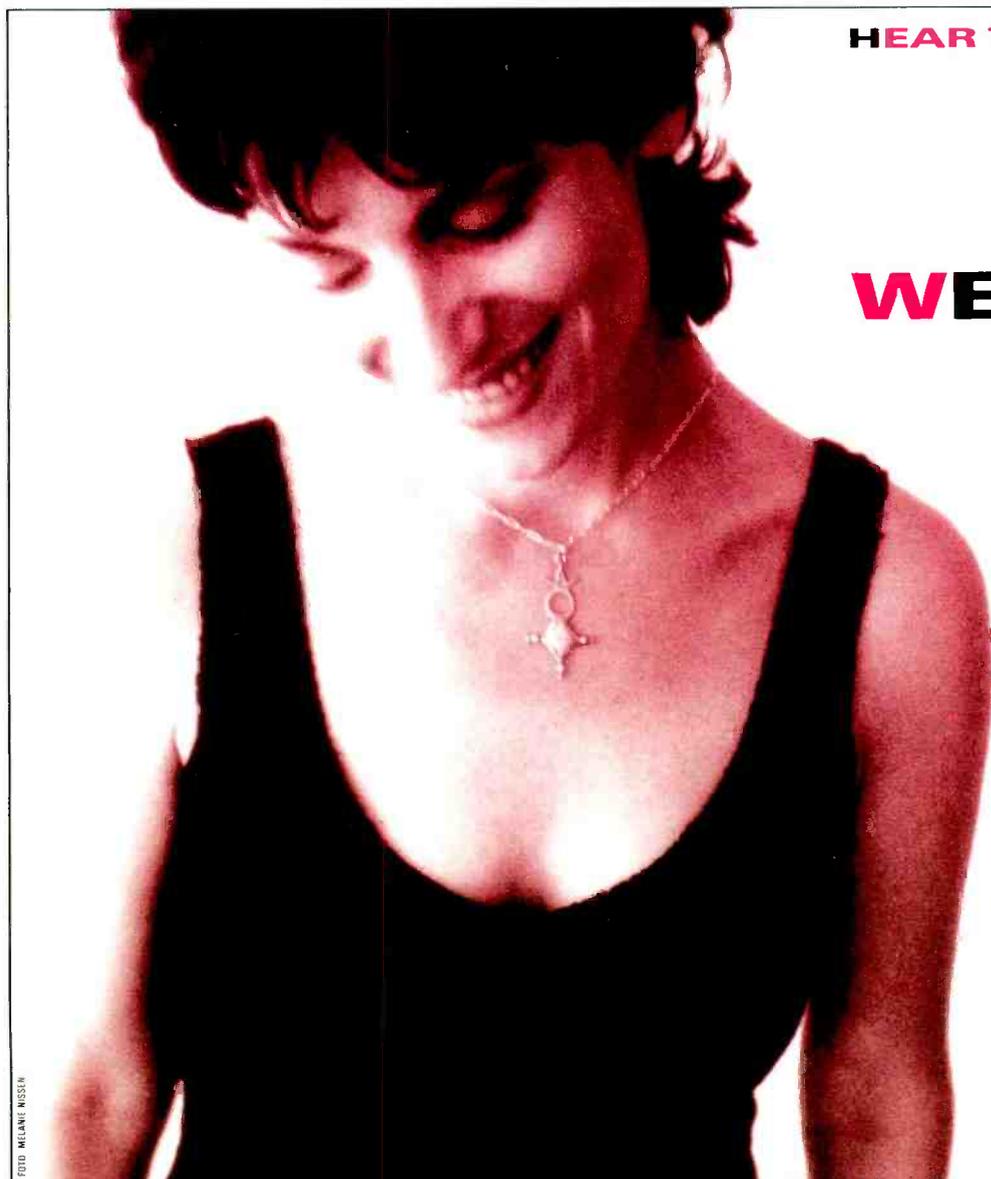
AMSTERDAM—A shipment of Sting's new A&M Records album, "Ten Summoner's Tales," bound from a German pressing plant to an Italian warehouse, has been stolen in transit, label executives confirm.

Some 70,000 copies of the album, which had been pressed at the PolyGram plant in Hannover, were hijacked on the Italian side of the Italian-Austrian border. Further details of the theft were not immediately available.

"This is the first time this has happened to us and it's a shocking experience," says Bert de Ruiter, international marketing director at A&M Records U.K. in London.

According to de Ruiter, the managing directors of PolyGram affiliates throughout Europe have been alerted to the theft by Allen Davis, PolyGram president of Continental Europe. However, de Ruiter says there is no way the stolen product can be identified once it reaches the marketplace, as the label expects it will within weeks.

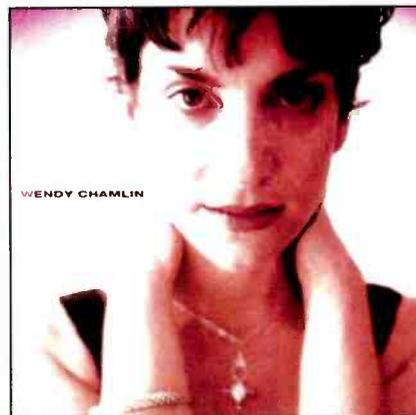
WILLEM HOOS



HEAR THE SOUNDS OF A BRILLIANT DEBUT

WENDY CHAMLIN

THE ALBUM



CD • MC 10 ORIGINAL SONGS BY A BRANDNEW SINGER/SONGWRITER FROM NEW YORK • PRODUCED BY LENNY KAYE • DUSTY MICALE & BOB RILEY • INCL. NEW SINGLE HEAR THE SOUNDS



GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAMAICA: Bemused and slightly bewildered by the banning of its latest release, "Bogle To The BamBam," on radio stations here, the Wyrld (the duo behind the reggae hit "Two White Girls Pon A Minibus") is back in the studio for a remix by producer **Sly Dunbar** to remove the offending phrase. The song is a look at life in the dancehall that tells of "Sexy Sarah who likes to wear a batty rider." "Batty" is Jamaican slang for "buttocks," and is, say the stations, "too rude for airplay." The remix will change the "batty" to "fanny" for the local market. "Bogle To The Bam Bam" is not the only song censored of late. "Flex," by **Mad Cobra**, is one of several other tunes subjected to the island's unwritten radio rules. Cobra's compromise was to shorten the line "It's time to have sex" to "It's time to have . . ." leaving it to the uncorrupted listeners to figure out what rhymed with "flex." MAUREEN SHERIDAN

FINLAND: It may seem like a strange cultural quirk, but the tango has enjoyed enormous popularity since it was introduced here as long ago as 1913. The annual Tango Festival in the town of Feinajoki last year attracted 63,500 spectators and 1,188 entries for the titles of king and queen of the tango—the eventual winners being **Mika Pohjonen** and **Eija Kantula**—and the event was broadcast on commercial TV. Musically, the Finnish tango differs from its Argentinian cousin, being a dramatic and melancholy song, often in a minor key with lyrics typically about the longing for a distant lover or unreciprocated love. Among the most famous tango singers are **Eino Grohn**, **Reijo Taipale**, and the music's biggest-ever female star, **Arja Koriseva**. The tango is no longer quite such a male-dominated music form as it used to be and, unlike the old days, a modern tango band does not necessarily feature an accordion. It may consist only of keyboards, drums, bass, and guitar, or—as at the Tango Festival—it may be a 40-piece orchestra. Despite incursions by rock, jazz, and other foreign music, tango remains the popular music of this country. KEN NEPTUNE

SPAIN: A series of 14 concerts in 11 cities, which began Feb. 24 and runs through Saturday (20), already is being hailed here as the musical event of the year. The shows, which will not be repeated or even recorded, have drawn a stellar combination of talents, namely **Kiko Veneno** from Seville, a music legend of the '70s; **Santiago Auseron**, leader of the highly influential '80s band **Radio Futura**; and **Raimundo Amador**, one of the foremost gypsy guitarists. These three—along with three other respected Spanish musicians and two Madrid-based Brazilian musicians—are the backbone of what Auseron calls "an integration of Spanish roots." The idea took shape in London last year when Auseron helped Veneno on the latter's solo album, "Echate Un Canteito." "Risks have to be taken," Auseron says, "otherwise Spanish rock will die. The Anglo-Saxon approach to ethnic music is still colonialist and we want to face Anglo music on a one-to-one basis." HOWELL LLEWELLYN

IRELAND: Nigel Rolfe's album "Lament" (Real World) is a moving tribute to the casualties of "the troubles" in Northern Ireland, a staggering tally of more than 3,000 people killed in the last 24 years. The multi-artist collection brings together 14 traditional tunes played on a variety of instruments, including the uilleann pipes, bodhran, fiddle, whistle, cello, accordion, and piano. In Ireland, the musical expression of sorrow dates back to a time before recorded history. In the earliest myths, the bedrock emotions of sorrow and joy each had its own music, and it is the sorrowful strain, known as *goltraí*, to which "Lament" harks back. The album includes a handful of vocal performances—notably **Christy Moore's** "Danny Boy" and a "keen" (song for the dead) by **Alanna O'Kelly**—but mostly it is spare, unadorned, instrumental music featuring **Davy Spillane**, **Declan Masterson**, **Paddy Glacken**, **Micheal O Suilleabhain**, **Tony MacMahon**, **John Sheahan**, and many others. "Each musician was asked to consider the sad and unnecessary loss of life," Rolfe explains, "and to reflect it by contributing an air for this anthology." The symbolic sleeve photograph of a crushed lily in a clenched fist is from a Rolfe triptych, "Blood Of The Beast," which is on display in the Irish Museum Of Modern Art. KEN STEWART

FRANCE: A new, multiracial four-piece from Lyons is starting to make waves. Called **Drôles De Beaux Gars** (Funny Cute Chaps), the band's self-titled debut album (Columbia) boasts an invigorating set of songs in a jazzy cabaret style. Upright bass, rhythm guitar à la **Django Reinhardt**, and intriguing little stories sung by vocalist **Pitos** are key elements in the group's appeal . . . While recording in Ireland, **Soldat Louis**, the Brittany-based band notorious for its drinking songs, was joined in the studio by **Sinead O'Connor** and ex-Pogues front man **Shane MacGowan**—who performed on the group's recording of the traditional tune, "The Wild Rover." O'Connor apparently waived her fee in favor of flowers and a bottle of champagne. EMMANUEL LEGRAND

Sony France Ups Sales, Launches Label New Imprint To Target Mainstream Adult Audience

BY EMMANUEL LEGRAND

PARIS—Sony Music France is planning to launch a new mainstream adult label in May, according to president Henri de Bodinat. In addition, the company is about to formalize its acquisition of a 15% stake in leading independent Trema (Billboard, Feb. 13).

These developments follow a bumper year for the Sony Music affiliate. Gross revenues in 1992 were \$259 million (1.4 billion francs), an 8% increase over the previous year. De Bodinat says profit figures will not be available until June, but affirms they will match those of previous years—which have been in the 10%-12% range.

The new Sony Music France label will be aimed at the 25-40 demographic. "With Columbia and Epic, we cover the 15-30 audience, young adults and teenagers," comments de Bodinat. "With this new label, we want to reach an older market, in the same way as radio stations target the

AC audience." The first artist signed is Italian singer **Ricardo Cocciante**.

De Bodinat says the name of the new imprint currently is under discussion, and TriStar is one possibility. (Last month in the U.S., Sony Music launched the TriStar Music Group as an outlet for repertoire from overseas affiliates.) The venture is not expected to suffer the same fate as Small, Sony's specialist imprint announced last June, but never formed. "This time, there will be no reversal," de Bodinat says. "This label will exist and be operational as of May 1.

EYE ON ESTABLISHED ACTS

"It will have a very selective signing policy, with two or three national acts for the first year," he continues. "They will be mainly already established acts or projects specific to the audience we target." A team of five label staffers will be announced before the end of this month, to be headed by a company insider.

Another top executive to be appointed soon will be the GM of Co-

lumbia, a post left vacant for more than 18 months. De Bodinat says he is in the final stages of recruiting, and the likely candidates are to meet with Sony Music Europe president Paul Russell.

Meanwhile, the Trema deal moves into its final phase, with anticipated approval from the government's finance ministry. Sony Music has distributed the label since January 1992. It is expected to pay an estimated 35 million francs for its 15% stake. "Trema has been a key element in our yearly results," says de Bodinat. "We are about, at last, to formalize the deal."

De Bodinat is projecting revenues of \$277 million (1.5 billion francs) for 1993, and says expenses will be tightly controlled. "We're planning zero growth, so if we want to increase our market share, it will be at the expense of the competition. This will force us to be more selective in our choices and invest more in marketing."

JAPAN'S MCA VICTOR MAKES PARENT COMPANIES PROUD

(Continued from preceding page)

won it a fair degree of fame overseas.

Without naming names, Iwata says MCA Victor hopes soon to sign an established Japanese male artist with sales in the 400,000-500,000 range to further boost its domestic lineup. This doesn't mean, however, that the company is in a rush to sign Japanese artists. "Usually, a small record company tries to sell as many domestic acts as possible," says Iwata, "but we want to be very careful and sign one act at a time."

On the international side, the "Use Your Illusion" albums from Geffen have been MCA Victor's biggest-selling titles to date. The top-performing GRP release has been Dave Grusin's "The Gershwin Connection," with sales near the 25,000-unit mark.

Iwata says he has learned from the experience of Geffen and GRP that a company with a small staff needs to seek outside help to achieve good sales and profits. "We may consign much of our business, such as design, promotion, and catalog sales planning to outside companies," he says. "We'll probably want to also deal with outside production companies, but when it comes to masters, things are delicate. Master rights are the core of the music business, and so we don't want to let that part of the business go."

MCA Victor sends domestic- and foreign-repertoire sales reports to MCA Records International VP Stuart Watson (who is also an MCA Victor director) in London, while on financial and management matters, the firm deals with MCA Music Entertainment Group in Los Angeles, where MCA Victor has its own liaison officer.

"The main job of the liaison officer is to take care of Japanese media people when they come to the U.S.," Iwata says, "and also to take care of our artists when they go to the U.S. for promotion or recording." The company's Geffen department deals directly with

Mel Posner, who heads the U.S. label's international affairs out of Los Angeles, while MCA Victor's GRP unit reports to that label's New York-based director of international operations, Jim Fishel.

Iwata says MCA Victor keeps in regular touch with Matsushita's Entertainment Arts Division, which the electronics giant set up last year to coordinate its links with MCA and systematically expand its entertainment

business. "Mostly we ask this division for support like sponsorship," Iwata says. "We have no obligation to report to them." An example of such sponsorship is Matsushita brand Panasonic's support of the GRP All-Star Big Band's recent Japanese tour.

MCA Victor is set to establish its own music publishing operation this spring, and later this year will be admitted as a full-fledged member of the Recording Industry Assn. of Japan.

newslines...

PHONOGRAPHIC PERFORMANCE LTD., which negotiates broadcast royalties from commercial radio on behalf of U.K. record companies, says it may appeal the recent decision of the U.K. Copyright Tribunal that denied its bid for higher overall royalties. (Billboard, March 13). The Assn. of Independent Radio Consultants says the new royalty guidelines are unlikely to substantially change the total paid to the PPL by most broadcasters.

WEMBLEY INTERNATIONAL, part of U.K. venue operator Wembley Stadium, has signed a consultancy deal with French soccer stadium Parc des Princes in Paris. The deal follows a \$7.3 million (40 million francs) cash injection from broadcaster Canal Plus.

A LACK OF international artists at the San Remo Festival did not stop more than 17 million Italian viewers from tuning in to the event for the final. State Broadcaster RAI logged audiences of up to 14 million during the three nights running up to the big show.

PIRATES HAVE been foiled in Spain by a joint Customs/IFPI raid on a container in the port of Algeciras. Authorities seized 200,000 cassettes, made in Singapore, marked for export to Guinea.

NORWAY'S MUSIC industry is banding together to promote more of the nation's music at home and in Scandinavia. FFEN (Forum for real Norwegian) aims to lift the total of home-grown music to 50% by the year 2000. Key member and founder of FFEN is indie umbrella group FONON.

THE MIDEM Organisation's "Sexual Healing" concert in honor of Marvin Gaye raised 1 million francs (\$183,000) for AIDS charities.

In the Name of the Queen

The President of the District Court in Utrecht/Netherlands gave an injunction on February 16 (among others) on the following matters:

MIDEM Sampler Controversy:

The STEMRA copyright collection society has alleged that Merit Manufacturing produced the MIDEM sampler in violation of a court injunction and in violation of copyright laws.

Based on this claim, STEMRA had ordered the seizure of master tapes, stampers, equipment and other production material at Merit and imposed a fine of Dfl 1 million for which another seizure of assets was made.

The Court Verdict:

The Court ruled that the MIDEM sampler was not made in violation of a court injunction and Merit Manufacturing was not in violation of copyright laws.

The Court ordered STEMRA to lift the seizure and to return the confiscated goods within five days under a penalty of up to Dfl. 500,000.-- in fines.

Ban on Custom Pressing at Merit Manufacturing:

STEMRA has alleged that Merit Manufacturing is not an authorized custom manufacturer and has therefore informed the industry, individual customers, and all BIEM societies about a "ban" against Merit Manufacturing working for third parties.

The Court Verdict:

The Court ruled that Merit Manufacturing is allowed to manufacture and distribute for third parties, provided that these third parties have a valid license.

STEMRA is forbidden to notify third parties (under a penalty of Dfl. 10,000.-- for every offense) that Merit is not allowed to manufacture.

Under a penalty of up to Dfl 100,000.--, STEMRA must notify in writing within five days all third parties that had been falsely informed by STEMRA, that the contents of STEMRA's prior announcement were incorrect.

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Colin Linden Stretches Musical Boundaries Canadian's New Album Recorded For U.S. Blues Label

■ BY LARRY LeBLANC

TORONTO—With the release of his third solo album, "South At Eight, North At Nine," and with more than two decades of music-making behind him, Colin Linden deserves a degree of international recognition.

The album, the 33-year-old guitarist/singer/producer's first solo release outside of Canada, was recorded by a U.S. blues indie, Deluge Records, Scarborough, Maine (distributed in the U.S. by Flying Fish). In a licensing agreement with Deluge, Sony Records Canada has picked up the album in this country and issued it on Columbia. Worldwide rights have yet to be assigned.

Linden, also a member of Bruce Cockburn's band, is the sole Canadian on Deluge's roster, which includes Eddie Kirkland, Pinetop Perkins, Zora Young, and Little Anthony & the Locomotives. "Colin performs on four of our first six releases, so that tells you what we think of him," says Deluge president Randy Labbe.

"When Randy approached me to do this album, I thought it'd be a great way to spend the summer," says Linden, now recording at the Bearsville Studio near Woodstock, N.Y., with Cockburn. "I was going to do most of it solo, then bring in my rhythm section and do a couple of blues numbers. How-

ever, when we got into recording, we realized we could record more than just the blues songs in this sort of quiet environment."

Titled from lines in the Blind Lemon Jefferson's blues song "Black Horse Blues," the album features backup by Rick Danko, Levon Helm, and Garth Hudson of the Band, as well as Cockburn and Richard Bell. Produced by Linden, it was recorded at a warehouse here with overdubs at Helm's home studio in Woodstock, and later mixed at Bearsville.

Like the Cowboy Junkies' remarkably understated 1987 album "The Trinity Sessions," Linden's album possesses a potent intimacy. This was partially achieved by the acoustics of the warehouse, with vocals usually being recorded live from the floor, and drummer Gary Craig mostly using brushes instead of drum sticks.

While the album falls some distance from being pure blues, it is unquestionably the blues compositions, such as Sonny Terry's "Gonna Get On My Feet After A While," Willie Dixon's "I Want To Be Loved," Jefferson's "Black Horse Blues," and the traditional "Keep Your Lamp Trimmed And Burning," which provide the album's framework.

"The signposts on the record are not my songs but are the same songs that

blues fans love and come from that [blues] tradition," says Linden.

Performing with his own bands, and in backing bands for Amos Garrett, Willie P. Bennett, Mendelson Joe, Gwen Swick, and Morgan Davis, Linden has been a fixture on the club scene here for more than 15 years. He is now recognized as being the leading practitioner of a Toronto blues guitar style, which, starting with Robbie Robertson in the early '60s, has been used by such local guitar heroes as Domenic Troiano, Terry Bush, Amos Garrett, Freddy Keeler, and David Wilcox.

"I feel that I'm a product of that tradition for sure," says Linden. "Toronto music has a certain identity which I feel part of. So much of it is influenced by the music of the South."

Linden also was an early music enthusiast. As a preteen, he attended performances by Howlin Wolf, Muddy Waters, David Bromberg, Cockburn, Murray McLauchlan, and Willie P. Bennett at such local clubs as the Colonial, the Riverboat, and Fiddler's Green.

One of his most vivid memories is from age 11, when he saw Chess bluesman Howlin Wolf play at the Colonial Tavern. Appreciative of the attentions of his young fan, the 61-year-old blues figure initiated a friendship between the two that continued until his death in 1976. "Obviously, his music was so much more a real dose of the things I'd heard before," says Linden.

Linden left school at age 16 to pursue a musical career. He moved from his family's home to a tiny apartment on the city's funky ethnic Spadina Avenue and joined the highly touted act David Wilcox & the Teddy Bears. "I don't regret leaving school," he says. "I knew there were so many things I could do then that as an older person I couldn't do."

After a brief stint with Wilcox, Linden performed locally as a solo act before hitting the road accompanying singer Leon Redbone in the States. Linden's first recording came in 1979, when, at age 19, he performed with down-home Mississippi blues guitarist Sam Chatmon on "Sam Chatmon And His BBQ Boys."

His own releases include "Colin Linden Live!" on Ready Records in 1981, "The Immortals" on Stony Plain Records in 1985, and "When The Spirit Comes" for A&M Records Canada in 1987, the latter featuring the Band's Danko and Hudson, with whom Linden occasionally performed with here in clubs. He also wrote with Danko, Hudson, and Helm and performs on upcoming album by the Band.

Besides writing with Band members and producing tracks for Morgan Davis, Mendelson Joe, Lori Yates, and Hans Theessink, Linden has been busy of late co-writing. Signed to Warner/Chappell Music Canada in 1987, he recently has co-written with country singer George Fox, guitarist Colin James, Scott Dibble of Watertown, and Nashville-based hit makers Steve Bogard and Rory Bourke.

"He's a music publisher's dream," says Jerry Renewych, president of Warner/Chappell Canada. "We can put him into almost any situation and he'd come off as a strong co-writer."

Profile Ups Euro Presence; 'Shelter' Singles Surface

A EUROPEAN PROFILE: With its place among the top five U.S. independent record labels well established (Billboard, March 13), Profile Records is strengthening its position throughout Europe with new distribution deals and an emphasis on international A&R.

Profile—home to top-selling rap and dance acts including **N2Deep**, **DJ Quik**, **2nd II None**, and European signings **Praga Khan** and **Caveman**—opened its London office three years ago. Profile Records Ltd. now grosses some \$2 million annually. **Andrew Cleary**, director of European affairs for Profile in London, notes the label initially operated on a straight import-export basis. But with new distribution deals in place, Profile expects to have greater control over marketing of its product throughout Europe.

In the U.K., Profile has split from Pinnacone, its previous distributor, for a new deal with the recently merged Revolver/APT Distribution. The label has struck a new distribution agreement with FNAC for France and Play It Again Sam (owner of APT) for the Benelux territories. It also has renegotiated its 2½-year-old distribution deal with Interco in Germany.

"The thinking was that we wanted to get the Profile logo into these different territories," says Cleary. In markets where Profile does not have a direct distribution deal set up, and where manufacturing is best done locally, the label continues to license product through its distribution partners. But with these new deals offering greater control over the marketing, says Cleary, "I'm already finding that sales volume is increasing."

Further European expansion is expected, with the addition of manufacturing in central Europe and the opening of an office in Germany both under discussion. And increased A&R activity by Profile in London assures the label's talent likely is to travel in both directions across the Atlantic in the years ahead. Cleary currently is looking for a new A&R staffer with director-level experience.

"Our album roster is still largely American, but we have been investing modestly in U.K. A&R," he says. "While we're still considering rap acts, in the U.K. most of our acts have been more in the broad dance area. We're obviously aiming to provide America with releases from the U.K."

T&C UPDATE: Since last month's report on the uncertain fate of London's acclaimed Town & Country club (Billboard, Feb. 20), it has been

announced the venue will be re-opened next month under its former name, the Forum, by a rival promoter, **Vince Power** of the Mean Fiddler Organization. The club's landlord refused to renew the lease of its existing managers, who continue to search for a new club site.

GOLD WIND BLOWING: One dozen new versions of the **Rolling Stones'** "Gimme Shelter," rerecorded by a troupe of British artists, will be released April 5 on four separate singles by Food Records through EMI in the U.K. as a benefit for the homeless-aid charity

Putting Our House In Order. Contributors to the multiformat project are dance acts **808 State**, **Utah Saints** and **PWEI**; indie artists **Cud & Sandie Shaw**, **New Model Army** with **Tom Jones**, and **Kingmaker**; rockers **Thunder**, **Hawkwind**, and **Little Angels**; and pop stars **Jimmy Somerville** with **Voice Of The Beehive**, **Heaven 17**, and the **Stones** themselves, contributing a live version from the "Steel Wheels" tour. No plans yet for release outside the U.K.

BORDER CROSSINGS: One of the less-noticed appearances recently by chart-topping Grammy winner **Eric Clapton** is on "Somethin' Else," the new album by former **Cream** band mate (and Rock and Roll Hall of Fame inductee) **Jack Bruce**, released by Germany's CMP Records. CMP's New York-based U.S. arm is distributed via **Rounder**... **Albert Collins**, **Pops Staples**, **John Hammond**, **Larry McCray**, and the **Kinsey Report** are the American headliners with U.K. support acts **Jumpin' The Gunn** and **Steve Roux** at the Pointblank Borderline Blues Festival, March 17-27 at London's Borderline club... Britain's teen-pop act **East 17** says it wanted to put its humble East London hometown on the map by naming its new hit U.K. album "Walthamstow." But which map? One month before the London Records album entered the British chart at No. 1, East 17's single "House Of Love" went top 10 in Germany, an intriguing setup for its U.K. release.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.



by Thom Duffy

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ARTISTS PROFILED THIS YEAR:

Barenaked Ladies
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Dream Warriors
Bobby Wiseman
Leslie Spitt Treeo
Meryn Cadell
Kashin
Skydiggers
Mae Moore
Bourne & MacLeod
Corndogs
Rheostatics
Jr. Gone Wild
Cassandra Vasik
Sloan
Love & Sas
Lost Dakotas
Infidels
Spirit of the West
The Waltons
The Rankin Family
Me, Mom & Morgentaler
Susan Aglukark
Ron Sexsmith
Bourbon Tabernacle Choir
Thomas Trio and the Red Albino

THURSDAYS AT 7:00 PM

CBC Public Broadcasting

HITS OF THE WORLD



EUROCHART HOT 100 3/13/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	NO LIMIT 2 UNLIMITED BYTE
2	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
3	7	I FEEL YOU DEPECHE MODE MUTE
4	3	MORE AND MORE CAPTAIN HOLLYWOOD
5	9	LITTLE BIRD/A SONG FOR A VAMPIRE ANNIE LENNOX RCA
6	4	EXTERMINATE SNAP LOGIC
7	NEW	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
8	5	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
9	12	ALL THAT SHE WANTS ACE OF BASE MEGA
10	6	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
1	1	ALBUMS
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	3	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
4	4	MICK JAGGER WANDERING SPIRIT ATLANTIC
5	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
6	7	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	9	BONEY M GOLD-20 SUPER HITS HANSA
8	6	MICHAEL JACKSON DANGEROUS EPIC
9	5	ABBA GOLD POLAR
10	NEW	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
11	10	ROD STEWART LEAD VOCALIST WARNER BROS

AUSTRALIA (Australian Record Industry Assn.) 3/14/93

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU DON'T TREAT ME NO GOOD SONIA DADA
2	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
3	4	YOU AIN'T THINKING (ABOUT ME) SONIA DADA
4	3	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS
5	10	CAT'S IN THE CRADLE UGLY KID JOE
6	8	GIMME LITTLE SIGN PETER ANDRE
7	NEW	ARE YOU GONNA GO MY WAY LENNY KRAVITZ
8	11	LAYLA (ACOUSTIC) ERIC CLAPTON
9	16	IF I EVER FALL IN LOVE SHAI
10	6	PEOPLE EVERYDAY ARRESTED DEVELOPMENT
11	7	SWEET LULLABY DEEP FOREST
12	15	BED OF ROSES BON JOVI
13	5	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS
14	14	HOUSE OF LOVE EAST 17
15	9	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD
16	19	I'M EVERY WOMAN WHITNEY HOUSTON
17	13	JUMP THE MOVEMENT
18	12	NOVEMBER RAIN GUNS N' ROSES
19	NEW	IN THE STILL OF THE NITE BOYZ II MEN
20	20	GANGSTA BELL BIV DEVOE
1	1	ALBUMS
2	2	ERIC CLAPTON UNPLUGGED
3	3	SOUNDTRACK THE BODYGUARD
4	6	SONIA DADA SONIA DADA
5	4	DEEP FOREST DEEP FOREST
6	5	THE DOORS THE BEST OF THE DOORS
7	7	KENNY G BREATHELESS
8	9	THE CULT PURE CULT
9	8	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF
10	11	THINGS OF STONE AND WOOD THE YEARNING
11	10	PAUL McCARTNEY OFF THE GROUND
12	NEW	BOYZ II MEN COOLEYHIGHARMONY
13	NEW	PAUL McCARTNEY ALL THE BEST
14	NEW	SADE LOVE DELUXE
15	12	MICK JAGGER WANDERING SPIRIT
16	14	THE TWELFTH MAN STILL THE 12TH MAN
17	13	COMPANY OF STRANGERS COMPANY OF STRANGERS
18	17	MICHAEL BOLTON TIMELESS (THE CLASSICS)
19	18	GUNS N' ROSES USE YOUR ILLUSION II
20	15	GUNS N' ROSES USE YOUR ILLUSION I
21	16	ELTON JOHN THE ONE

GERMANY (Der Musikmarkt) 3/2/93

THIS WEEK	LAST WEEK	SINGLES
1	2	ALL THAT SHE WANTS ACE OF BASE
2	3	NO LIMIT 2 UNLIMITED ZYX
3	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
4	5	HOPE OF DELIVERANCE PAUL McCARTNEY
5	6	OPEN SESAME LEILA K
6	4	ONLY WITH YOU CAPTAIN HOLLYWOOD
7	7	EXTERMINATE SNAP
8	8	WOULD I LIE TO YOU? CHARLES & EDDIE
9	NEW	OPEN YOUR MIND USURA
10	NEW	I FEEL YOU DEPECHE MODE
11	9	SASCHA TOTEN HOSEN
12	NEW	WHAT IS LOVE HADDADAWAY
13	11	HOUSE OF LOVE EAST 17
14	14	POWER OF AMERICAN NATIVES DANCE 2

15	10	MORE AND MORE CAPTAIN HOLLYWOOD
16	13	PROJECT BLOW UP/INTERCORD
17	17	HELLO SHAKESPEAR'S SISTER LONDON
18	12	OUT OF SPACE PRODIGY
19	16	ROCK WITH YOU INNER CIRCLE
20	19	RUN TO YOU RAGE PULSE 8
21	18	BECAUSE THE NIGHT CO.RO ZYX
1	1	ALBUMS
2	2	SOUNDTRACK THE BODYGUARD
3	4	PAUL McCARTNEY OFF THE GROUND
4	3	BONNIE TYLER THE VERY BEST OF
5	5	MICK JAGGER WANDERING SPIRIT
6	12	BONEY M GOLD-20 SUPER HITS
7	7	ERIC CLAPTON UNPLUGGED
8	8	R.E.M. AUTOMATIC FOR THE PEOPLE
9	15	BON JOVI KEEP THE FAITH
10	10	MICHAEL JACKSON DANGEROUS
11	11	FANTASTISCHEN VIER 4 GEWINNT
12	16	ABBA GOLD POLYSTAR
13	9	MANFRED MANN'S EARTH BAND
14	14	SOUNDTRACK SISTER ACT
15	6	SHAKESPEAR'S SISTER HORMONALLY YOURS
16	13	GENESIS LIVE-THE WAY WE WALK VOL. 2
17	NEW	CHARLES & EDDIE DUOPHONIC
18	17	PURPLE SCHULZ DIE SINGLES 84-92
19	20	ACCEPT OBJECTION OVERRULED
20	18	DIE PRINZEN KUSSEN VERBOTEN
21	18	GENESIS LIVE-THE WAY WE WALK VOL. 1

JAPAN (Music Labo) 3/15/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	YAH YAH YAH CHAGE & ASKA
2	1	TOKINO TOBIRA WANDS
3	4	ROAD THE TRABRYU
4	2	MAKENAIDE ZARD
5	3	BOKURAGA UMARETA ANO HINO YOUNI
6	5	USED TO BE A CHILD FUN HOUSE/PONY CANYON
7	7	BOKUTACHINO SHIPPAI MORITADOUJI
8	9	OSAEKIRENAI KONO KIMOCCHI T-BOLAN
9	NEW	CHOTTO MAKI OHGURO
10	10	ZUTTO WASURENAL SMAP
11	11	YASASHEI AME KYOKO KOIZUMI
12	12	ALBUMS
13	13	KEIZO NAKANISHI STEPS
14	14	SOUNDTRACK THE BODYGUARD

3	NEW	HIKARU CENJI SPEEDY AGE
4	9	STING TEN SUMMONER'S TALES
5	1	SING LIKE TALKING ENCOUNTER
6	10	MARIKO TAKAHASHI SPECIAL BEST
7	4	ACCESS FAST ACCESS
8	7	TAKASHI UTSUNOMIYA BUTTERFLY
9	NEW	DREAMS COME TRUE THE SWINGING STAR
10	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY

FRANCE (Nielsen/Europe 1) 3/6/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
2	2	ONLY THE VERY BEST PETER KINGSBERY
3	NEW	WOULD I LIE TO YOU? CHARLES & EDDIE
4	NEW	ALISON JORDY
5	NEW	I FEEL YOU DEPECHE MODE
6	3	HEAL THE WORLD MICHAEL JACKSON
7	5	DON'T YOU WANT ME FELIX
8	4	DUR DUR D'ETRE BEBE! JORDY
9	6	SLEEPING SATELLITE TASMIN ARCHER
10	NEW	ARE YOU GONNA GO MY WAY LENNY KRAVITZ
11	NEW	LOS ANGELES BLACK
12	18	CONQUEST OF PARADISE VANGELIS
13	11	LES INFIDELES DES LARMES ET DES MAUX
14	8	BECAUSE THE NIGHT CO.RO
15	7	MORE AND MORE CAPTAIN HOLLYWOOD
16	12	SWEAT A LA LA LA LONG INNER CIRCLE
17	NEW	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX
18	NEW	HOPE OF DELIVERANCE PAUL McCARTNEY
19	14	HEY JOE WILLY DEVILLE
20	9	LE LION EST MORT CE SOIR POW WOW
1	1	ALBUMS
2	2	SOUNDTRACK THE BODYGUARD
3	3	POW WOW REGAGNER LES PLAINES
4	7	JACQUES DUTRONC DUTRONC AU CASINO
5	5	JORDY POCLETTE SURPRISE
6	4	MICHAEL JACKSON DANGEROUS
7	6	JOHNNY HALLIYDAY BERCY 92

7	6	GOLDMAN JONES FREDERICKS SUR SCENE
8	9	MICK JAGGER WANDERING SPIRIT
9	NEW	TYCOON STARMANIA
10	NEW	LUCIANO PAVAROTTI & LU DALLA PAVAROTTI & FRIENDS
11	NEW	NOIR DESIR TOSTAKY
12	NEW	FRANCOIS FELDMAN FELDMAN A BERCY
13	10	GENESIS LIVE-THE WAY WE WALK VOL. 1
14	NEW	B.O.F. ARIZONA DREAM
15	NEW	HELENE HELENE
16	14	VANGELIS 1492 CONQUEST OF PARADISE
17	13	JEAN-PHILIPPE AUDIN & MODENA OCARINA
18	NEW	ELTON JOHN THE ONE
19	12	GENESIS LIVE-THE WAY WE WALK VOL. 2
20	16	LAURENT VOULZY CACHE DERRIERE

SWEDEN (GLF) 3/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	5	I FEEL YOU DEPECHE MODE MUTE
3	4	ALL THAT SHE WANTS ACE OF BASE
4	3	MORE AND MORE CAPTAIN HOLLYWOOD
5	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
6	9	DEEP EAST 17
7	8	EXTERMINATE SNAP
8	6	RUN TO YOU RAGE
9	NEW	ORDINARY WORLD DURAN DURAN
10	NEW	I'M EVERY WOMAN WHITNEY HOUSTON
1	2	ALBUMS
2	5	ATOMIC SWING A CAR CRASH IN THE BLUE
3	1	VARIOUS ARTISTS ABSOLUTE DANCE 2
4	NEW	SOUNDTRACK THE BODYGUARD
5	NEW	ERIC GADD ON DISPLAY
6	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY
7	3	ACE OF BASE HAPPY NATION
8	NEW	MICK JAGGER WANDERING SPIRIT
9	NEW	FREDA ALLA BEHOVER
10	6	EAST 17 WALTHAMSTOW
11	7	ANDERS GLENMARK BOOGIE I MITT HUVD

NETHERLANDS (Stichting Nederlandse 40) 3/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	3	OPEN SESAME LEILA K
3	2	MOCKIN' BIRD HILL ROOTS SYNDICATE
4	7	I'M EVERY WOMAN WHITNEY HOUSTON
5	4	IK HEB EEN EUROMAST PAUL DE LEEUW
6	6	MORE AND MORE CAPTAIN HOLLYWOOD
7	5	PROJECT DINO
8	NEW	LIKE THE WAY I DO (LIVE) MELISSA ETHERIDGE
9	NEW	ARE YOU GONNA GO MY WAY LENNY KRAVITZ
10	10	SAX A GO GO CANDY DULFER
1	1	ALBUMS
2	7	SOUNDTRACK THE BODYGUARD
3	3	ERIC CLAPTON UNPLUGGED
4	4	MICK JAGGER WANDERING SPIRIT
5	2	GOLDEN EARRING THE NAKED TRUTH
6	5	BONEY M GOLD-20 SUPER HITS
7	6	LIONEL RICHIE BACK TO FRONT
8	9	JOCELYN BROWN SHE'S GOT SOUL
9	8	PAUL McCARTNEY OFF THE GROUND
10	NEW	RENE FROGER SWEET HELLO'S & SAD
11	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY

CANADA (The Record) 3/1/93

THIS WEEK	LAST WEEK	SINGLES
1	1	HIP HOP HOORAY NAUGHTY BY NATURE
2	5	INFORMER SNOW
3	3	BED OF ROSES BON JOVI
4	4	MR. WENDAL ARRESTED DEVELOPMENT
5	9	ORDINARY WORLD DURAN DURAN
6	NEW	CATS IN THE CRADLE UGLY KID JOE
7	6	IN THE STILL OF THE NIGHT BOYZ II MEN
8	2	A WHOLE NEW WORLD PEABO BRYSON & REGINA BELLE
9	10	MAN ON THE MOON R.E.M.
10	7	FLEX MAD COBRA
1	2	ALBUMS
2	1	ERIC CLAPTON UNPLUGGED
3	3	VARIOUS ARTISTS THE BODYGUARD
4	4	BARENAKED LADIES GORDON
5	NEW	HARVEST MOON NEIL YOUNG
6	5	THE CULT PURE CULT
7	6	LEONARD COHEN THE FUTURE
8	11	THE TRAGICALLY HIP FULLY COMPLETELY
9	10	DURAN DURAN DURAN DURAN
10	NEW	MICK JAGGER WANDERING SPIRIT
11	NEW	ARRESTED DEVELOPMENT ARRESTED DEVELOPMENT

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
2	5	OH CAROLINA SHAGGY GREENSLEEVES
3	2	GIVE IN TO ME MICHAEL JACKSON
4	4	ARE YOU GONNA GO MY WAY LENNY KRAVITZ
5	3	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX
6	6	I'M EVERY WOMAN WHITNEY HOUSTON
7	7	ANIMAL NITRATE SUEDE NUDE
8	NEW	FEAR OF THE DARK (LIVE) IRON MAIDEN
9	13	STICK IT OUT RIGHT SAID FRED AND FRIENDS
10	11	BAD GIRL MADONNA
11	10	DEEP EAST 17
12	NEW	MR. LOVERMAN SHABBA RANKS
13	8	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT
14	NEW	LOST IN MUSIC (SURE IS PURE REMIXES) SISTER SLEDGE
15	NEW	TOO YOUNG TO DIE JAMIROQUAI
16	14	THE LOVE I LOST WEST END featuring SYBIL
17	NEW	LOOKING THROUGH PATIENT EYES PM DAWN
18	22	I PUT A SPELL ON YOU BYRAN FERRY
19	21	CONSTANT CRAVING K.D. LANG
20	16	IN YOUR CARE TASMIN ARCHER
21	NEW	CATS IN THE CRADLE UGLY KID JOE
22	9	I FEEL YOU DEPECHE MODE
23	17	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
24	NEW	INFORMER SNOW
25	NEW	BORN 2 B.R.E.E.D. MONIE LOVE
26	23	THIS TIME DINA CARROLL
27	15	RUBY TUESDAY ROD STEWART
28	NEW	LABOUR OF LOVE (REMIXES) HUE & CRY
29	NEW	ALONE BIG COUNTRY
30	19	TOOK MY LOVE BIZARRE INC featuring ANGIE BROWN
31	NEW	HEART (DON'T CHANGE MY MIND) DIANA ROSS
32	NEW	CRYSTAL CLEAR THE GRID
33	20	ORDINARY WORLD DURAN DURAN
34	31	FOR WHAT IT'S WORTH QUI 3
35	28	ALL ABOUT EVE MARKMAN
36	NEW	IT STARTED WITH A KISS HOT CHOCOLATE
37	25	KILLING IN THE NAME RAGE AGAINST THE MACHINE
38	27	IN THE STILL OF THE NITE (I'LL REMEMBER) BOYZ II MEN
39	37	GIVE IT TO YOU MARTHA WASH
40	24	HOW CAN I LOVE YOU MORE? (REMIXES) M-PEOPLE

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY
2	NEW	STING TEN SUMMONER'S TALES
3	4	ERIC CLAPTON UNPLUGGED
4	NEW	DEACON BLUE WHATEVER YOU SAY, SAY
5	2	R.E.M. AUTOMATIC FOR THE PEOPLE
6	1	ANNIE LENNOX DIVA
7	6	MICHAEL JACKSON DANGEROUS
8	3	ROD STEWART ROD STEWART, LEAD VOCALIST
9	14	K.D. LANG INGENUE
10	8	TAKE THAT TAKE THAT AND PARTY
11	12	DINA CARROLL SO CLOSE
12	10	MIDGE URE/ULTRAVOX/BAND AID/VISAGE/PHIL LYNOT IF I WAS: THE VERY BEST
13	18	TASMIN ARCHER GREAT EXPECTATIONS
14	5	BUDDY HOLLY & THE CRICKETS WORDS OF LOVE
15	16	EN VOGUE FUNKY DIVAS
16	9	EAST 17 WALTHAMSTOW
17	15	SIMPLY RED STARS
18	11	THE STEREO MC'S CONNECTED
19	17	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF
20	23	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE
21	7	SAINT ETIENNE SO TOUGH
22	13	DURAN DURAN DURAN DURAN (THE WEDDING ALBUM)
23	21	THE CULT PURE CULT
24	22	DAVID ZINMAN/LONDON SINFONETTA GORECKI SYMPHONY NO.3
25	19	LIVING COLOUR STAIN
26	27	LEO SAYER ALL THE BEST
27	NEW	ELKIE BROOKS ROUND MIDNIGHT
28	26	THE BELOVED CONSCIENCE
29	32	THE SHAMEN BOSS DRUM
30	29	NIRVANA NEVERMIND
31	28	PETER GABRIEL US REAL WORLD
32	RE	ABBA GOLD
33	RE	R.E.M. OUT OF TIME
34	20	POISON NATIVE TONGUE
35	33	CHEER CHER'S GREATEST HITS: 1965-1992
36	NEW	BUDDY GUY FEELS LIKE RAIN
37	NEW	THE SENSELESS THINGS EMPIRE OF THE SENSELESS
38	36	ERASURE POP! THE FIRST 20 HITS
39	25	RADIOHEAD PABLO HONEY
40	30	SISTER SLEDGE THE VERY BEST OF SISTER SLEDGE

Music Retailing In Airports Beginning To Take Off

BY ANNA ROBATON

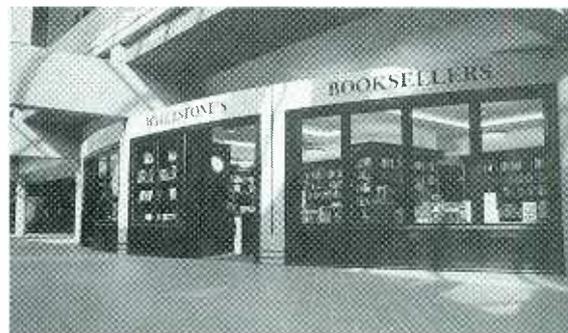
NEW YORK—With record stores reaching a saturation point in enclosed malls, suburban strip centers, and on city streets, two major music merchants are at the vanguard of specialty retailers experimenting with a nontraditional retail location—the airport.

Wee Three and The Musicland Group are part of a wave of specialty retailers exploring expansion opportunities at U.S. airports, cracking a niche long dominated by newsstands and pricey souvenir shops.

Wee Three's move into airport locations is a natural extension since its parent, British retailer W.H. Smith, is well versed in airport retailing. It already operates a slew of general-merchandise airport shops under the W.H. Smith name, including five at Pittsburgh International. And its U.K.-based Our Price chain



W.H. Smith and The Musicland Group are among the retailers that are spreading their wings and opening airport shops. Smith's The Wall, left, and Booksellers recently touched down at Pittsburgh International Airport. (Photo: Kevin Cooke)



has shops at London's Heathrow and Gatwick airports.

At Pittsburgh International Airport's new Midfield Terminal, Smith has opened 1,410-square-foot Waterstone's Booksellers and a 1,047-square-foot The Wall.

Meanwhile, Minneapolis-based Musicland has yet to commit to its first airport location, although company executives are proceeding cautiously in negotiating a lease with the Port Authority of New York and New Jersey to place a compact Sam

Goody at the new U.S. Air Terminal at New York's LaGuardia Airport. If a lease is signed, Musicland officials will watch the store's performance closely to determine if it should consider opening other airport units, says Musicland's Bruce Bausman, senior VP of real estate.

Because airport retail space is scarce, with stores at LaGuardia averaging about 800 square feet, the proposed Sam Goody store would be significantly smaller than its mall-based sister stores, which are anywhere from 800 to 1,000 square feet, a Port Authority spokesman says.

The store would carry a pared-down product line consisting of the top-selling music and video titles in a broad range of categories, he says. Musicland executives are looking at a high-traffic location directly across from the terminal's 20,000-square-foot food court.

BUSINESS-MINDED

W.H. Smith and Musicland join a host of other retailers—including The Nature Company, The Coffee Beanery, The Body Shop, Tie Rack, Electronics Boutique, and Athlete's Foot—exploring U.S. airports.

In addition to squeezing into smaller spaces, many have tailored their product lines to appeal to airport passengers, especially business travelers who might otherwise not find time to shop. Many have scaled down their merchandise mixes to include easy-to-carry gift and personal items.

Experts say specialty retailers are enticed by the demographics of airport passengers, who earn con-

siderably higher salaries than most mall shoppers, and the potential for consistently high volume, unlike the seasonal mall business.

A recent survey found that the average age of passengers at LaGuardia is 42 years old, 75% of them are college graduates, and their average household income is \$94,600 annually, according to a Port Authority spokesman. About 22 million passengers pass through LaGuardia every year, he says.

Until recently, mainstream retailers were deterred from airports by sky-high rents and the grip on concession space held by established airport operators, such as Marriott Host, Concession Air, and Dobbs Houses, experts says.

"[Airports] are really embracing the concept of putting in both brand-name retailers and food operators. There have been large successes [in airports] with coffee retailers and with fast-food people," says Cynthia Turk, president of Marketplace 2000, a Coral Gables, Fla.-based retail consulting firm.

In an effort to woo specialty retailers, some airports have lowered the percentage rents they expect from merchants. The move, experts say, is part of an effort to make airports more user-friendly and raise much-needed revenue.

Indeed, airport officials are betting that widely known retailers will generate higher volumes and boost airport revenues in turn. At the same time, some airports are insisting that new merchants keep their prices comparable to those at outside locations, experts say.

Traditionally, the public authorities that operate airports have awarded contracts for concessions to bidders offering the highest percentage of sales as rent, or they have leased space to the highest bidders. The approach has been criticized for eliminating competition and leading to high prices.

"The airports are doing a lot more survey work," says William J. Maher, a partner in the Washington, D.C., office of Halcyon Real Estate Advisors/Ernst & Young. "They are finding that high prices are a major concern to passengers and are willing to take lower rents." Traditional

(Continued on page 63)

N.Y. Shop Owner Uses Animal Instincts Shares Floor Space, Customers With Pet Store

The following is the first story in what will be an ongoing series exploring the myriad forms of grassroots music retailing.

BY ED CHRISTMAN

NEW YORK—In the U.S., music retailing comes in many sizes, shapes, and hues. But how many record stores share space with a pet shop?

For the last 2½ years, Serenade Records, a rap and dance taste-making store in Hollis, N.Y., has been sharing its 1,500-square-foot, rectangular-shaped store with a pet shop. The store is divided evenly down the middle—longways—with CDs and tapes on one side, and birds, fish, turtles, and other pets on the other. A high divider wall separates the two businesses.

Similarly, the front window display features posters on one side and small animals in cages on the other. Customers walking into the store are just as likely to hear the latest rap releases as they are to be greeted by a cacophony of bird squawks, whistles, and squeaks.

Sy Lerner, owner of Serenade and its

sister store, Music 'N' Motion, explains that a few years ago he took in the pet shop as a co-tenant in a desperate move. "My lease ran out and the landlord tri-



LERNER

pled the rent," he recalls. "I am in a shopping center that was [and is] 100% leased. All the stores across the street were occupied, too. I had a choice: either pay the new higher rent, which I couldn't afford, or go out of business."

Lerner decided he wanted to stay in business and devised a plan to share his space. Searching for such a co-tenant, however, was a bit of an adventure, according to Lerner. "I would have taken in anybody, even a kosher butcher," he says. A pet shop was what turned up, and Lerner jumped at the chance to make a deal with its owner. "You do what you gotta to survive," he says.

The deal did more than save Serenade Records. It actually produced an unanticipated benefit for the record

store—cross traffic. The pet store caters to practically the same demographics as Serenade. "The kids come in to look at the animals, and wander over into the record store," Lerner relates. The parents of these patrons generally are pretty young, themselves, so they still buy music too, he adds.

"Many times during the week, someone is at the pet shop's cash register buying a goldfish and will turn to me and ask, 'Oh, do you have the new Jon Secada record?' That's a plus sale for me, because the customer didn't come in for me."

Sharing space with a pet shop also has provided some comic relief for Lerner. For instance, the new Iguanas album on Margaritaville Records can be merchandised inside a tank holding an iguana and another lizard. Or, if customers come in asking for the Turtles or the Byrds, Lerner asks, "Which kind—live or recorded?" He adds, "I am thinking of changing the name of the store to Dr. Dolittle Music."

In order to accommodate a co-tenant, Lerner had to reduce his inventory, a

(Continued on next page)

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Wherehouse Stocks Up With 5 NARM Advertising Nods

ORLANDO, Fla.—The winners of NARM's annual Advertising Awards were announced at a luncheon March 9 at the organization's 35th annual convention here.

The awards commemorate outstanding achievement in print and broadcast advertising, as well as point-of-purchase materials, direct-mail, special media, and overall advertising campaigns by National Assn. of Recording Merchandisers member retailers and wholesalers for 1992. For the first time, the entries were separated into trade advertising and consumer advertising categories. The awards were presented by A&M Records children's artist Shari Lewis.

Wherehouse Entertainment was the big winner, with five awards: best newspaper ad for "Erotica," best radio spot for "Singers," best television spot for "Christmas Shopping List," best direct-mail piece/retailer for "The Art Of Giving" catalog, and best overall advertising campaign/retailer for "Sing Your Lungs Out."

Other multiple winner were Valley Record Distributors, with best direct-mail piece/wholesaler for "Short Cutz" and best direct-mail piece/wholesaler, trade category, for "Latina"; and Music Plus, with best P-O-P items/retailer for "World Of Music" and best special media/retailer for "Rockalendar."

The winning magazine ad/wholesaler award went to The Handleman Co. for "Even If You Don't Agree On What To Listen To, You Can Agree On Where To Get It," an ad for K mart. Rank Retail Services took home the award for best P-O-P items/wholesaler for "Vids 4 Kids," which were designed for Caldor, Carrefour, Meijer, Montgomery Ward, Sears, Toys 'R' Us, and Woolworth. The award for special media/wholesaler, trade category, was presented to CD One Stop for "Oh Boy Records Diner." Navarre Corp. received the wholesaler award for best overall advertising campaign for its "Fourth Quarter Promotion."



Now was that the Byrds or the birds? When a rent increase threatened to ruffle the feathers of Sy Lerner, owner of Queens, N.Y., music shop Serenade Records, he decided to share space with an unlikely co-tenant—a pet shop.

N.Y. RETAILER USES ANIMAL INSTINCTS

(Continued from preceding page)

task he says was easy. Vinyl was on the decline, so he eliminated his 50,000-unit oldies single section.

However, the 12-inch single remains a key ingredient in the store's sales because rap, hip-hop, and dance comprise 40% of his business.

While many retailers feel the 12-inch single, which has been suffering from escalating returns, soon may be heading the way of the LP, Lerner says that would be a mistake. "Over the last few years, most of the developing artists that have achieved success are dance and rap acts," he notes. "Those acts generally break through the 12-inch format. Rap is too important now to the business, but if the labels want to cut their own throat by eliminating vinyl, which would kill developing rap artists, then they can go back to selling the Beatles and other catalog."

Lerner knows a little bit about rap music. Serenade is on Hillside Avenue, near 205th Street in Hollis, Queens.

Hollis, along with the Bronx, generally is considered to be one of the places where rap music started in the late '70s.

Among the customers Serenade has serviced over the years are Run-DMC, L.L. Cool J, CL Smooth, MC Serch, Salt-N-Pepa, and Onyx. "Joe Simmons [of Run-DMC] was coming here to buy things like the Blackbyrds and James Brown just to sample maybe an eight-second segment," Lerner says. "All the Queens hip-hoppers came in here. [Run-DMC] bought Aerosmith's 'Walk This Way' from me. Little did I know then ..."

Lerner says about 70% of his customers are African-American, 20% are Hispanic, and 10% are white. "I sell things like Mudhoney and the Lemonheads, but I don't blow them away. I blow out rap and reggae."

Consequently, Serenade carries a complete 12-inch selection of new and current rap product. The same holds

(Continued on page 60)

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Retail

Rose Records Blossoms; Wherehouse Restructures

This report was filed from the 35th annual convention of the National Assn. of Recording Merchandisers, held March 6-9 in Orlando, Fla. For full coverage on the convention turn to the front news pages of this issue.

IN BLOOM: Rose Records, a growing powerhouse in the Midwest, announced here it has acquired six stores from the financially troubled Flipside chain. The deal gives Rose a total of 45 stores while helping make Flipside financially sound.

In addition to selling the six stores, Flipside is shutting down its warehouse and is having all purchases from manufacturers shipped directly to the remaining 15 stores.

"After 27 years in the business, it is time to make myself fiscally sound," said Carl Rosenbaum, president of the Arlington Heights, Ill.-based Flipside chain. "This was a good deal for Rose and for us. Flipside is going to be a better company because of this. We will be better managed and have much better inventory. [The two moves] give me a chance to regroup and when I am ready, I will grow again."

The warehouse closing, which eliminated seven jobs, saves Flipside hundreds of thousands of dollars a year, according to Rosenbaum. "Orders will be placed from my main office and the stores will receive computer stickers. They can process it and return paperwork to the office."

Rosenbaum said the direct shipment won't cost him any points. "If I meet minimum-order thresholds with my manufacturers, then I don't have to pay them anything for distributing directly to the stores."

Jack Rose, VP of Rose, said all six of the acquired outlets are in the Chicago area, bringing his Chicago total to 35 of the chain's 45 outlets.

He also said his company likely will be on the lookout for more deals. "We are interested in further growth," he said. "There may be a few things out of our league, but we are interested in making more deals."

GOING PUBLIC: The Title Wave chain is planning a public offering. According to a prospectus, the company plans to raise about \$5 million by issuing 1.25 million shares, priced somewhere in the range of \$3.75-\$4.25 per share. John G. Kinard, a company based in Minneapolis, is the underwriter. Title Wave, which runs combo stores that include rental, had sales of \$16.6 million last year, with a net income of \$720,000. But as a sub S company, Title Wave didn't pay taxes at the corporate rate. If the chain were corporate, its net income would have been \$429,000. Track caught up with Lew Kennedy, president of Title Wave, at NARM but he declined to comment because the company is in its "quiet period."

WHO'S WHERE in the house: Wherehouse Entertainment will now have a significantly enhanced ability to micromarket, thanks to its restructuring of purchasing and inventory management personnel, according to Wherehouse executives attending NARM. Torrance, Calif.-based Wherehouse an-

nounced last week that George Rogers, formerly VP of video, was promoted to VP of music and video procurement, while Jim Dobbe, VP of sales merchandise, was named VP of merchandise allocation. Also, Joseph Haley, formerly with Carter, Hawley, Hale, has been named VP of consumer electronics and accessories procurement.

Scott Hessler, executive VP, explained the reasoning behind the move. "When you look at many other large retailers outside our industry, they have found splitting the allocation of inventory from purchasing improves their performance," he said. "The goal is to look at inventory as an asset and build an assortment based on what the customer wants and our ability to react quickly."

Dobbe will be responsible for sifting through the inventory and spotting op-



portunities, on a category and/or title basis; it will be Rogers' job to find the product that will maximize opportunity.

Rogers says his role is more traditional as far as the music industry is concerned. He will be focusing on sourcing product. In addition to continuing to oversee the video buyers, the music buyers, reporting through Chuck Lee, will report to Rogers.

Dobbe said Wherehouse POS and inventory-replenishment systems are very sophisticated, "but even though it is a great system, we are not sure every store is getting the right product."

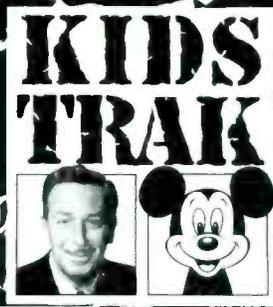
For example, he said, "there might be one artist who does well in an urban mall that might do well at similar stores. Even though we have stores rated by 35 categories, I am sure we are missing things at the corporate level."

In order to maximize the company's inventory management, Wherehouse has created an eight-person field product management staff, which will report to Dobbe. The team has four employees who have been in the field but are being reassigned, and four others will be added. In addition, the company will add a radio promotion person to monitor airplay so that the chain's 315 stores can react more quickly to airplay. "When label sales reps come in with BDS reports, now someone will have the time to listen to them," Rogers said.

The entire initiative is "an incremental expense," according to Hessler. "Overall, we are adding about a dozen people to do this." Moreover, the move will add to the chain's promotional tools, allowing it to run more targeted campaigns. "I will have a promotional budget, which will allow us to do promotions target specifically to an area," Hessler said.

Hessler said that while Dobbe will no longer be purchasing music, he will continue to be the chain's music spokesman, and Rogers will continue to be its video spokesman.

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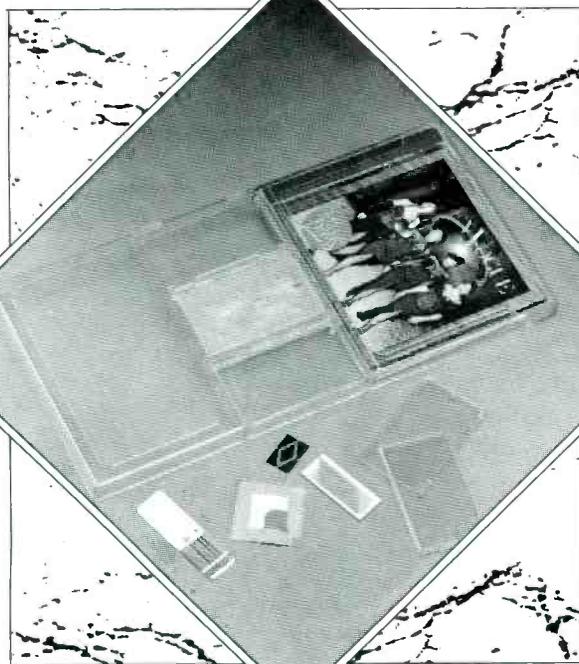
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Satellite Link Puts Retailers, Radio In The Mode

■ BY DON JEFFREY

NEW YORK—In a hi-tech approach to music marketing, Depeche Mode's soon-to-be released album and the band members themselves were introduced to retailers, radio, and record distribution branches in 16 U.S. cities via live interactive satellite links.

During a 45-minute program March 4 originating from the offices of Warner Reprise Records in Burbank, Calif., three members of the four-man synth-pop band and several record company executives talked about the group's first album in three years, "Songs Of Faith & Devotion," and disclosed details about the marketing and touring support for the record, which is to be released on Sire/Reprise March 23.

The U.K.-based band's European tour will begin May 19 and end July 21. U.S. dates will begin in September and run until Christmas.

Band members Martin Gore, David Gahan, and Andy Fletcher discussed the philosophy behind the album, introduced videoclips of several songs, and took questions from the retailers, radio personnel, and branch representatives of the label's distributor, WEA. (Band member Alan Wilder was said to be in England preparing the programming for the tour). Charlie Springer, VP of sales at Warner Reprise, and Jody Raithel,

VP of product development at WEA, revealed marketing plans for the album.

Steven Baker, VP/product manager at Warner Reprise, said in a postshow interview: "This was a chance to talk directly to people we work with throughout the U.S. and tell them how proud we are of this record and tell them, to the best of our ability, what the plans are for it—and, to link everybody together."

This was the fourth nationwide satellite link for a Warner Music Group recording act but the first in which the operation was done almost completely in-house, said John Brumbach, who handles artist relations/special products at Warner Reprise. "We were trying to bring the costs down and bring in more in-house people." Other links were done for R.E.M., Little Village, and Van Halen. The Depeche Mode effort was filmed in the basement studio and in the mail room of the Burbank offices.

During the interactive linkup, Brumbach took questions for band members from the various locations around the country. He said, "The band's opening up. They're becoming a lot more accessible than their image was five or six years ago."

Gahan introduced the black-and-white videoclip for the first single, "I Feel You." The record was released Feb. 15; 2 million copies were shipped on seven configurations with

eight different mixes. Raithel said during the linkup that 375,000 copies had been sold so far. In its second week on the Billboard Hot 100, the single shot up to No. 37 from No. 70. It had made the playlists of more than 40 contemporary hit radio stations, at least 100 college stations, and 35 commercial alternative-rock stations. The video, filmed in California's Mojave Desert, was in exclusive rotation on MTV.

The CD for the album will come out in jewel box only and carry a list price of \$16.98, with a 7% initial-order discount on the wholesale price for retailers. The cassette will list for \$10.98 with a 5% discount.

One promotion for the album, called "Win It Before You Can Buy It," involves prerelease listening parties in 30 markets. In addition, seven contest winners were to be flown with guests to London to attend a prerelease listening party March 11.

Other marketing plans include advertisements on trade and consumer magazines and on local and regional video programs, five different 1-by-1-foot flats for retail outlets depicting band members and the album cover, snipes (outdoor flyposters on construction walls) in five major markets, 4-by-6-foot posters, bumper stickers, and incense burners.

The album, the band's 10th, was recorded and mixed late last year in Madrid, Hamburg, and London. It

features 10 tracks and was produced by the band and Flood, who produced U2's "Achtung Baby." The second single will be "Walking In My Shoes." In the U.K., the band records for Mute Records, which licenses rights in the U.S. to Sire/Reprise.

Depeche Mode's last album, "Violator," came out in 1990. More than 2.5 million copies were shipped in the U.S., according to executives. They add the band has sold more than 4 million singles in the U.S.

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WHOLESALE

Coast Thinking Big About MiniDisc Products

N.Y.-Area Merchant Creating Storage Line For New Format

■ BY TRUDI MILLER

NEW YORK—Coast Manufacturing is not content to coast on its success. Instead, the Yonkers, N.Y.-based company is constantly adding new product lines to its inventory. Already well established in the fields of audio, video, and photo accessories, Coast last year introduced a line of accessories for laptop computers. Its latest endeavor is creating a line of storage products for MiniDisc.

Coast unveiled several prototypes for MiniDisc storage at the January Consumer Electronics Show and was planning to display them at last week's National Assn. of Recording Merchandisers convention, according to Seth Hochman, marketing manager for audio products.

Change is nothing new for Coast. When the company was founded 60 years ago by three brothers named Kappel, its primary function was to manufacture wooden cases for slide projectors. "Slowly it evolved into the photo bag and photo storage business, and from there it was an easy evolution to video storage," says Hochman. "The audio business began in earnest five years ago, and last year we brought out our laptop computer line."

The company currently offers more than 500 products, which are carried in more than 5,000 outlets, says Hochman. Though many of its clients are photo and camera dealers, Coast also sells to Wal-Mart, Target, Nobody

Beats The Wiz, Turtle's, Record Bar, and Central South, among other music retailers, discount chains, and department stores.

Hochman declines to give the company's annual revenues. Coast's marketing team consists of four regional managers who sell to stores, but the company also works through "about 40 independent rep organizations," says Hochman. In total, Coast employs about 75 staffers.

Overall, about 20% of the company's business is generated from audio products, with video and photo accounting for 40% each. (The computer line is negligible since it was just launched, says Hochman.) Of the company's audio business, music retail chains account for about half, with mass merchants and other retailing segments selling the other 50%.

The company's audio accessories line includes an assortment of carrying cases as well as home-storage units.

Coast's main competition is Case Logic, says Hochman, but he says a bigger concern is that "there are very few stores that display accessories properly. They're always there as a second thought, like a stepchild. Yet accessories provide the profit. So much of our business is impulse business. If people are in the store and there's a big display of accessories, they think, 'Oh, great. I need a new CD case.' But if they don't see it, they won't think of it."

The biggest challenge to the acces-

sories industry is "following the trends," according to Hochman. "What's going to be successful—DCC, MiniDisc? If MiniDisc is successful, how do we, as storage people, make accessories to hold it?"

Hochman notes the digital compact cassette does not pose a new storage problem, since it is the same size as an analog cassette, but Coast will add a sticker to some of its cassette-storage items noting they are suitable for DCC.

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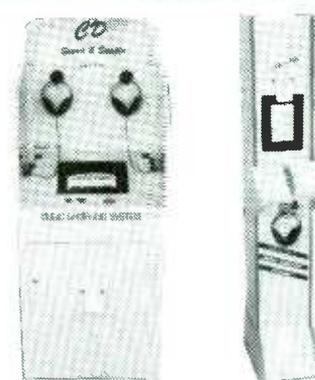
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Raffi Returns; Sharon, Lois & Bram Hit B'way; Sony Goes Green

HE'S BA-ACK: Raffi has returned. The first children's music superstar, who made headlines three years ago when he announced he was no longer performing for kids in the midst of a national family-concert tour. The MCA artist takes his show to Broadway in April, an engagement that will result in a live album (with a summer release.) Plus, Raffi says, a new children's studio album is planned, with a likely release in 1993.

During a phone conversation from his office in Vancouver, Raffi told *Child's Play*, "I haven't been touring for three years, and I came to miss the concert experience with my fans. I wanted to come back to feeling that excitement again. What's more important is that I had a pivotal experi-

ence when I was in Rio at the Earth Summit in 1992. And that was, I got to hear young people speak about their concerns for the future.

"Their words were very moving, and I noticed that adults really paid attention to what they were saying. It reminded me that when children speak the truth, they have a power all their own. It made me want to bring their message to my audience of children."

Raffi's temporary switch to performing for adults resulted in the 1990 album "Evergreen Everblue," which he insisted be released sans longbox—a gutsy move that cost him sales, as many retailers refused to carry it. Parents who did buy the album for their kids were taken aback by its grownup, environmental-

alarm content. "I want to state quite clearly that we made a mistake in not putting the 'An Ecology Album For The '90s' phrase on the first copies of 'Evergreen'—we did add it later," says Raffi. "I apologize to all of my fans who were confused."

Prior to the album, Raffi had taken a break from his decade of touring and recording for children just "to rest up." During that time, the longtime environmentalist became alarmed at news of the earth's continued degradation, in particular the pollution-poisoning of beluga whales and the Amazon rainforest's destruction. "I responded by writing songs," he says, "and I noticed the songs spoke with a force that made me think they weren't for young children, necessarily. It suggested an

entire album of songs that addressed our survival concerns head-on."

Now that he has returned to performing for kids again, Raffi says his current concert presentation mixes older songs with new—"an environmental musical show," as he puts it. "For the first time, we've incorporated children's drawings on a rear screen to complement the songs," he notes.

There's one misconception Raffi would particularly like to clear up. "I read in [a recent Los Angeles Times feature] the line, 'In 1989, Raffi dropped out.' Let me say unequivocally, I didn't drop out of anything. I went on an immensely challenging and invigorating journey. I got to work with the Penan tribe of Borneo. I got involved in the movie 'Ferngully'—I wrote and sang a song" (the delightful "It's Raining Like Magic,"

Lois & Bram's Great Big USA Tour."

GREEN, GREEN: "Put On Your Green Shoes," a celebrity-studded benefit album from **Sony Kids' Music**, hits stores April 6. Proceeds are earmarked for environmental organizations. Star performers include **Cyndi Lauper**, **Indigo Girls**, **Willie Nelson**, **Dr. John**, **Richie Havens**, and **Olivia Newton-John**. A number of children's artists are on hand as well, including Sony acts **Rory, Tom Chapin**, **Tom Paxton**, and **Kevin Roth**; and Zoom Express' **Rockapella**. Plus, hot on the heels of Sony Kids' Music's gold-record success with the **Chipmunks'** country album "Chipmunks In Low Places," **Epic Records** has remixed, remastered, and rereleased 1981's "Urban Chipmunk." Included is a pair of new tracks, **Brooks & Dunn's** "Boot Scootin' Boogie" and **Charlie Daniels'** "The Devil Went Down To Georgia" (from the original "Urban Cowboy" soundtrack.)

SPLISH SPLASH: Walt Disney Records is releasing "Splash Hits," music from the Saturday morning cartoon "Disney's The Little Mermaid," April 13. Vocalists **Jodi Benson** and **Samuel E. Wright** reprise their original movie roles of Ariel and Sebastian on the album, which features seven original songs from the TV series, including "The Lobster Mobster's Mob," as well as six new tunes such as "Sea Floor Strut" and "Dis Is De Life." Also new from Walt Disney Records, in its Storyteller Series, is the Winnie the Pooh Storytime Giftset. The three-cassette, \$14.99 collection, narrated by **Christopher Plummer**, features 40 minutes of Pooh stories reproduced from the original 1988 audio recordings. Street date is May 11.

Billboard Spotlights Vital Reissues

From catalog to elaborate boxsets, the reissues market is reaching maturity. In the May 15th issue, *Billboard* will examine this marketplace.

Topics include:

- how catalog departments operate
- label attitudes toward genre
- England, European, and Japanese markets
- reissue retailing
- editorial by Pete Howard, Editor/Publisher *Ica Newsletter*

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by Moira McCormick

the soundtrack's standout cut). Plus, he developed a friendship with soon-to-be-Vice-President Al Gore, a fellow environmentalist. "So," says Raffi, "you can't just say I dropped out. One doesn't drop out of life, you know."

SL&B ON BROADWAY: Raffi's fellow Canadians **Sharon, Lois & Bram** will follow him to Broadway for a limited engagement in December, presented by the Nederlander Organization. The **A&M** act, which recently signed with the William Morris Agency, is to embark on a nationwide jaunt dubbed "Sharon,

N.Y. RETAILER USES ANIMAL INSTINCTS

(Continued from page 57)

true for cassette singles. The store carries about 2,000 cassette titles and 1,300 CD titles.

Like other retailers, Lerner is trying to prepare for the April 1 transition to jewel-box-only packaging. The switch-over has been a problem, he says. "I hate the plastic keeper. It's ugly, and two-thirds of it is wasted space."

Despite that attitude, Lerner says he will use some plastic keepers, as well as place CDs in wall cabinets behind unlocked glass, with titles merchandised face out.

SALES IN MOTION

A few miles away from Serenade, in Flushing, Queens, is Lerner's other outlet, Music 'N' Motion, which is located in the Busy Town Mall, a flea market that contains 120 stalls on two floors. Music 'N' Motion, which is in a 100-square-foot space, also is oriented toward rap and dance. The store carries about 1,000 cassette album titles and 200-300 CD titles.

According to Lerner, the low CD inventory is due to low demand from that store's customers, as well as an inability to properly merchandise CDs in

the small space of his stall.

Also, Nobody Beats The Wiz and Coconuts, a Trans World Music Corp. store, are down the block from Serenade. "I haven't found a really good way to merchandise CDs in this space and with The Wiz selling them for \$11.99, it doesn't leave me much room to develop the business."

While Lerner cannot compete with The Wiz on price or selection, a sign suggests there are other areas in which he feels his store is competitive. The top line of the sign, in small letters, reads "Nobody Beats The Wiz." The next line, in big letters, reads "But Us."

"Even though Coconuts and The Wiz are down the block, what falls through their holes is more than enough for me to do business on," says Lerner. "First of all, they carry almost no 12-inch singles, which is 25% to 30% of my business. Also, I sell my top 50 singles for \$2.77, less than The Wiz. People will think I am crazy, but it works."

Another aspect of his operation that helps Lerner compete, particularly at the Serenade store, is a point-of-sale system, which was installed as part of his participation with SoundScan.

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

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★★ NO. 1 ★★				
1	1	67	SHEPHERD MOONS ▲ ² REPRISE 26775*/WARNER BROS.	ENYA 47 weeks at No. 1
2	3	19	MY FOOLISH HEART WINDHAM HILL 11115*	LIZ STORY
3	5	198	WATERMARK ▲ ² REPRISE 26774*/WARNER BROS.	ENYA
4	2	49	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
5	4	41	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
6	7	17	THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER WINDHAM HILL 11116*	VARIOUS ARTISTS
7	6	23	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
8	14	5	CURTAIN CALL MOULIN D'OR 932*	DANNY WRIGHT
9	9	21	CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
10	12	35	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
11	11	151	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
12	NEW		ROMANCE AMERICAN GRAMAPHONE 103*	CHIP DAVIS
13	10	39	YONNONDIO NARADA 62013*	PETER BUFFETT
14	20	3	SOMA HEARTS OF SPACE 11033*	STEVE ROACH & ROBERT RICH
15	16	70	ENYA ● ATLANTIC 81842/AG	ENYA
16	17	73	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
17	15	11	WIND DANCER SOUNDINGS OF THE PLANET 7149*	DEAN EVENSON & TOM BARABAS
18	13	51	DARE TO DREAM ● PRIVATE MUSIC 82096*	YANNI
19	8	31	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
20	18	17	PIANO SOLOS NARADA 61031*	VARIOUS ARTISTS
21	24	3	A DIFFERENT KIND OF BLUE REAL MUSIC 5050*	MAX LASSER'S ARK
22	21	13	MYSTERIUM SONIC EDGE 80042*	DON HARRISS
23	19	7	THROUGH THE RAINDROPS HIGH HARMONY 1000*	ROBERT BONFIGLIO
24	25	3	RHYTHM HARVEST NARADA 63022*	THE MICHAEL PLUZNICK GROUP
25	NEW		THE LONDON CONCERT VARESE SARABANDE 5399*	CHRISTOPHER FRANKE

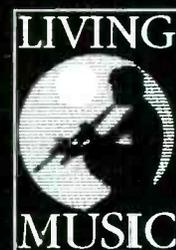
WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	13	KALFOU DANJERE MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS 1 week at No. 1
2	1	23	RAPA ITI TRILOKA 71922*	THE TAHITIAN CHOIR
3	3	21	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
4	4	29	KIRYA SHANACHIE 64043*	OFRA HAZA
5	5	7	GLOBAL MEDITATION THE RELAXATION COMPANY 00171*	VARIOUS ARTISTS
6	7	17	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE MOMENT 1007*	ZAKIR HUSSAIN
7	9	9	IN THIS LAND EARTH BEAT 42522*/WARNER BROS.	SWEET HONEY IN THE ROCK
8	NEW		MO-DI RYKODISC 10242*	MOUTH MUSIC
9	6	23	LIVE ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
10	8	13	RHYTHM & JEWS FLYING FISH 70591*/FLYING FISH	THE KLEZMATICS
11	10	9	DIABLO AL INFIERNO LUAKA BOP 45107*/WARNER BROS.	CUBA CLASSICS 3
12	11	5	FANAFODY GREEN LINNET 4003*	TARIKA SAMMY
13	14	3	FROM BULGARIA WITH LOVE MESA 79049*/RHINO	LE MYSTERE DES VOIX BULGARES
14	NEW		MENAGERIE: THE ESSENTIAL COLLECTION MANGO 9929*/ISLAND	BUCKWHEAT ZYDECO
15	13	3	WAKE UP QUALITY 19121*	BIG MOUNTAIN

● 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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Sky Reaches New Distrib Heights Via RED

Recent Pacts Call Into Question Fate Of Regionals

WHETHER ROCK INDIES?: No sooner had DI noted that Seattle's C/Z Records had signed on with Relativity Entertainment Distribution exclusively, than another rock indie echoed that announcement: Norcross, Ga.'s Sky Records has pacted exclusively with RED.

Sky, which counts Five-Eight, Vigilantes Of Love, and Flat Duo Jets among its artists, also markets and distributes Daemon Records (operated by Amy Ray of the Indigo Girls) and Little Fish Platters.

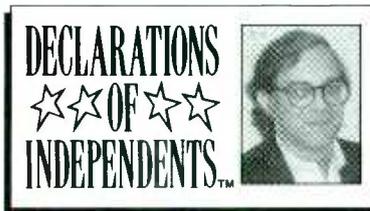
The recent moves noted above call up a larger question. Rock indies apparently continue to believe that going with a single well-established distributor with rock'n'roll credentials (and, in the case of RED, major-label clout) is preferable to the traditional network of regional distributors. (Seattle's Sub Pop, for one, has been taking this route with Caroline for some time now.)

We witnessed one indication of the gulf between rock labels and trad indie distribution last fall at the NARM Wholesalers Conference in Newport Beach, Calif.: Only one rock indie, Lawndale, Calif.'s SST Records, maintained anything resembling a profile there.

This isn't exactly major news: Over the last decade, rock-oriented indies have looked beyond the regionals for services.

While history has shown the consolidation of rock distribution on the indie front can have its downside (the failure in recent years of such once-prominent wholesalers as Greenworld, Jem, and Rough Trade proves that point), the rock labels appear to believe that stable, major-backed distributorships are the baskets they want to drop their eggs in.

Couple that with the recently



by Chris Morris

increasing willingness of rock indies to ink first-look deals with the majors (New York's Matador and Carrboro, N.C.'s Mammoth with Atlantic, Minneapolis' Red Decibel with Columbia), and you have to muse a bit. In years to come, will rock indie labels be "indie" in name only?

ON BOARD: Triloka Records in Venice, Calif., has hired Carol Tuft as VP of business affairs. Tuft was formerly on the international sales staff of now-defunct Music West Records.

KUDOS FOR KOKO: Alligator Records has a right to be proud: The Chicago blues label's longtime star, Koko Taylor, is the recipient of her own honorary day in the Windy City. Mayor Richard M. Daley declared March 3 as "Koko Taylor Day." Asked why the veteran blues shouter deserved such recognition, one of the mayor's aides replied, "She's a Chicago icon." We second that emotion.

FLAG WAVING: Most modern rockers see Chapel Hill, N.C.'s Superchunk as a punk unit, but the band's drummer, Jon (no last names, please), has always viewed his group's work in a pop perspective.

"The thing that got me involved with the band was the pop songs," says Jon,

an ex-member of former Arista signee the Right Profile, who replaced original drummer Chuck last year. "I'm happy to have that kind of tag.

"We do know how boring it is to play just punk rock songs," he adds. "[Punk bands] seem to be more into just getting the volume happening and getting this manic, intense vibe. I think we've cut that aspect out of our live show."

While Superchunk is undeniably intense in its own right, and works the punk side of the street (check out the feedback), its third album for Matador Records, "On The Mouth," displays the kind of pop-savvy pizzazz that put Nirvana over the top. Tough yet tuneful, the band makes its mark as one of indiedom's finest with this consistently rocking release.

But don't expect Superchunk, which has now fulfilled its obligation to Matador, to charge blindly into major-label terrain.

"We want to do the next one through a large indie," Jon says. "I've seen a lot of bands on this level get signed [by a major] and get lost in the shuffle. That's one thing we want to guard against."

For the moment, Superchunk, which also includes guitarist/vocalist Mac, bassist Laura, and guitarist Jim, is concerned about touring.

The band just concluded a swing through the Southeast in support of Th' Faith Healers; it is making a cross-country sweep with Matador label mate Bettie Serveert, and will wrap up the trip with an April 9 L.A. show with San Diego's much-lauded Rocket From The Crypt. A European tour (the group's third) will follow in early May, with an Australian trip possible during the summer.

AIRPORT RETAILING IS TAKING OFF

(Continued from page 56)

percentage rents have ranged from 18% to 25% of sales.

A number of airports are forming alliances with major commercial real estate developers, who have not only years of experience in the retailing industry but valuable contacts with successful merchants. Many efforts to improve retail offerings are taking place in conjunction with multimillion dollar renovations or the construction of new terminals.

The Port Authority of New York and New Jersey, for example, at press time was considering bids from 50 top developers for a contract to lease and manage about 70,000 square feet of retail space at LaGuardia's main terminal, which has just been renovated at a cost of \$148 million.

PLAYERS TAKE THE MIDFIELD

Pittsburgh's new Midfield Terminal made its debut last October, boasting a retail lineup of 100 stores that also includes an Electronics Boutique. BAA Pittsburgh Inc., a subsidiary of British airports operator BAA PLC, leased the retail space.

BAA has connections with U.K.-based retailers who have already had considerable success at BAA airports such as Heathrow and Gatwick. The company was one of several bidders, including major shopping center developers such as Columbia, Md.-based The Rouse Co. and Chicago-based LaSalle Partners, for a contract to develop, lease, and manage Midfield's retail shops.

Both W.H. Smith's Waterstone's and The Wall at Midfield are significantly smaller in size and selection than stores in other locations. Waterstone's carries 10,000 titles with a strong emphasis on fiction, travel, history, biographies, poetry, children's, business, and computer books.

By contrast, Waterstone's in Chicago, which is one of only three U.S. stores, is 20,000 square feet and carries 150,000 titles. Waterstone's is the largest book seller in the U.K., with 89 stores each averaging 8,000 square feet, says Christopher Sitwell, airport development manager for W.H. Smith.

Midfield's The Wall carries about 8,000 music and video titles, includ-

ing a large selection of jazz recordings, that are geared toward mature airport travelers, Sitwell says. Wee Three executives didn't return phone calls.

"The mall music customers are much more chart-music oriented, while the air passenger has a different taste," Sitwell says. "We do carry chart music [at Pittsburgh], but we also carry a wide range of adult-oriented music."

A survey of passengers at New York's LaGuardia listed book sellers the most-desired retailing category, according to George Giaquinto Jr., a senior property representative for the Port Authority. LaGuardia officials have a hunch music retailers will be just as popular.

Successful airport merchants, Giaquinto says, have three things in common: Their merchandise is easy to carry, it can be used as a gift or personal item, and it is reasonably priced.

"If you can get those three things together, you will probably have success at an airport. Plus, with the proliferation of portable cassette and CD players, record stores are a natural," he says.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TITLE	WKS. ON CHART	
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
		★ ★ ★ No. 1 ★ ★ ★				
1	1	ERIC CLAPTON ▲ ³	POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 34 weeks at No. 1	96	
2	2	ENYA ▲ ²	REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	73	
3	3	BOB MARLEY AND THE WAILERS ▲ ³	TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND	85	
4	4	JOURNEY ▲ ⁴	COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	96	
5	5	MICHAEL JACKSON ▲ ²¹	EPIC 38112* (9.98 EQ/15.98)	THRILLER	8	
6	6	MEAT LOAF ▲ ⁷	CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	96	
7	7	JAMES TAYLOR ▲ ⁴	WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	96	
8	8	THE EAGLES ▲ ¹²	ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	96	
9	9	JIMMY BUFFETT ▲ ²	MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	96	
10	10	METALLICA ▲ ³	ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	87	
11	20	ENYA ●	ATLANTIC 81842*/AG (7.98/11.98)	ENYA	51	
12	14	MICHAEL JACKSON ▲ ⁶	EPIC 40600* (9.98 EQ/15.98)	BAD	4	
13	13	METALLICA ▲ ²	ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	81	
14	18	GUNS N' ROSES ▲ ⁹	GEFFEN 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	96	
15	15	PINK FLOYD ▲ ⁸	COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	96	
16	11	STEVE MILLER BAND ▲ ⁶	CAPITOL 46101* (7.98/11.98)	GREATEST HITS	96	
17	19	THE EAGLES ●	ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	94	
18	17	METALLICA ▲ ²	ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	82	
19	12	ELTON JOHN ●	POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	90	
20	16	AEROSMITH ▲ ⁶	COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	94	
21	22	PINK FLOYD ▲ ¹²	CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	96	
22	23	THE DOORS ▲	ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	85	
23	25	DEF LEPPARD ▲ ¹⁰	MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	86	
24	21	BON JOVI ▲ ⁹	MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	36	
25	24	U2 ▲ ⁵	ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	64	
26	31	ALVIN & THE CHIPMUNKS	CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	2	
27	26	ELTON JOHN	MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	15	
28	28	JIMI HENDRIX ▲ ²	REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	41	
29	27	FLEETWOOD MAC ▲	WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	75	
30	30	PATSY CLINE ▲ ⁴	MCA 12 (4.98/10.98)	GREATEST HITS	96	
31	33	THE BEATLES ▲ ⁸	CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	29	
32	29	CREEDENCE CLEARWATER REVIVAL	FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	8	
33	32	BILLY JOEL ▲ ⁴	COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	96	
34	38	MICHAEL JACKSON	EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	4	
35	45	THE BEATLES ▲ ⁹	CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	20	
36	—	THE POLICE ▲ ³	A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	75	
37	41	BEASTIE BOYS ▲ ⁴	DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	34	
38	34	RIGHTEOUS BROTHERS ▲	CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	93	
39	39	CHICAGO ▲	REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	87	
40	35	METALLICA ▲	ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	56	
41	36	JANIS JOPLIN ▲ ²	COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	55	
42	37	LYNYRD SKYNYRD ●	MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	14	
43	—	SIMON & GARFUNKEL ▲ ⁵	COLUMBIA 31350 (9.98/13.98 EQ)	GREATEST HITS	6	
44	—	BOB SEGER & THE SILVER BULLET BAND ▲ ³	CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	56	
45	42	KENNY G ▲ ²	ARISTA 8613* (13.98/16.98)	LIVE	18	
46	46	LED ZEPPELIN ▲ ¹⁰	ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	92	
47	40	SOUNDTRACK ▲ ⁷	COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	11	
48	—	THE BEATLES ▲ ⁷	CAPITOL 46443* (14.98/26.98)	THE BEATLES	12	
49	43	ELVIS PRESLEY ▲	RCA 5196* (7.98/11.98)	GOLDEN RECORDS	23	
50	—	NEIL YOUNG ▲ ³	WARNER BROS. 2277* (7.98/11.98)	HARVEST	1	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► RAY CHARLES

My World
PRODUCERS: Richard Perry, Benny Medina
Warner Bros. 26735

The Genius of Soul returns to peak incendiary form with an album that will come to be regarded as one of the best of his incomparable career. The visionary who first rocked the roadhouse with gospel fervor re-emerges with a vengeance on this righteous outpouring of hellfire and funky sanctity. Pass the word—there's hit potential galore here with the sexy-euphoric sounds of "Let Me Take Over," "One Drop Of Love," and "I'll Be There," as well as the savvy sermonizing of "My World." Other instant classics on this astounding release include the spine-tingling "So Help Me God," the poignant "If I Could," and Ray's definitive rendering of Paul Simon's "Still Crazy After All These Years." The capper is the anthemic "None Of Us Are Free," a soul rocker (featuring fierce guitar from Eric Clapton) for all seasons and all formats. Brother Ray is back, and he's taking no prisoners.

► DURAN DURAN

Capitol 98876
PRODUCERS: Duran Duran & John Jones

It's official: This band has made a phenomenal comeback. First single "Ordinary World" has been a smash for months, and a battery of tracks are lined up to pick up the baton. Among the more up-tempo choices are "Too Much Information," which could find room at pop and rock radio, and "UMF" and "Drowning Man," potential dance hits with crossover possibilities. The album's more unusual but effective moments are a collaboration with Milton Nascimento and a cover of the Velvet Underground's "Femme Fatale."

► ORIGINAL MOTION PICTURE SOUNDTRACK

The Crying Game
PRODUCERS: Various
SBK/ERG 89024

The buzz on Neil Jordan's film—nominated for six Oscars—has worked miracles for this soundtrack and for the Boy George version of the title track. The album also includes Dave Berry's original rendition of the tune (a U.K. hit in the mid-'60s), Pet Shop Boys-produced tracks by Cicero and Carroll Thompson, and classics like Percy Sledge's "When A Man Loves A Woman" and Lyle Lovett's "Stand By Your Man." Side two consists of the film's

NEW & NOTEWORTHY

JENNI MULDAUR
PRODUCER: Russ Titelman
Warner Bros. 26962

Singer/songwriter Muldaur makes one of the most impressive—and substantive—debuts in recent memory with an unusually moving memoir of shattered love and hard-won maturation. These 12 arresting tracks have an aural magnetism that often conceals a dark emotional riptide; by the time listeners get the latent point of a deceptively pop-sounding cut like "Love On," they'll be in too deep to turn back. Album rock and AC have ample treats with single "Black Clouds," "Golden Rule," and "Boomerang." Savvy alternative formats should find irresistible such fare as "No Substitute," "Together Far Apart," and Muldaur's duet with Blue Nile's Paul Buchanan on the impossibly poignant "Wondering." Hearing is believing.

score, composed by former Art Of Noise member Anne Dudley.

► LENNY KRAVITZ

Are You Gonna Go My Way
PRODUCER: Lenny Kravitz
Virgin 86984

Dread-ed retro-rocker's third album is laced with genius on all levels: songwriting, playing, singing, and production, all of which he undertakes almost singlehandedly. Title-track single is Kravitz's hardest and fastest to date—one for his album-rock base. Slower numbers like "Sugar," "Black Girl," and "Sister" might have been rock or pop radio jewels had Kravitz not been bold enough to use nonstandard recording techniques like intentional tape hiss and unpolished vocals. However, ballad (and follow-up single) "Believe" is sufficiently programmable.

ROSANNE CASH

The Wheel
PRODUCERS: John Leventhal & Rosanne Cash
Columbia 52729

Singer/songwriter puts her country roots on hold in favor of pop orientation (perhaps inspired by her recent move from Nashville to New York). She's lost none of her lyrical acuity or soulfulness, though, as the title track makes clear. Other standouts include the fingerpicked gem "Seventh Avenue" (vaguely reminiscent of Paul Simon's "The Boxer") and collaborations with Bruce Cockburn, Mary-Chapin Carpenter, and Marc Cohn. Whether this phase is a brief excursion or an entirely new career path for Cash remains to be seen; either way, the results are commendable.

BIG HEAD TODD & THE MONSTERS

Sister Sweetly
PRODUCER: David Z
Giant 24486

Colorado rock trio with a couple of indie releases and a solid reputation under its belt debuts in the big leagues with a kettle of soulful originals written by group leader Todd Park Mohr. Group favors slow, hypnotic funk grooves, particularly on opener "Broken Hearted Savior" and the title track. Another standout is "It's Alright," featuring Jevetta Steele. Album has already made a strong entry on The Billboard 200 clear out of left field.

SCHOOL OF FISH

Human Cannonball
PRODUCERS: Matt Wallace & School Of Fish
Capitol 98930

L.A. alternative rockers take a bold step forward on sophomore release. Signs of maturity abound in the songwriting (more sophisticated) and in the sound (harder and more varied, no doubt thanks to producer Wallace). First single "Take Me Anywhere"—a throwback to the band's first hit, "Three Strange Days"—already shows strength, and others could follow. Among these are "Fountain," "Fuzzed And Fading," and "Blackout," all of which show a heretofore unseen side of the band.

★ DAVID BAERWALD

Triage
PRODUCERS: Bill Bottrell, David Baerwald, Dan Schwartz
A&M 75021 5392

Baerwald continues the subversive method heard on his first solo album and David + David's "Boomtown," marrying grisly urban observations to cool, layered pop settings. An atmosphere of appalled disbelief prevails; story telling focuses on Hollywood psychos, burned-out cops, whacked-out waiters, and other big-town detritus. Chilling "A Secret Silken World" (featuring trumpet by Herb Alpert) and raving "The Got No Shotgun HydraHead Octopus Blues" lead the many accomplishments here.

PROPER GROUNDS

Downtown Circus Gang
PRODUCERS: The Sandman & Danny Saber
Maverick/Sire 45156

First non-Madonna product from the singer's custom imprint is latest entry in the

SPOTLIGHT



STING

Ten Summoner's Tales
PRODUCERS: Hugh Padgham & Sting
A&M 31454 0070

Sting's solo passage attains an enviable new plateau with his sixth album. His "Soul Cages" band returns intact to play with a festive, swinging verve that is fiercely infectious. Indeed, the record entertains and amuses as thoroughly as it rocks. First single "If I Ever Lose My Faith In You" currently is speeding toward the top 10, and all formats will find a feast of other hit material herein. "Fields Of Gold," "Shape Of My Heart," "Seven Days," and "Something The Boy Said" are four of Mr. Sumner's most beguiling rock ballads, and "Epilogue (Nothing 'Bout Me)" is a funky joy. All in all, this deserves to be Der Stingle's best-selling album.

hardcore rap-funk-rock sweeps. Group's self-styled "black noise" is distinguished by the vocal sensitivity and lyrical ability of the Sandman and Saber's full-force musical backings; only problem is generic similarity to much music that has come before it. "Jezebel" and "I'm Drowning" are among sturdiest song entries aimed at modern-rock constituents.

R & B

► BASEHEAD

Not In Kansas Anymore
PRODUCER: Michael Ivey
Imago 72787 21016

Washington, D.C.'s laidback hip-hoppers slump even further down into their woozy groove on sequel to critic's fave "Play With Toys." Ivey's dazed vocals and band's stoned-out playing embellish tales of pot smoking, racial injustice, and on-the-road ho-ing; result is a similar-sounding but more diverse effort overall. "Do You Wanna Fuck (Or What?)" is typically oddball leadoff (which exists in a cleaned-up version for radio).

DANCE

L.A. STYLE
PRODUCERS: Deniz Slemming & Maxx Mondino
Arista 18718

Project that spun the techno sensation "James Brown Is Dead" unleashes its long-awaited debut album, which contains the crossover smash plus a bunch of like-minded rave jams. Slemming's refreshing sense of melody is well served by Dutch rapper Frans Merckx (F/X) and diva BiBi. Lead single "I'm Raving" threatens to repeat success of its predecessor; other highlights are "Balloon," "Twilight Zone," and "Everybody Dance," which are as catchy and frenetic as "J.B."

JAZZ

JACK DeJOHNETTE
Music For The Fifth World
PRODUCER: Jack DeJohnette
Manhattan 99089

Percussionist returns with a set of

globally influenced tunes and a crew that includes guitarist John Scofield, bassist Lonnie Plaxico, and Living Colour's Vernon Reid and Will Calhoun. DeJohnette draws heavily from Native American sources on such tracks as the "Dohiyi Circle" themes and "Two Guitar Chant/Dohiyi." Other crossover triumphs include reggae-pulsed "Deception Blues," neo-psychedelic groove of "Aboriginal Dream Time," and "Fifth World Anthem," which combines progressive pop vocals with Reid's roaring guitar work.

★ CASSANDRA WILSON

Dance To The Drums Again
PRODUCERS: Cassandra Wilson & Jean-Paul Boureilly
DIW/Columbia 53451

Latest from one of the most innovative, stylish voices on the scene revels in deep vocal sonorities and unconventional settings. Teamed with the slashing guitar work of co-producer/co-writer Boureilly, Wilson gets blue with such numbers as "Don't Look Back," "Nothin' But A Thang" and the slow-drag beauty "I Will Be There." She pulls out heavy funk grooves with "Rhythm On My Mind" and "Just Keep Thinking Of Eubay," while "Another Rainy Day" charts new territory for the jazz vocal.

COUNTRY

► SAMMY KERSHAW

Haunted Heart
PRODUCERS: Buddy Cannon, Norro Wilson
Mercury 314-514 332-4

This album should propel Kershaw to the front rank of new country artists. All the material is strong, but "Still Loving You" is an emotional firestorm. Other top cuts: "She Don't Know She's Beautiful," "I Can't Reach Her Anymore," and "What Might Have Been."

► TRACY LAWRENCE

Alibis
PRODUCER: James Stroud
Atlantic 7 82483-2

Lawrence is a fine country singer, with the requisite vocal curls and intense delivery. But few of the songs here sound indispensable. Best cuts are "I Threw The Rest Away," "Crying Ain't Dying," and "Don't Talk To Me That Way."

LATIN

LOS FANTASMAS DEL CARIBE

Caramelo
PRODUCER: Luis Alva
Rovden 3015

Huge in its native Venezuela, this teenage, tropi-pop sextet is now being pushed hard by its label to break in the U.S. Hispanic arena. Brittle, bubblegumish keyboard lines do annoy, but breathy vocals, fluffy love paeans, and good looks more than compensate. First single "Muchacha Triste"—also available in more appealing club mix—is album's catchiest track, with "Ella Es," "Por Una Lagrima," and "Uno Mas" being capable follow-ups.

OLE OLE

Al Descubierta
PRODUCER: Jorge Alvarez
Capitol/EMI Latin 80697

Veteran quartet's brash diva Marta Sanchez is gone, but her more versatile replacement, Sonia Santana, helps make this one of the band's best albums so far. "No Mueras Posibilidad," "Volaba Yo," and a touching remake of "How High Is The Moon" called "La Luna Y Tu" highlight a tasty pop-rock album boasting all-star backing cast that includes Tom Scott, Arturo Sandoval, El Calle, Michael Thompson, John Robinson, and Eugene Wilde.

SPOTLIGHT



GETO BOYS

Till Death Do Us Part
PRODUCERS: N.O. Joe, James Smith, John Bido & Tony Randle
Rap-A-Lot 57191

On fourth album, Houston hardcore stylists further define themselves, riding sound waves that draw from the funky oceans of East Coast and West Coast hip-hop. They arrive with gangster boldness, rapping about excessive violence and their extreme attitudes toward "wicked people in high places" (in single "Crooked Officer" among other tracks). While members of the group always sound like they mean what they say, the gruesome track "Murder Avenue," which proclaims "killin' is too damn sweet," is revealed to be a takeoff on Jeffrey Dahmer's lunacy. "Till Death Do Us Part" is Geto Boys' most complete work to date.

REGGAE

★ BURNING SPEAR

The World Should Know
PRODUCERS: Winston Rodney & Nelson Miller
Heartbeat 119

Winston Rodney unveils his best record in decades, a marvelous leap beyond 1990's exceptional "Mek We Dweet." This urgent, exhilarating, and handsomely sung collection features 10 exquisitely arranged songs from his Burning Band, and the efforts of the Rast Brass/Burning Brass horn sections are richly enhancing, as are the intuitive keyboard textures of guest Robby Lyn. No track is less than transcendent, but the title song, "In A Time Like Now," "I Stand Strong," "Identity," and the sexy "Sweeter Than Chocolate" deserve special mention, while "Loving Day" sounds like conscious reggae's inspired answer to 10,000 Maniacs. Alternative and modern-rock formats should take particular note of this album, because there likely won't be a lovelier and more inspirational release this year. It's tough to top perfection.

CLASSICAL

BRAHMS: ALTO RHAPSODY; CHORAL WORKS
Nathalie Stutzmann, Bavarian Radio Symphony Orchestra & Chorus, Colin Davis
RCA Victor Red Seal 61201

Stutzmann adds another superior performance to a list that bolsters her stance as one of the most accomplished mezzos on the current scene. Further, the "Rhapsody" is surrounded by a prime group of choral pieces—"Schicksalslied," "Nanie," "Gesang der Parzen," and the infrequently recorded "Marienleben"—all beautifully sung, and recorded with great warmth and clarity. A connoisseur's delight.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: VSDA, NARM News 67 Marquee Values: 'Simple Men' On Screen.... 69
MCA Fuels 'Engine' Release 68 Skouras Tries New Marketing Plan 70

PICTURE THIS

By Seth Goldstein



LOCAL HERO: Good News Video's Basil Hero thinks current theatrical releases, not current video releases, are a shoo-in for the available ad slots on the monthly "Hot Pix" promotional cassette created for CBS and Blockbuster (Billboard, March 6).

His reason: Dedicated renters are also devoted moviegoers, according to a market study Blockbuster conducted with Paramount Home Video a while back. More than 70% had seen a movie within 90 days, 45% within 30 days. "The first participants will be theatrical," he says. "No doubt about it." Hero is easing his way into Hollywood by hiring former Paramount Pictures promotions head David Garland as sales and marketing VP, and by establishing an L.A. office.

Good News has another use for theatrical—as an outlet for the 400,000 "Hot Pix" cassettes that Blockbuster will pull out of circulation each month. Hero says "the most logical place for them" is in theaters showing the advertised features. Blockbuster will stick game cards in each package, enabling moviegoers to participate in the "Hot Pix" contest open to cassette renters. He pitched the concept to theater owners at the recent Showest convention in Las Vegas.

TARGETING DADS: VSDA thinks it has a shot at launching a Hollywood-backed Father's Day sell-through promotion, but "it's not going to be an easy thing to do," acknowledges executive VP Don Rosenberg. The difficulty in lining up support mirrors the problems facing VSDA's marketing campaign, announced with much fanfare last July at the annual convention—the studios want to marshal their money for specific titles. VSDA has had an easier time getting independent cooperation for a Father's Day newspaper push anticipated to reach 17 million readers.

With an eye on the calendar, VSDA needs about 20 suppliers to proceed. Time ran out, in fact, for a similar Valentine's Day project, which was canceled. "It (Continued on next page)

Go Fish(er): Retailers Get Their Pick Col, Turner, CapCities Unleash Amy Vids

BY TRUDI MILLER

NEW YORK—On March 31, the Battle of the Amys will come to a video store near you.

On that day, Columbia TriStar Home Video, Turner Home Entertainment, and Capital Cities/ABC Video Publishing will rush-release the three network TV movies about Amy Fisher, the teenager who shot the wife of her alleged lover, Joey Buttafuoco. The movies first competed with each other on TV last December, and rang up huge ratings. Suppliers hope lightning will strike twice, although even with the most enthusiastic retailer response, the three releases aren't likely to ship 100,000 units combined.

"This is really an unprecedented event in the video industry," enthuses Steve Chamberlain, executive VP of Turner Home Entertainment, which is distributing ACI's "Lethal Lolita—Amy Fisher: My Story."

"We knew there would be intense competition, so we ran this as we would a race," says Chamberlain. "We set the pace by releasing the initial press release saying our movie would be out in June. Then, once we knew what the others were doing, we set the pace again, moving up the release date to April 7 and then to March 31."

Video retailers, however, are lukewarm on the Fisher movies, which range in price from \$59.95 to \$89.98. "I don't know if it'll be such a good rental," says Al Perlman, owner of Royal Video in Howard Beach, N.Y. "At my store, we charge \$2 a day. So



Once in love with Amy, always in love with Amy: That's the hope of Capital Cities/ABC Video Publishing, Columbia Pictures TriStar, and Turner Home Entertainment. Each is releasing a network version of the Amy Fisher-Joey Buttafuoco story, whose exploits enthralled TV viewers earlier this year. Turner's "Lethal Lolita," on NBC, features Noelle Parker and Ed Marinaro.

you're talking 30 or 40 rentals just to break even. With Amy Fisher, the story's so old—I don't think I'll get my money back on them."

Al Nelson, store manager of Video-mania in Brooklyn, N.Y., agrees. "If I do decide to carry them, I would only get one of each—and in fact, I may not

We knew there'd be intense competition, so we ran this as we would a race'

even get all three. For TV movies, the price is much too high."

Be that as it may, the video companies are going all-out to win the Amy battle. Chamberlain says he expects sales of 20,000-25,000 units for the Turner's video, which is based on Fisher's version of events. The film stars Noelle Parker and Ed Marinaro, and was originally broadcast Dec. 29 on NBC, when it was seen by 27.5 million viewers, according to Nielsen ratings.

"We've added a 20-minute interview with Amy Fisher at the penitentiary where she's serving her sentence. And we've put a sticker on the video boxes saying 'Includes Exclusive Amy Fisher Interview!'" says Chamberlain. Turner also is supplying retailers with a window banner reading "Take Amy Fisher Home Tonight" and tear-off ballot pads whereby consumers can vote for their favorite Amy Fisher movie. In addition, the company is running a "Famous As Amy" contest for retailers: Stores requesting the banner and opinion pads from a toll-free number will have a chance to win a role as an extra in an upcoming ACI film. "We hope all the gimmicks we're using to promote our movie will prompt our sales to exceed the competitors," Chamberlain says.

Turner has running print ads as well as commercials on all five of its cable networks, "so we're building up momentum for our version," says Chamberlain. "That's the advantage that Turner offers over the competition: we control the air time." Suggested retail price is \$89.98 for a single video or \$139.96 for a twin-pack.

"We don't think we would have gotten the volume to make a sell-through price worthwhile," says Chamberlain. "There's curiosity about this case, but it's not something someone would buy as a collectible to watch over and over."

Meanwhile, Capital Cities/ABC is looking to Drew Barrymore to draw

viewers to its entry, "The Amy Fisher Story," which was based on print and televised accounts and court proceedings.

"Barrymore's film 'Poison Ivy' has been doing gangbusters for video retailers," says president Jon Peisinger. "The other two films really don't have any proven movie stars."

Neal Machanic, senior buyer for the RKO Warner chain in New York, agrees Barrymore is a drawing point. "As a rule, we stay away from broadcast TV movies—we've brought them in in the past and nobody wanted to see them. But this topic does have a lot of notoriety and local interest. We won't bring in all three, though. I'll probably go with the Drew Barrymore version, because her last couple of films did well for us."

Peisinger also notes ABC's production, which aired Jan. 3, drew 30.4 million viewers, making it the highest-rated of the three, and that it received favorable critical reviews. ABC has added "uncensored material, stuff you couldn't see on television," he says, and is providing retailers with a life-size

(Continued on page 67)

Suppliers Want To Show Buyers The Big Picture

BY PETER DEAN

LONDON—Wider may be better in terms of picture quality. Whether it's better in terms of cassette sales remains to be seen, as major suppliers continue to test consumer acceptance of movies duplicated in letterbox.

When Guild Home Video released "1492—Conquest Of Paradise" March 10, it was in both standard and widescreen "to ensure that the brilliant photography is captured on the small screen," says a company spokesperson.

It is still unclear whether the consumer is getting that particular message, but recent experiments in retail and rental releasing in Europe show a profitable, growing niche in the marketplace for letterbox videos. The new revenue opportunity is dependent upon hardware sales, the acceptability of wide-

(Continued on page 71)

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PICTURE THIS

(Continued from preceding page)

took a lot longer than we hoped," says Rosenberg, in part because the studios had to sell four \$19.95 cassettes per newspaper ad to recoup their investments. "Even this is close," says Rosenberg, who's pitching a less expensive package.

STARTERS: First Row Video runs 23 stores in northeast Ohio but counts on general merchandisers for growth. The chain has rental concessions at a K mart Supercenter in Medina, west of Akron, and in two Pittsburgh-area supermarkets.

The K mart venture, which is serving as a model for others, has 4,000 cassettes in slightly less than 1,000 square feet. First Row operations manager Brian Corns says it has 5,000-7,000 members who pay \$1.87 a turn for new releases and games and \$1.50 for three titles from "general stock." He suspects "we're the lowest in the area," outside First Row's range and not considered competitive.

First Row, which proposed the idea to K mart, hopes to be there when the mass merchant expands rental. "It's right on track," according to Corns, who's in the dark about future plans. Games may loom large in the concessions—they account for 15%-25% of First Row's grocery trade. As for Rentrak's pay-per-transaction, Corns' evaluation: "They really have to convince me they can do it better."

Meanwhile, Supermarket Video Management, organized last year to bring PPT to groceries, has its first client, Riser Foods in suburban Cleveland. SVM president Steve Berns, who's rented office space in Cleveland to stay on top of his Riser installation, says only that "things are good." Riser wasn't available for comment.

GUARANTEED: The line to beat on the VSDA convention floor this July will be the one circling the PPI Entertainment booth. Why? Try Shaquille O'Neal, the hottest, newest NBA ticket. PPI will have him, it hopes, to tower over the show for a few hours, promoting his "Shaq Attaq" tape, now in excess of 100,000 units. PPI is adding a sports line, with two volumes of "The Best of Boxing" and the late-'40s movie "The Joe Louis Story," all at \$9.98.

VIDBITS: Technicolor Video Services executive VP Gary Hunt is changing his address, from the new headquarters in Camarillo, Calif., to London, where he takes charge of European operations. Hunt will have marketing responsibilities; managing director Roy Fosset oversees manufacturing. Technicolor has significantly expanded dubbing capacity in Holland and is growing fast in Italy... Mystic Fire Video has pulled a Prism. About two years ago, Prism ended a distribution deal with Paramount, claiming the studio couldn't give the indie label the attention it deserved. Now, four months into a long-term contract, Mystic has dropped Pacific Arts Video, which goes through Uni Distribution. President Sheldon Rocklin says many retailers were

(Continued on page 68)

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	19	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	3	48	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
3	2	17	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
4	4	22	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	NEW ▶		LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
6	8	5	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
7	7	7	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
8	5	4	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
9	9	6	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
10	6	23	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
11	12	5	BARNEY IN CONCERT	The Lyon's Group	Various Artists	1992	NR	14.95
12	14	7	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
13	17	33	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
14	10	15	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
15	20	3	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyon's Group	Various Artists	1992	NR	14.95
16	19	24	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
17	29	24	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
18	13	12	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
19	15	93	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
20	11	2	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachei Hunter	1993	NR	12.95
21	NEW ▶		LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
22	NEW ▶		MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
23	27	5	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
24	18	3	HOW GREEN WAS MY VALLEY	FoxVideo 1037	Maureen O'Hara Walter Pidgeon	1941	NR	19.98
25	21	7	PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
26	24	20	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
27	25	15	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
28	33	4	BARNEY GOES TO SCHOOL	The Lyon's Group	Various Artists	1992	NR	14.95
29	26	4	GENTLEMEN'S AGREEMENT	FoxVideo 1077	Gregory Peck Dorothy McGuire	1947	NR	19.98
30	28	95	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
31	32	65	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
32	NEW ▶		ARIEL'S UNDERSEA ADVENTURES: VOL. 1	Walt Disney Home Video	Animated	1993	NR	12.99
33	NEW ▶		ARIEL'S UNDERSEA ADVENTURES: VOL. 2	Walt Disney Home Video	Animated	1993	NR	12.99
34	16	20	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
35	23	37	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
36	NEW ▶		ARIEL'S UNDERSEA ADVENTURES: VOL. 3	Walt Disney Home Video	Animated	1993	NR	12.99
37	36	3	THE GREAT MUPPET CAPER	Walt Disney Home Video	The Muppets	1981	G	22.99
38	30	3	ROCK WITH BARNEY	The Lyon's Group	Various Artists	1992	NR	14.95
39	35	27	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
40	34	2	GREEN JELLO: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jello	1993	NR	16.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Vid Seen, Heard In Fla. As Delegates Muse Crossover

VIDEO NICHE: It is the annual prerecorded music event of the year, but there's lots of video action, too, according to delegates at the 35th National Assn. of Recording Merchandisers convention at Marriott's Orlando World Center in Florida.

Much off stage, the board of the Video Software Dealers Assn. met, furthering the discussion of how the audio and video segments cross over and intertwine. "We share common customers," said Paul Culberg, top executive with Columbia TriStar Home Video, in explaining the presence of the studios alongside the audio labels.

Although NARM lacks the visible evidence—majors like Disney and Paramount did

not exhibit—the show continues to buzz with home video activity "because it's our customer," said Ben Tenn, executive at Best Film & Video. "On the sell-through side, this is where the business is. If you back out the top 10 sellers, then 70%-80% of the volume is done by NARM accounts, the racks, and chains. VSDA is really the plus business."

However, rental has a role, too, in that there still exists the combo element, said Bruce Jesse, top advertising and marketing executive at Wherehouse. Jesse announced a huge California lottery promotion that has Wherehouse's logo in 20,000 lottery accounts, the centerpiece of a radio and television blitz plugging both sales and rental. The logo appears as well on thousands of tickets.

Many chains still continue to measure their commitment to rental, such as Pittsburgh-based National Record Mart's Oasis stores, which have been measuring cassette turns since 1984.

"But we are not even replenishing it," said a representative. Instead, the chain is focusing solely on sell-through expansion, with WaxWorks/VideoWorks doing the racking, according to WaxWorks president Terry Woodward. He considers the program a test.

VSDA ACTION: Video's presence was more pronounced than usual, with the VSDA holding its spring board meeting at the same hotel that housed the NARM meet (though many directors were forced to stay at the Hilton). Illness kept executive VP Don Rosenberg in California, but he remained in touch by phone. One big focus of the board was

the convention. Dawn Wiener, convention chairperson, promises some innovations that likely will involve the Las Vegas community more than ever.

HOW BIG, 'BIG B'? Blockbuster Entertainment, according to recent data in one of its own publications, just keeps on keepin' on. See how you score:

1) Blockbuster cardholders number 40 million, 30 million, or 50 million? 2) The chain is in eight, nine, or 10 countries outside the U.S.? 3) U.S. stores are in Guam, Puerto Rico, Washington, D.C., plus 49, 48, or 47 states?

Answers to above: 1) There are 30 million cardholders, who purchase \$1 million worth of product daily and rent 1 million tapes daily. 2) The chain is in eight other countries: Austria, Australia, Canada, Chile, Japan, Mexico, Spain, and the U.K. 3) There are stores in 48 states.



by Earl Paige

GO FISH(ER): RETAILERS GET PICK OF AMY VIDS

(Continued from page 65)

poster of the cover artwork and offering an incentive program for wholesalers, although he declines to give details. Suggested retail price is \$89.98 for one tape, \$139.96 for twin pack.

Peisinger doesn't think the subject will suffer from overexposure. "Two days ago, [TV show] 'Hard Copy' had a piece on Amy, and last week Geraldo Rivera devoted an entire show to her. With the unflagging interest the public at large has with this topic, we think the movies will be well-responded to." Acknowledging the TV audience, he says, "That leaves 210 million people in the U.S. as potential customers." Peisinger won't project sales figures.

CapCities/ABC also is releasing the video in Canada via its new distribution deal with Cineglobe. Will Canadians be interested in the story of the Long Island teen? "Of course. This was a major international news story," Peisinger says.

Columbia TriStar's entry, "Casualties Of Love: The Long Island Lolita

Story," based on Buttafuoco's version and starring Alyssa Milano, drew 20.2 million viewers on CBS Jan. 3. It has since been rebroadcast on the USA Network. The biggest selling point may be that it is the least expensive of the three. Since the initial announcement, the price has been lowered from \$79.95 to \$59.95, with the twin pack at \$99.95.

"We figured, you've got three of the exact same product coming out the same day, and pricing is such a sensitive issue to retailers, we'd have a competitive advantage in lowering the price," says marketing VP Bill Perreault, who declines to give projected sales figures. "We've also got some added footage, some partial nudity. Also, our particular program is in the eyes of Joey Buttafuoco, and he's back in the limelight now because he might be charged with statutory rape, they're having a new investigation into those charges. So I think there'll be renewed interest."

MCA Has Big Marketing Plans For 'Little Engine'

BY JIM McCULLAUGH

LOS ANGELES—In an increasingly competitive kid-vid business, with titles scrambling for attention, MCA/Universal Home Video thinks it has an innovative new hook for powering sales.

The studio will showcase its "The Little Engine That Could"—an animated made-for-video release based on the best-selling children's book of the same name—via a syndicated TV special in the top 56 U.S. markets between March 24 and April 6. The cassette arrives at retail March 31 at \$12.98 suggested list. It has a running time of 28 minutes, slightly longer than the special.

Each station will be provided with promotional spots for the title, which can be customized. MCA/Universal itself is buying time to promote other of its sell-through titles including "Beethoven," "American Tail 2: Fievel Goes West," "Shelly Duvall's Bedtime Stories," and "Fried Green Tomatoes." In addition, "Little Engine" will be the object of a national consumer and trade advertising campaign, plus special packaging and point-of-purchase

materials for retailers.

"We wanted to go out into the marketplace and create an awful lot of exposure for it so that people can see it and be familiar with it," says Andrew Kairey, marketing and sales senior VP.

Local broadcasts are slated for "early fringe" times to enable family viewing. The cassette launch, meanwhile, is designed to take advantage of Easter week.

"We also wanted to target mothers of children under the age of 7," Kairey adds. "This approach is also allowing us to promote other properties of MCA on home video in that period." Each cassette will be packaged with an activity booklet.

It is too early to estimate the impact of this approach on sales, says Kairey. But "based upon initial retail response, we think we have a major story on our hands. The promotional opportunity doesn't stop with this, of course. We can pick up the momentum later on. The beauty with this type of product is that it doesn't get older. We're looking at a perennial seller. We know the audience we are going after and we know they buy tapes."

PICTURE THIS

(Continued from page 66)

"frustrated" in their attempts to buy product. "We're too small," he notes. Now, "we have control again." Mystic, which previously canceled a PolyGram Video contract for the same reason, will distribute directly and through smaller wholesalers such as Facets, Bookpeople, Inland, and New Leaf. It's avoiding most video distributors because "we get lost there also." Among the exceptions: Baker & Taylor Video and Sight & Sound, which wants to open an account. Rocklin says S&S "had trouble getting product from Uni"... Laserdisc distributor Image Entertainment is producing its first release, a karaoke title. It's due this spring at \$49.99 list; more are on the way. Image has a new pick-and-pack shipping system that's supposed to improve efficiency, but there have been some reports of delayed deliveries... North American Video's Gary Messenger, who served two 3-year terms through 1991, will be an active candidate for

the VSDA board. "This is a good time," says Messenger, who looks forward to a "renaissance of VSDA" after its move to California this summer... Columbia TriStar Home Video, the only studio offering the limited-play cassettes developed by Rank Video Services, has suspended dubbing and distribution of the tapes... Pacific Arts Video has timed the release of its four-hour "Dinosaur" series to ride the theatrical coattails of the megabudget "Jurassic Park." Ad copy for "Dinosaur" will play up the use of the same paleontologist as a consultant for the \$14.95 tapes and the movie. PAV's Vito Mandato expects to begin promoting "Dinosaur" in theaters two weeks before "Jurassic Park" opens in June and two weeks after for maximum hype. He'll get plenty of help from Uni Distribution, whose parent, MCA, is making "Jurassic Park."

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Top Video Rentals

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	1	5	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
2	6	3	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
3	2	4	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
4	3	3	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
5	33	2	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
6	4	6	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Loita Davidovich	1992	R
7	36	2	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
8	5	4	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
9	8	10	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
10	7	11	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
11	11	7	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
12	31	2	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
13	10	9	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
14	9	15	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
15	12	6	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
16	14	6	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
17	NEW ▶		RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
18	13	14	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
19	15	17	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
20	16	13	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
21	17	22	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
22	21	10	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
23	20	10	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
24	24	3	THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz	1992	R
25	19	11	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
26	25	2	SOUTH CENTRAL	Warner Bros. Inc. Warner Home Video 12594	Glenn Plummer	1992	R
27	18	16	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
28	22	6	MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin	1992	PG-13
29	23	20	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
30	NEW ▶		LIGHT SLEEPER	Academy Entertainment	Susan Sarandon Willem DaFoe	1992	R
31	26	3	STEPHEN KING'S IT	Warner Bros. Inc. Warner Home Video 12198	Richard Thomas John Ritter	1990	NR
32	30	8	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
33	38	7	WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
34	27	8	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
35	28	6	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer	1992	R
36	34	19	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
37	40	13	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
38	39	2	ALIEN INTRUDER	PM Home Video 232	Maxwell Caulfield Tracy Scoggins	1992	R
39	32	17	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
40	37	3	MOM AND DAD SAVE THE WORLD	HBO Video 90743	Teri Garr Jeffrey Jones	1992	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Andrew Lloyd Webber, "The Premiere Collection Encore," PolyGram Video, 58 minutes, \$19.95.

The music of one of the most renowned composers of all time gets a colorful, captivating tribute in this melange of songs from some of Lloyd Webber's best known musicals. Artists, among them heavy-hitters José Carreras and Sarah Brightman, provide renditions of pieces from "Phantom Of The Opera," "Evita," "Joseph And The Amazing Technicolor Dreamcoat," and "Jesus Christ Superstar." Although some of the numbers are a bit overblown—even for a Lloyd Webber tribute—Among the standout numbers are "Love Changes Everything," "Anything But Lonely," and a "Joseph Mega-Remix."

CATHERINE APPLEFELD

Peter, Paul & Mary, "Peter, Paul And Mommy, Too," Warner Home Video, 90 minutes, \$19.98.

Release of this video—and companion audio—marks the 25th anniversary of the "Peter, Paul And Mommy" album. Now, Peter, Paul, and grandmommy have recorded a family concert that, to borrow a phrase from the '60s, is an experience. Beautifully produced to convey a "whole" concert, the video interweaves singers and band and audience. And the playlist deftly blends children's and family favorites, serious and lighter tones, and contemporary and traditional songs from around the world. Highlights include "Puff The Magic Dragon" and "This Land Is Your Land." Harmonizing as strongly as ever, the trio clearly moves its cross-generational, multicultural audience. Singing and clapping along, they show folk to be the original family music.

CATHERINE CELLA

CHILDREN'S

"Princess Scargo And The Birthday Pumpkin," Rabbit Ears/Uni, 30 minutes, \$9.95.



A Native American Cape Cod legend is perfectly rendered in this latest American Heroes & Legends video. Geena Davis proves a warm and engaging storyteller, and original artwork by Karen Barbour is simply breathtaking. Drawn from a postimpressionist palette, her brilliant images hold as much magic as the legend itself. Long ago, a drought came to Princess Scargo's land. Her strong

desire to help her people survive leads to an act of such generosity as to be inspirational to young and old. And this end is cleverly hinted at throughout the beautifully written story. Rounding out this tape's charms is an original score by Grammy-nominated musician Michael Hedges.

C.C.

"The New Adventures Of McGee And Me: The Blunder Years," Tyndale Publishers (708-668-8300), 33 minutes, \$19.99.

In the latest episode of adolescent Nick and his cartoon friend McGee, Nick enters junior high school and starts trying to be "cool," hanging out with the popular crowd and changing his clothes and attitude to match. But when the "cool" kids start making fun of Nick's real friends, Nick learns it's important to be true to yourself and the people who love you. As always, the story is entertaining and teaches valuable lessons without being preachy.

TRUDI MILLER

"Hap Palmer's Sammy, And Other Songs From Getting To Know Myself," EA Video (516-233-4666), 35 minutes.



Short, sweet little songs are used to demonstrate action verbs such as crawl, hop, and fly in the first segment of this tape, which finds an assortment of Sammys conjuring up ways other than just walking to get to the store. Other skits with children acting out various words and phrases are also simple enough to understand yet entertaining enough to hold little ones' attention.

C.A.

"The Little Engine That Could," MCA/Universal, 30 minutes, \$12.98.

At last, the classic primer in positive thinking has been animated on video. And while both artwork and story veer a bit from the original, they are entertaining in their own right. New to video are names for the engines (inspired by the "Thomas" series?) and a subplot about a boy awaiting "the birthday train." The animation is well-done, with scenes both cheery—as Tillie chugs along—and dramatic—as she narrowly escapes a storm-broken bridge. One particularly cute scene shows mice singing atop a birthday cake. Sure to be a big hit, "Little Engine" had our

preschool previewers clamoring for more.

C.C.

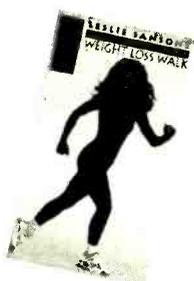
HEALTH/FITNESS

"Jaclyn Smith: Workout For Beauty And Balance," CBS/Fox Video, 50 minutes, \$19.98.

Guess there's just a little more room left in the video section designated "Celebs Turned Fitness Pros." Smith's first foray into the world of exercisedom is a moderately paced regimen divided into two near-half-hour segments: one comprising a dance/stretch program and the other a series of floor exercises geared toward toning the lower body. While she does not lead either segment, Smith comes across as a willing enough participant, even when one instructor is continually adjusting her posture. A segment promising to reveal some of the actress' beauty tips proves to be a bit light on substance, but overall message of taking time to pamper oneself is well-founded.

C.A.

Leslie Sansone, "Walk Off Weight System: Firm Off Weight," 45 minutes, "Walk Off Weight System: Weight Loss Walk," 60 minutes, Parade Video (201-344-4214). Sansone's system is a two-pronged attack that combines a pair of tapes, sold separately, with one concentrating on low impact aerobics and the other on firming calisthenics. The thread running through the two is that Sansone equates the exercises with miles walked with the ultimate goal of participants working up to the equivalent of 10 miles per week without ever setting foot outside. The Weight Loss Walk tape is the more energetic of the two with Sansone having the good graces to work up a sweat as she enters her fourth "mile" of low impact stepping. Similar to the walking tape, the firming tape is divided into three sections so that viewers can



mix and match tapes. In the latter, each segment is devoted to toning specific body areas. The exercises are basic and easy to follow, although those with knee problems may have trouble with the deep bends and leg lunges that start the third section. Sansone proves to be a benevolent, if sometime awkward, taskmaster, who convincingly makes the case that taken in tandem, the two

tapes provide a one-two punch that will undoubtedly lead to a stronger, firmer body.

MELINDA NEWMAN

DOCUMENTARY

"The Korean War," White Star (908-229-2343), 600 minutes, \$99.75

This massive five-volume documentary covers an often neglected and sometimes misunderstood period of history. Produced by the Korean Broadcast System, this series is the most complete and revealing video record of the war ever assembled. It begins with the dividing of the Korean Peninsula after World War II, and continues through to the present day, where an uneasy truce on the 38th parallel still exists. The Korean situation is



almost the only Cold War situation left in the world, and after 40 years it is the only country yet to be reunified. Much of the combat footage is fresh and new, as are the interviews with Korean, American, and Russian military and political leaders. In addition, commentary and analysis by a host of university professors and historians provides the viewer with a background on the politics and cultures involved in the war. The handsome collector's case and excellent content make this video a worthwhile addition to any historical library.

MARC GIAQUINTO

MADE-FOR-TV

"The Hitchhiker's Guide To The Galaxy," CBS/Fox Video, 194 minutes, \$19.98 (two-cassette Collector's Edition SP version, with paperback book, \$34.98). Douglas Adams fans feeling a little panicky about the cinematic translation of the highly popular "Hitchhiker" books can relax: This galactic good time is true to their lovely, loony spirit. Equal parts droll, subtle, flat-out silly, and socially searing, the story of Earthling Arthur Dent's travels (and travails) with Betelgeusean Ford Prefect is all-parts entertaining, with the pair fleeing Earth just prior to its destruction to make way for an intergalactic bypass, and having their day go down from there. The BBC production, with effects a few steps up from "Dr. Who," incorporates the debut "Hitchhiker" book as well as the back half of follow-up "The Restaurant At The End Of The Universe." As Marvin the Paranoid Android would never say, "Terrific!"

MARILYN A. GILLEN

MANQUE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Simple Men" (1992), R, New Line Home Video, prebooks April 1.

The newest small-but-brilliant picture from director Hal Hartley tells of criminal Bill McCabe (Robert Burke) and his college-student brother Dennis (William Sage), who search for their father, a pro-baseball shortstop turned radical bomber. Returning home, the pair meet a sultry Catholic-school girl, an electric guitar-slinging gas station attendant and a pugilistic nun—among other odd characters. Bill finds himself drawn to a hard-edged woman (Karen Sillas) while Dennis becomes fascinated with a mysterious European (Elina Lowensohn), who might be his father's mistress. Also featuring manic

Hartley regular Martin Donovan, this is yet another uniquely Hartleyesque postmodern romantic comedy, awash in fanciful speeches, rapid-fire exchanges, and absurd situations. Will appeal to fans of art films and oddball comedies.

"Sarafina" (1992), PG-13, Hollywood Pictures Home Video, prebooks March 29.

Student uprisings against the South African government's State of Emergency may seem an unlikely subject for a musical, but this Broadway-to-screen adaptation makes sense. Sarafina (Letitia Khumalo), a high-spirited teenaged girl living in Soweto, attends a school that's been firebombed. Soon, soldiers walk the hallways, and pressure is ap-

(Continued on next page)

Billboard®

FOR WEEK ENDING MARCH 20, 1993

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	19	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
2	2	47	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
3	NEW ▶		LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
4	4	25	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
5	5	7	BARNEY GOES TO SCHOOL The Lyon's Group	1992	14.95
6	9	3	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyon's Group	1992	14.95
7	8	3	BARNEY IN CONCERT The Lyon's Group	1992	14.95
8	6	33	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
9	10	77	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
10	3	27	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
11	13	9	BARNEY ROCKS The Lyon's Group	1992	14.95
12	12	97	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
13	17	69	FANTASIA Walt Disney Home Video 1132	1940	24.99
14	11	5	BARNEY AND THE BACKYARD SHOW The Lyon's Group	1992	14.95
15	21	7	BARNEY'S THREE WISHES The Lyon's Group	1992	14.95
16	14	9	BARNEY'S BIRTHDAY The Lyon's Group	1992	14.95
17	7	37	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
18	NEW ▶		ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993	12.99
19	16	27	ROCK-A-DOODLE HBO Video 90701	1992	24.98
20	19	390	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
21	NEW ▶		ARIEL'S UNDERSEA ADVENTURES: VOL. 2 Walt Disney Home Video	1993	12.99
22	NEW ▶		ARIEL'S UNDERSEA ADVENTURES: VOL. 3 Walt Disney Home Video	1993	12.99
23	23	5	BARNEY: A DAY AT THE BEACH The Lyon's Group	1992	14.95
24	15	234	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
25	20	333	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99

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Skouras Aims To Have All Eyes On 'Watch' Via Tie-Ins To Release

BY JIM McCULLAUGH

LOS ANGELES—Skouras Pictures Home Video plans to create a new marketing model for upcoming movies by involving retailers and distributors in early theatrical release plans.

The first feature in what could be an ongoing series is "Watch It," a romantic comedy starring Peter Gallagher,



Paramount and Skouras are planning something different for "Watch It," with, clockwise from upper left, John McGinley, John Tenney, Peter Gallagher, and Tom Sizemore.

Suzy Amis, John McGinley, and Jon Tenney.

Armed with a number of positive advance reviews, Skouras Pictures will open "Watch It" theatrically March 26 in three cities—Los Angeles, New York, and Chicago. It hopes to "platform" the release by adding cities thereafter.

Meanwhile, an August cassette release is being planned by Paramount Home Video, which handles the Skouras line in a recently extended long-term contract. "This is a unique departure for us," notes Alan Perper, Paramount senior VP of marketing. "And this will better help us plan our marketing campaign when the film comes to home video."

The newer approach is indicative of a wider industry trend, according to Skouras Home Video president Danny Kopels, which has seen other independents, such as Vidmark and Republic, advertising theatrical releases to the video trade.

But Skouras plans to do more. For

example, Kopels says he will take a 35mm print of "Watch It" on the road to regional Video Software Dealers Assn. chapter meetings, and the movie will be screened for distributors, as well. Moreover, Skouras and Paramount plan to continually disseminate information—reviews, talent interviews, box-office gross, etc.—to the video trade, while developing cross-marketing, radio tie-ins, and contests.

Kopels adds the program also is indicative of a new level of cooperation between theatrical and home video di-

visions that will benefit both. Many specialty stores, he notes, desire "more marketing savvy. They want to feel involved. They want this type of information," which will aid buying decisions.

Marc Halperin, head of marketing and distribution for Skouras Pictures, and top executive Tom Skouras agree there should be increased cooperation.

"We can't turn our back on the video industry," says Halperin. "We don't fear video retailers and we shouldn't keep them in the dark about our marketing. We ought to make some at-

tempt to include the video industry in our theatrical plans. You can't turn your back on history or technology."

According to Skouras, "For too long, video has been considered a junior partner at many studios despite the revenue being created." During the '80s, he claims, there was "jealousy" between theatrical and video wings at many major studios. "All of us in the industry want to get past that," he says. "What we are doing is good for us and good for our business."

MARQUEE VALUES

(Continued from preceding page)

plied to silence her freedom-minded history teacher (Whoopi Goldberg). With beatings, shootings, torture, and killings, it doesn't prettify its subject, and may be too harrowing for younger viewers. Mbongeni Ngema's enjoyable score is augmented by contributions from great South African pop artists

Hugh Masekela and Miriam Makeba. A rare politically potent musical which, despite its lively tunes and exuberant young cast, paints a bleak picture of official apartheid's final, shameful years.

"The Tenth Man" (1988), not rated, MGM/UA Home Video, prebooks April 7.

This Graham Greene story is set in Nazi-occupied France, where a wealthy lawyer (Anthony Hopkins) is jailed for no reason. The Nazis tell the prisoners to choose three among themselves for execution, and they stage a fatal lottery. When Hopkins is one of the losers, he offers his fortune and property for someone to take his place. An ailing cellmate accepts the deal, and Hopkins, upon release, gives everything to the man's sister and mother, whom he never meets. Years later, a destitute Hopkins returns to his old home under an assumed name, is hired as a handyman, and grows attached to his former cellmate's sister (Kristin Scott Thomas), who's still hateful of the man who bought her brother's life. Hopkins' finely crafted performance is a major selling point for this fable of conflicting emotions and human weakness.

"Ladykiller" (1992), R, MCA/Universal Home Video, prebooks March 31.

Mimi Rogers is a policewoman whose empty social life leads her to a video dating service and handsome stranger John Shea. After getting romantically involved, Rogers discovers that cute-guy Shea might really be a creep after all. Most female viewers would not find this story unusual enough to merit cinematic treatment, but Rogers also suspects that Shea may have murdered a few other video-daters. This can be a moderately diverting thriller, best for viewers untroubled by its minimal sex and violence, as well as Rogers' frequent lapses into no-cop-would-do-something-this-dumb behavior.

"Abraxas" (1990), R, Prism Entertainment, prebooks April 1.

Pro wrestler-turned-thespian Jesse "The Body" Ventura plays Abraxas, a 10,000-year-old interstellar cop, out to nab his rogue former partner (Sven Ole-Thorsen). Abraxas bags his quarry on Earth, but not before the miscreant impregnates an unsuspecting woman. The sociopathic dad later returns to Earth to reclaim his child, who holds a universe-shattering secret. With a plot that straddles "The Terminator" and "The Omen," the real surprise is that Ventura is funny. His interplanetary policeman is a naive, cybernetic good

guy reminiscent of Dick Gautier as Hy-mie the robot on "Get Smart." Despite serious-looking package art, there are gags galore, from argumentative wrist-computers to bumbling commanding officers to Jim Belushi's loony cameo as a school principal. "Abraxas" could've been wackier, but its best points are SF spoofery and Ventura's lovably leaden performance.

"Body Of Influence" (1992), R and unrated, Academy Entertainment, prebooks April 1.

Although I have no proof that this film's title was designed to resemble that of the new Madonna movie, nothing else here suggests an extraordinary drive for originality. A Hollywood therapist (Nick Cassavetes) has a lingerie-clad clientele of lonely housewives that Jackie Collins would find incredible, yet he remains staunchly professional. When a busy new patient (Shannon Whirry) seems to have a sexual split personality, Cassavetes begins to develop more than a clinical interest. A subplot about Cassavetes' helping cop Richard Roundtree solve a series of murders is nearly nonexistent, reserving maximum screentime for naked women (who for some reason seem to have sex with fully clothed men). Even the reasonably undiscriminating "erotic thriller" fans may not find much to love in this marginally coherent soft-core saga.

"Pet Sematary II" (1992), R, Paramount Home Video, prebooks April 1.

This needless sequel to a poor film version of a good Stephen King novel begins when veterinarian Anthony Edwards takes son Edward Furlong back to his Maine hometown. The son soon comes to know his sadistic classmates, the vile local cop, and that old Indian graveyard that just can't stop bringing the dead back to life. After a kindly German shepherd is revived as a snarling Cujo-wannabe, a seeming conga line of locals go up to the pet cemetery and come back mighty evil and hard to kill. There's a nauseating array of makeup effects: Everybody gets a chunk bitten out of them at some point, but the animals bear the brunt of the violence. (Not just dogs, but kittens and bunnies too.) Although ASPCA regulations were met, even the hardest horror mavens will be troubled by animal gore. Add in some awful, ill-placed pop songs and an unfortunate habit of killing off its sympathetic characters, and it becomes clear that this film may have to get by on gross-out value alone.

Billboard.

FOR WEEK ENDING MARCH 20, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price	Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number		THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	NEW		MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	21	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99	
2	14	3	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	2	17	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98	
3	1	37	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	3	37	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98	
4	3	29	NFL ROCKS PolyGram Video 085379-3	19.95	4	5	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99	
5	2	72	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	5	47	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99	
6	NEW		NFL: SUPER BOWL XXVII WINNING TEAM PolyGram Video 4400864993	19.95	6	1043	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	19.95	
7	17	35	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	7	133	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ Warner Home Video 616	19.98	
8	4	13	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	8	29	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95	
9	9	107	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2658	19.98	9	63	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98	
10	7	174	MICHAEL JORDAN: COME FLY WITH ME ◊ FoxVideo (CBS/Fox) 2173	19.98	10	59	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99	
11	RE-ENTRY		SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	11	15	AM/PM CALLANETICS MCA/Universal Home Video 81258	19.98	
12	RE-ENTRY		THE IMMORTAL HULK HOGAN Coliseum Video WS918	9.95	12	99	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99	
13	6	71	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	13	47	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99	
14	11	130	NFL CRUNCH COURSE PolyGram Video	19.95	14	25	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98	
15	18	7	THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933	19.95	15	17	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95	
16	8	17	NBA COMMEMORATIVE VIDEO COLLECTION FoxVideo (CBS/Fox) 5624	49.98	16	7	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95	
17	5	13	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	17	27	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99	
18	10	52	FOOTBALL FOLLIES PolyGram Video	19.95	18	74	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99	
19	16	62	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	19	9	DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416	19.98	
20	12	69	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	20	NEW	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98	

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SUPPLIERS WANT TO SHOW BUYERS THE BIG PICTURE

(Continued from page 65)

screen broadcasting within Europe, and whether the VCR owners want to choose the format or even pay extra money to own a movie in widescreen.

Guild first tried the approach with "Basic Instinct." The company sold 2,500 cassettes at 49.95 pounds (approximately \$60), compared with 60,000 of the standard version. "Five percent is significant," says marketing manager Mark Jones, "especially when it's visually not the film that particularly warrants widescreen. It'll be interesting to see what we achieve with '1492.'"

Jones adds it is consistent with the company's strategy to profile video as the next best thing to cinema—the same ratio can only help, especially with the committed film fan.

Starting with "Far And Away," CIC Video has begun widescreen trials this year. "The man on the street hasn't got a clue yet—there's a very, very narrow consumer base that understands," reckons Paul Miller, CIC's VP of international. "As for the outlets, some are not capable of differentiating and perhaps guilty of not pushing the consumer."

Those trying to differentiate include the Blockbuster chain, which uses stickers in its widescreen sections. Meanwhile, FoxVideo has started using a generic trailer at the front of its widescreen releases—showing how more action is seen in "Star Wars," for example, by keeping the ratio identical to cinema, rather than pan-and-scan, which recuts the picture to fit the conventional 4-to-3 TV width-to-height ratio.

CIC's U.K. sales chief, Carl Oliver, thinks that difference is the key issue. "The criteria for selection has to be whether it has a real material effect on the film, especially 70mm and Cinemascope, and whether it makes commercial sense to do so," he says.

Although rental experiments have been encouraging, it's in the retail market where sales show it to be more than just a fad. The boxed set of the first five of Paramount's CIC-distributed "Star Trek" movies, for example, sold

more than 25,000 copies in widescreen at 50 pounds (about \$75) a set. "Hunt For Red October," also from Paramount, achieved 25% of its original retail-release figures in the widescreen format. "I think it's people buying for widescreen alone," Oliver adds.

Warner Home Video's experience bears this out. Its widescreen version of "Batman," for example, sold 25,000 additional units in three months. Sell-through chief Trevor Southam thinks the additional sales were significant. "Sales of widescreen weren't instead of standard, but in addition. People bought both types and new consumers were brought into the market as a result."

When Warner released six of its Sean Connery "James Bond" films last summer, each sold 12,000 units across the board in the standard pan-and-scan format. Each of the three titles also released in widescreen did an additional 6,000 tapes.

For major labels with studio vaults to mine, widescreen is a significant addition, especially as it's a quality market with a premium price tag—tapes retail for at least 2 pounds (\$3) more than the standard version. Although industryites say the consumer is still confused and hardware needs to expand, most executives feel the market only exists in "event" films, or films where serious collectors want the entire, original picture, perhaps in addition to pan-and-scan.

European movies sold in the U.K. by FoxVideo's World Cinema, Artificial Eye, and the British Film Institute's Connoisseur Video label find that widescreen is part of the mix to offer more highbrow customers collecting this "definitive" version of a movie.

World Cinema has sold 8,400 copies of "The Big Blue—Version Longue" in nine months as a boxed set costing 20 pounds (about \$30). In four years, the standard version sold 11,500 units at 9.99 pounds (\$15). Label chief Alan McQueen thinks widescreen is a part of the mix. "Quality is the most important thing—getting a first-generation copy of a new print. If it's packaged prop-

erly, it'll keep selling and widescreen really comes with the territory—trying to get as much quality as you can into a package.

"Even still," he continues, "my gut feeling is that people will be buying 'Too Beautiful For You,' for example, because they want the film and not because it's widescreen. It makes the quality that much better and people, especially buffs, may perceive it higher, but I think the average guy in the street will say, 'Why am I paying 2 pounds more?'"

One executive put it more cynically. "As a term, it's very much a fashion. I'm not sure if people really know what it is. It's the thing of the moment, for sure, but you could look at it as a very cynical marketing tool, especially in the case of staggered-release blockbusters. The majors are saying, 'Buy this boxed

widescreen special' and charging full price, and yet they're really only offering the film as it was supposed to be seen in the first place."

As retail gets more sophisticated, widescreen could soon become another "director's cut" marketing tool or "remix." Labels are expected to experiment and to offer it now as a software option with one eye on the projections of widescreen TV sales.

Philips, one of three manufacturers producing widescreen hardware in Europe, predicts that in five years' time 25% of all European TV sales will be letterbox. Penetration is low, but sales are on the rise. In the U.K., for example, just 20,000 machines have been sold, with 200,000 expected in sales during the next two years.

Research carried out by KPMG predicts that within a decade the wide-

screen will be worth 17 billion pounds (\$25.5 billion) in retail sales across Europe, with a possible 16 million TV sets and 8 million VCRs sold. But that base has to grow to encourage software. As one executive put it, "So much depends on how big the black bars are and how big the TV." Widescreen on a small TV could be more accurately described as "truncated height," he adds.

Another major factor affecting growth of software is the acceptability of widescreen broadcast. In Holland and Germany, they're already underway, and experiments have begun in France. The U.K. is the only major territory with no widescreen broadcast, although KPMG estimates that will change in the next decade, with 63 million EC homes capable of receiving cable and satellite in widescreen and a further 58 million on terrestrial TV.

WOMAN IN MUSIC & HOME

ENTERTAINMENT

A BILLBOARD SPOTLIGHT!

In the April 24 issue, Billboard's attention is turned to the women in the music and home entertainment industry. This special will profile the women who have made outstanding contributions to the entertainment business at record labels, publishing companies, in retail, management, marketing, tv, home video and radio.

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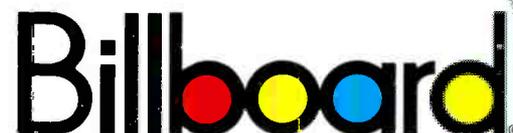
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Billboard

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Falling Down (Warner Bros.)	7,625,100	1,827 4,174	1	18,977,900
2	Groundhog Day (Columbia)	5,416,898	1,742 3,110	3	43,466,911
3	The Crying Game (Miramax)	4,292,561	1,097 3,913	14	33,831,016
4	Homeward Bound (Buena Vista)	4,050,146	1,784 2,270	4	28,754,778
5	Mad Dog and Glory (Universal)	3,815,555	1,098 3,475	—	3,815,555
6	Amos & Andrew (Columbia)	3,617,317	1,233 2,930	—	3,617,317
7	Best of the Best 2 (20th Century Fox)	2,840,931	1,247 2,278	—	2,840,931
8	Sommersby (Warner Bros.)	2,839,683	1,654 1,717	4	37,483,882
9	Aladdin (Buena Vista)	2,834,359	1,608 1,763	15	187,926,542
10	Swing Kids (Buena Vista)	1,967,957	542 3,631	—	1,967,957

Berlin AES Promises Europe's Largest Pro Show

■ BY ZENON SCHOEPE

LONDON—This month's AES Convention in Berlin is billed as the biggest pro audio event ever held on European soil. To be held Tuesday-Friday (16-19) at the International Convention Center, the 94th biannual gathering will feature more than 164 papers, seven different workshops, and 300 exhibitors—the 6,600 square meters of exhibition space was sold out two months in advance. Consequently, attendance is also expected to be up, with a high number of former Eastern Bloc attendees building on the many first-timers who came to last year's Vienna exhibition. Visitors will not be disappointed, as many manufacturers have selected the show as the launch pad for numerous new products.

ENHANCED SSLs

SSL will debut the G Plus Series consoles, which are enhanced versions of the SL4000, SL6000, and SL8000 G Series desks, which they replace, and offer many features previously offered as chargeable options as standard. "It's nice to come out with a product that adds value without making a difference in price," says SSL marketing director Colin Pringle. New features are an audio oscilloscope, remote-controlled talkback, 3.5-inch disc drives, automated Solo, PPM metering, redesigned group and main mix amps, and oxygen-free cable throughout.

Soundcraft will reveal the cheapest moving-fader console on the market with the introduction of the DC2000, a derivative of its eight-buss Sapphyre in-line desk with automated switches and faders controlled from a touch screen and dedicated status switches on the fader strips. Target price is rumored to be about 11,000 pounds (\$15,940 at current exchange rates) for a 24-strip version.

Amek will show the Recall by Langley, which promises to do for live sound what the Langley Big did for project studios. With a price of about 16,000 pounds (\$23,000) for 28 inputs, the Recall sound-reinforcement console has eight groups, 12 auxes, stacks of EQ, and a recall system, and is automatable via snapshots of some desk functions, including switches.

Tascam will launch the much rumored DAW8000 combined digital mixer and eight-track hard-disc recorder workstation, which is likely to be expandable to 24-track. This is in addition to the RA4000 remote-based two-in, four-out expandable hard-disc-based editor, DA60 timecoded and synchronizable DAT, CDR1000 recordable CD-R machine, and the DA88 eight-track Hi8 tape-based digital multitrack that is already shipping in quantity. The DAW8000's hard-disc storage is rack-mounted and controlled via remote, while the desk surface resembles a traditional analog console's layout.

JAPANESE DIGITAL DESK

At the upper end of the market, aside from the Neve Capricorn and AMS Logic 2, the latter enhanced with joystick panning and promising future event-based automation when linked to an AudioFile, which is now 24-track

able, Berlin will be remembered as the entry point of the Japanese into large digital desk production. Sony will show the DMX-S6000 postpro desk, which is an all-digital incarnation of its MXP5000 digitally controlled analog post board. Appearing in the guise of an in-line, two assignable pots are provided per strip and assignable panels are positioned across the desk surface. Toa has adapted its IX9000 digital theater sound board to IX11000 status and aimed it at postproduction using touch screens for operation.

ANALOG DESKS WITH A DIFFERENCE

Digitally controlled analog desks at last seem to be arriving in strength. Harrison's MPC post desk, which houses its analog electronics in a remote rack, will be joined soon by a Se-

ries 12 more general-purpose desk with more knobs and a more traditional feel. Otari will present the Concept 1 digitally controlled analog in-line console with snapshots and some dynamic

Industry rising from recession

automation, not including EQ. Wandel & Golterman, better known for its measurement equipment, is trying digitally controlled analog in the Vision desk and targeting post among other areas, while German company Lawo is known to be developing an all-digital console to take on the top end.

On the recorder side, Fostex is hoping to preview a mockup of its version

of the Alesis ADAT, which will surely benefit from the "strategic alliance" formed between DigiDesign and Alesis to develop a way of editing and transferring ADAT tracks on DigiDesign products. Fostex will also uncover the D10 two-head DAT specifically designed for two-machine editing without the need for bolt-ons. Price/performance expectations will again need to be revised with the arrival of Akai's DR4 four-track hard-disc recorder, which provides an interface for controlling optional internal and external drives for less than 2,000 pounds (\$2,680).

Doremi Labs has incorporated random-access picture into the DAWN II hard disc system, while Revision 11 for the Fairlight MFX2 endows operators with auto track clipping and 50%-200% compression/expansion in time and/or

frequency. The Australian company has been reluctant to release details of its networking objectives, if any, in its recently revealed R&D plans for the next year, but others have been more forthcoming.

SonicNet for Sonic Solutions workstations has generated much interest among hard-disc users. The mini-mainframe Fibre Distributed Data Interface that it uses has sparked the imagination with a bandwidth of 100Mbit/s and permissible distance between notes of 2 kilometers and a total network length of hundreds of kilometers.

Recent European AES exhibitions have been characterized by an air of caution of late, but the breadth and variety of products planned for Berlin is indicative of an industry beginning to rise from the recessionary slump.

Anderson Yokes Vital Connection With Yoakam

■ BY MARILYN A. GILLEN

NEW YORK—A producer/artist connection is as vital as a heartbeat, and as tricky to explain.

It's just something you count on to work.

Producer/guitarist Pete Anderson found a lasting fit with a fellow struggling musician in L.A. in the '70s. Since then, he has handled production duties for all six of Dwight Yoakam's albums, including his latest, "This Time," due March 23 on Reprise/Warner Bros., as well as for

a host of other acts from Rosie Flores and k.d. lang to the Meat Puppets and Thelouise Monster. He currently is working on an artist for his own startup label, Little Dog, for which he is scouting distribution outlets.

THE PERFECT FIT

"What he didn't have, I had, and vice versa," Anderson offers by way of defining the immediate connection with Yoakam. "It was really two pieces of a puzzle that fit together: He's a creative singer/songwriter/performer who lacked somewhat in arranging skills, and who had no real producing skills, and I had more in the line of producing and arranging skills and experience in the studio." He pauses, finds the better answer. "I could help him envision what his music could be."

Anderson's vision for himself brought him from Detroit, where he began his music career as part of a jug band, to Arizona, and eventually to L.A., where he was working "for hire" in various bands until a mutual friend brought Yoakam to a country bar where Anderson was performing. The two later hooked up in Yoakam's four-piece band.

"Over time, we began spending time in coffee shops, talking, and I encouraged him about his songwriting, started making suggestions about things," Anderson says. "He took an interest in what I thought and would ask me questions about it, because I was older than him and had been knocking around a little longer. That's how we built our working relationship."

TRAINING GROUND

Self-trained, Anderson had always been the one in his sundry bands choreographing things, "pointing out what wasn't working," he says. "The downside of it is, if there's one person sitting there saying what's wrong, eventually you've got to say what's right. If you say, it doesn't work, I don't like that, people go, well why? Fix it."

"So I realized I could recognize things that didn't work and it bothered me that I didn't know why, technically, so I started studying on my own, studying music and arranging, and when I would hear a problem, I'd find the solution."

"I never called it producing," he

adds. "I never thought of it that way." Nonetheless, through pleas for help from demo-making friends "who were a little more illiterate musically," Anderson spent more and more time behind the board, developing his technical chops, in preparation, it turned out, for Yoakam's now-platinum "Guitars, Cadillac, Etc.," released in 1986.

"We borrowed \$5,000 from a friend of Dwight's on his credit card to make that four-song EP," Anderson says. "We were literally broke, playing clubs for 40 bucks a night, and were very frustrated. We kept getting fired. The funny thing is, the band and most of the songs that are on the record was the stuff we were playing—and we got fired over and over! We weren't doing Alabama and any of the popular stuff at the time; we were doing Hank Sr., Merle, the *stuff*, you know, that we felt was real country music."

The EP's strong press led to a Warner Bros. deal—and a substantial budget boost, about 20 times more substantial. With it came a gaggle of new gear.

TECH TEMPTATIONS

"There's a temptation to use technology that's available to you, certainly," Anderson says. "What you learn, though, is to use it as a tool and not as a rule. If you can find a way that something's going to make your job easier, better, whatever, it's something you should explore. It's not something you can apply as a rule."

All of Yoakam's Warner Bros. albums have been produced at the same studio, Capitol Studio B, on a Neve board. All but one, 1988's "Buenos Noches From A Lonely Room," have been recorded analog.

"It was just a little bit too hi-fi, a little too dissipating," Anderson says of the sole digital foray. "Analog has a way of compressing everything down, making it more focused, so that when you listen to it it has a more direct effect. That's what

we're going for with Dwight." Anderson has found a happy compromise with Dolby SR, a process used on "This Time." "As far as recording analog, it's the ultimate," he says. "It gives you the space and the quietness of digital but it doesn't have that dissipating effect."

Yoakam's "new traditionalist" country music demands an unvarnished feel that, ironically, can be trickiest for a producer to achieve.

"I make it a point to restrain from overproducing," Anderson says. "I would hate to have people listen to any record I've produced and go, 'Oh, that's Pete Anderson.'"

Anderson ultimately puts the song above all else, something he holds up as one of two production credos.

"You have to make everything else fit within the song," he says. "There's no room for hot guitar solos or doodles or deedles or extra mud flaps—I don't want to distract from the song. When the singer is singing, I want you to listen to what he is saying and whatever else is there should just lightly complement what he is doing."

His other credo? Edit, edit, edit. "When somebody's playing and they ask me, 'Should I play this or should I play that?,' 99% of the time, whichever one is the simplest one is the one that works."

"That editing extends to every level," he adds. "Some hotshot picker comes in and is like 'doodle-de-doodle-de-deedle-de-bing,' and all you want is 'bing de bing bing.' It takes an hour and a half to get someone to go 'bing de bing bing' with commitment, so that they play it like they mean it, even when they can do much more. I had to edit that urge out of myself, and it's helped me as a guitar player and it's helped me as a producer."

"It's the same in singing, songwriting, arranging: Less is more. You just have to find those best little bits and capture them."

PRO
FILE



Producer/guitarist Pete Anderson has found a lasting fit with artist Dwight Yoakam, whose sixth album is due March 23 on Reprise/Warner Bros. Anderson's production credo? Edit, edit, edit.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 13, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	INFORMER Snow/ M.C. Shan (East West)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	WHAT PART OF NO Lorrie Morgan/ R.Landis (BNA)	PRIDE AND JOY Coverdale Page/ Coverdale,Page Fraser (Geffen)	FEED THE TREE Belly/ G.Norton (Sire)
RECORDING STUDIO(S) Engineer(s)	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	DOPPLER (Atlanta,GA) Peter Blayney	EMERALD (Nashville) Ed Thacker	LITTLE MOUNTAIN/ CRITERIA (Vancouver,B.C /Miami,FL) Mike Fraser	AMAZON (Liverpool, ENGLAND) Tracy Chisholm
RECORDING CONSOLE(S)	MCI JH636	SSL 4000E	SSL 4064 With Ultimotion	SSL 4048E/ SSL 6000E G Computer	Neve VR Legend Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800/ Studer A820	Studer A820 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10	Augsperger	Hidley/Kinoshita TAD Comp.	Yamaha NS10 UREI 838/ Criteria Custom	Quested 415
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	3M 996	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	BAYSIDE SOUND (New York) John Ficarrotta	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	SOUNDSTAGE (Nashville) Greg Royal	ABBEY ROAD (London) Mike Fraser Jimmy Page David Coverdale	AMAZON (Liverpool, ENGLAND) Michael H. Brauer
CONSOLE(S)	MCI JH636	SSL 4000	SSL 4000E	SSL 4000G	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A820	Sony JH24	Mitsubishi X-850	Mitsubishi X-850 Studer A820	Studer A820
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Wright	Hidley/Kinoshita	Quested	Quested 415
MASTER TAPE	Sony DAT	Ampex 499	Ampex 467	3M 996	Ampex 499
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino	STERLING SOUND Greg Calbi
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	JVC	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	Uni Manufacturing	WEA Manufacturing

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Harman Purchases Digital Audio Manufacturer Lexicon

BY MARILYN A. GILLEN

NEW YORK—Harman International Industries has signed a "definitive agreement" to acquire Lexicon Inc., the Waltham, Mass.-based manufacturer of digital audio signal processing equipment and disc-based audio production systems. Pending final approval by Lexicon's shareholders in April, the company will join existing Harman Professional Group companies JBL Professional, Soundcraft, and DOD.

"We're all quite pleased and excited about the potential for this," says Lance Korthals, VP of market development for Harman. "We now have a bunch of good people moving in the same direction toward the same goals."

AUTONOMY RETAINED

As a wholly owned subsidiary, Lexicon will retain its operating autonomy and current management, as well as existing distributors, independent representatives, and internal staff, according to Korthals.

"They have certain digital audio and systems engineering expertise that add to our complement of products. They fit in nicely with the rest of the offerings of the various Harman companies, and offer the poten-

tial for synergy," Korthals says. "What we bring to them is strength for the future."

Echoing the sentiment, Lexicon president Ron Noonan says the pact puts Lexicon in a better position "to take on the multinational challenges of the '90s."

EXECUTIVE MOVES

In an unrelated move, Harman International recently announced the realignment of the company's 21 operating units in a move described as being designed to "enhance the company's ability to respond to rapidly changing global market needs and to sharpen its competitive posture."

In conjunction with the realignment, several executive appointments were made. Among them, Dr. Richard James moves into the presidency of the Harman Professional Group. Prior to his new position, James had been president of JBL, a title he held since 1990.

Also, Dr. Floyd Toole has been appointed to the newly created position of Harman International corporate VP of engineering. Formerly corporate VP of acoustic research, Toole now will oversee all the company's engineering functions, both brand and manufacturing driven.

Sony Unveils Digital Betacam Calls Format 'Workhorse' For '90s

NEW YORK—Offering a preview of its soon-to-be-unveiled NAB product lineup, Sony last week trotted out its "workhorse format" for broadcast and postproduction in the '90s—Digital Betacam VTRs. The introduction is at the heart of what Sony Business and Professional Group president Charles Steinberg called Sony's most significant series of announcements since the Betacam format was launched 11 years ago.

At the National Assn. of Broadcasters meet, April 19-22 in Las Vegas, Sony will introduce 47 new and enhanced products, including its first large-frame digital audio post-production mixing console. The DMX-S6000 is making its worldwide debut this week at the AES show in Berlin (see story, page 72).

The new digital series of VTRs, which will be available late this summer, are playback-compatible with existing analog Betacam and Betacam SP cassettes, stressed Christopher B. Golson, VP of videotape recorders, Sony Business and Professional Group, in what became a "future-proofing" refrain during the afternoon of product previews. "With Digital Betacam technology, you can shoot with existing Betacam SP equipment, edit with Digital Betacam VTRs in a component serial digital system, and automate its playback to air using Sony multicassette systems," Golson said. "It even supports both 4:3 and 16:9 formats,"

offering a "growth path" for evolving to the advanced television environment.

The new half-inch format, said Golson, is built on Coefficient Recording technology, a bit-rate reduction scheme that takes place completely within the VTR and reduces the number of digital bits needed to represent the video information.

To support the new line, Sony also is simultaneously introducing a wide range of digital component editors, switchers, effects generators, and audio mixers.

Sony will "future-proof" existing D-2 VTRs, it said, through the introduction of a new accessory, the DFX-C2, that enables D-2s to record and play digital component signals in addition to digital composite video. D-1 VTRs, meanwhile, are being bolstered by another new Sony processor that allows D-1 VTRs to record and play back 10-bit component signals with an additional key channel for matting and effects work. Previously, a second, synchronized D-1 machine was required to record the separate key channel.

Among other products to look for: a MiniDisc Cart player and player/recorder, designed to replace NAB cart machines; a 360-CD changer; a dual-deck DAT transportable digital audio editing system; and the PCM-9000, the industry's first erasable optical audio master disc recorder for CD mastering.

MARILYN A. GILLEN

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LIFELINES

BIRTHS

Boy, Julien Louis, to **Jon and Nathalie Fausty**, Feb. 1 in New York. He is an independent engineer/producer based in New York. She is former assistant manager of Electric Lady Studios.

Girl, Kaitlin Rose, to **Larry Emerine and Darcy Young**, Feb. 9 in Escondido, Calif. He is the owner of Precision Mastering in Hollywood.

Boy, Stephen Calhoun Crafton, to **Steve and Eugenia Winwood**, Feb. 26 in Nashville. He is a Virgin Records recording artist.

Girl, Parris Chapin, to **Ed and Laurie DeYoung**, Feb. 27 in Baltimore. She is an air personality at WPOC Baltimore.

Girl, Bobbi Kristina, to **Bobby Brown and Whitney Houston**, March 4 in New Jersey. He is an MCA recording artist. She is an Arista recording artist and actress.

MARRIAGES

Mason Williams to Kate Kahn, Feb. 23 in Los Angeles. He is a recording artist for Real Music and a Grammy winner for 1968's "Classical Gas." She was a dancer for variety television shows and movies.

DEATHS

George Wallington, 69, cause of death unconfirmed, Feb. 15 in New York. Born Giacinto Figlia, Wallington was a jazz pianist and composer who headed his own trio and made about 60 recordings for Atlantic Records. He also performed with Dizzy Gillespie, Charlie Parker, Lionel Hampton, Gerry Mulligan, Kal Winding, and others. Wallington wrote the songs "Lemon Drop" (recorded by Gene Krupa and Woody Herman), "Godchild" (recorded by Miles Davis), "Morning Dew," "Way Out There," and "My April Heart." He is survived by his parents, Peter and Francesca Figlia; his brothers, Peter and Anthony; and his sisters, Lyda Figlia and Rita McCormack. His wife, Billie, died in 1989.

Sammy Lowe, 74, of smoke inhalation in an electrical fire, Feb. 17 in Birmingham, Ala. His sister Leatha Lowe Bell also died in the fire. Lowe was trumpeter, composer, and arranger with the Erskine Hawkins Orchestra, whose hits included "Tuxedo Junction" and "Cherry." He went on to arrange and conduct such hits as the Platters' "My Prayer," the Tokens' "The Lion Sleeps Tonight," James Brown's "It's A Man's World," Peggy March's "I Will Follow Him," and Little Anthony & the Imperials' "Shimmy, Shimmy, Koko-Bop." He is survived by his son Samuel, brother James, nephew James, nieces Bettye Ellington and Leria Jordan, three grandnephews, and three grandnieces. His wife, Betty, died in 1985. A memorial will be held Saturday (20) in New York (call 201-692-8414). Donations may be sent to the Alabama Jazz Hall of Fame, P.O. Box 12232, Birmingham, Ala. 35202.

Toy Caldwell, 45, cause of death unconfirmed, Feb. 25 in Spartanburg, S.C. A singer, guitarist, and songwriter, Caldwell co-founded the Marshall Tucker Band and performed with the group from 1970 to 1985. His compositions included "Can't You See," "Heard It In A Love Song," and "This Ol' Cowboy." He signed with Cabin Fever Entertainment in 1991 and released the album "Toy Caldwell." He was working on his second album at the time of his death. He is survived by his wife and two daughters.

William H. Stewart, 69, of congestive heart failure and complications from diabetes, Feb. 26 in Burbank, Calif. Stewart was a Los Angeles radio personality from the mid-'40s to early '70s on stations KLAC, KMPC, KRHM, and KGIL. He went on to program in-flight music for airlines. From 1943-92, he was heard on Armed Forces Radio and Television Service with his own big band/jazz radio show, "All That Jazz." He is survived by his second wife, Shirley, his son, three stepchildren, and six grandchildren. Another son died in 1988. Donations may be sent to the Society of Singers, 8242 West Third St., Suite 250, Los Angeles, Calif. 90048.

Marlena Easley, 48, of lung cancer, Feb. 27 in Philadelphia. Easley was the last surviving female member of the original Orlons, whose hits included "South Street," "Wah Wah Watusi," "Don't Hang Up," "Holiday Hill," and "Not Me." Easley and Orlons founder Stephen Caldwell continued to perform together in recent years. She is survived by her daughter, Dawn Michelle Easley Peoples; her mother, Lizzie Clarke; two grandchildren, Marlena Darlayah Easley and Stefon Dyman Peoples; two sisters, Elizabeth Giddings and Rilcice Penny Hazelton; a son-in-law, David Peoples; three adopted sisters, and one adopted brother.

Carlos Montoya, 89, of heart failure, March 3 in Long Island, New York. (See story, page 10.)

Billy Eckstine, 78, from complications relating to a stroke, March 8 in Pittsburgh. (See story, page 10.)

Bob Crosby, 80, of cancer, March 9 in La Jolla, Calif. The younger brother of crooner Bing Crosby, Crosby had his own swing-era band from 1935-42, including an octet called the Bob Cats. A singer, too, with a rich baritone, Crosby's band also featured at one time or another such vocalists as Doris Day, Kay Starr, and Gloria DeHaven. His recording career included stints with the Decca and RCA Victor labels, among others. The Decca jazz reissue series through GRP Records recently released a CD retrospective of the Crosby years at the label. Crosby also served as a captain in the Marines during World War II. Five children and seven grandchildren survive.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

A March 13 article about a distribution deal between GTS Records and Video Treasures inadvertently attributed Video Treasures' estimated annual sales to the company's VP of marketing, Sandra Weisenauer. The \$60 million figure was a Billboard estimate.

The March 6 listing of Grammy winners should have listed producer Mervyn Warren as winning his fifth Grammy award for best contemporary soul gospel album.

GOOD WORKS



AIDS Education. Representatives of the Celebrity AIDS Awareness Project visit Dunbar and Meadowdale High Schools in Dayton, Ohio, to educate students about AIDS. CAAP presented skits performed by the Philadelphia-based Youth Outreach Adolescent Community AIDS Project (Yo-ACAP), as well as celebrity basketball games, CD/cassette giveaways, and performances by rap artists. The attendance at the games enabled CAAP to donate \$540 to Dunbar High School and \$730 to Meadowdale, to be used for an AIDS education program. Shown in back row, from left, are Yo-ACAP peer educators Donovan Clark, Carl Benbow, and Desmond "Cutie" Pagan-Afandor; rap artists Kwame' and D.J. Tat Money; Chuck Nice of rap group 3 X's Dope; and Yo-ACAP peer educators Andrea Aston and Fred Burnett. In front row, from left, are CAAP founder Duerward Beale (aka D.J. Woody Wood of 3 X's Dope); Meadowdale principal Dr. Marlea Jordan; CAAP coordinator Lorraine McGirt; and Yo-ACAP peer educator Shawn White.

AIDING PEOPLE UNITY: The Capitol, MCA, and Warner Bros. labels, Baily Broadcasting Services, and Covenant Relations Committee, a coalition of 15 Southern California churches and synagogues, have united with Operation Unity's "Youth Volunteer Network" to further the development and improvement of African-American and Jewish relations. As part of the program, a film, "Black To The Promised Land," will be shown at Universal/MCA Records March 28 in Universal City. Filmed on location in Israel, the film documents the experiences of African-American exchange students visiting that country. For more info, call Cookie Lommel at 213-874-1743.

COUNTRY JAM FOR CHARITY: The second annual Country Music Fan Jam will be held May 22 in the arts district in downtown Dallas to benefit the St. Jude Children's Research Hospital. Many acts are expected to play at this performance and meet-and-greet event for autographs and photo opportunities. For more info, call Jolene Mercer at 214-340-7844 or Susan Collier at 615-329-0022.

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 15-16, **National Author's Rights Seminar**, Hotel de Bahia, Salvador, Bahia. 011-021-532-1311.

March 16, "All That's New And Fit To Print," publishing forum presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-682-6113.

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 Cen-

ter, Austin, Texas. 512-467-7979.

March 17-19, **Counseling Clients in the Entertainment Industry**, presented by the Practising Law Institute, PLI Training Center, New York. 212-765-5710.

March 18, **Special Interest Video Assn. Spring Event**, Beverly Hills Video Group, Los Angeles. 213-851-1027.

March 18-21, **Fourth Annual Rap-A-Thon Conference**, Howard Inn, Washington, D.C. 202-723-0185.

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 21, **22nd Annual Juno Awards**, O'Keefe Centre, Toronto, Ontario, Canada. 416-485-3135.

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 University, New York. 212-998-4999.

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 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.

May 26-30, **Black Radio Exclusive (BRE) Convention**, Grand Hyatt, Washington, D.C. 213-469-7262.

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(Continued on page 76)

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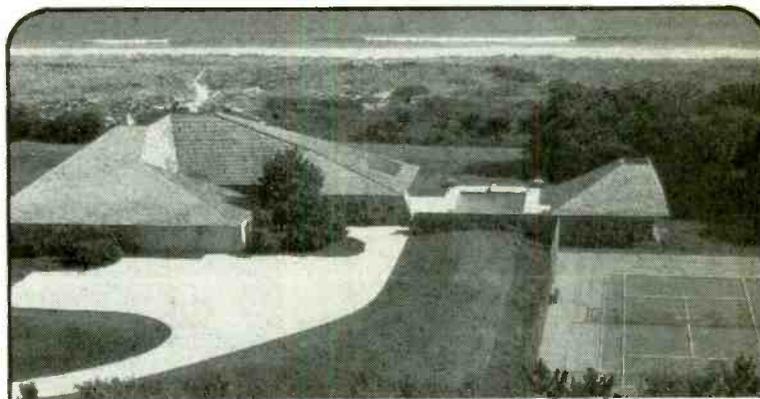
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BY PHYLLIS STARK

NASHVILLE—Maintaining country's uniqueness, avoiding the mistakes of other formats, and dealing with increased competition in the format were the major issues dealt with at the 24th annual Country Radio Seminar held here March 3-6.

While country stations in most markets once had the format to themselves, a flood of new country converts has eliminated that scenario for the majority. As a result, station rivalries have become a major issue in country for the first time. At a panel on enhancing artist, label, and radio relationships, Asylum Records president Kyle Lehning complained that artists go on the road and "run into the Hatfields and McCoys" at rival stations.

Audience members and panelists expressed fear that this situation may alienate many artists. This would be particularly damaging to country, they said, because one of the unique things about the format is the relationship stations have with artists, who make themselves very accessible.

"It's more than a nice by-product of our format—it's a cornerstone of our format," said WMZQ Washington, D.C., PD Tom Rivers. "Call the AOR station in your market and ask when the last time Eric Clapton stopped by was or the last time he was willing to meet [contest] winners. If we lose that artist interaction, we're going to lose a very big part of why we're successful."

MCA's Scott Borchetta added, "We can become these other formats and put the isolation in between the artists and the stations, but we don't want to."

Representing the talent perspective, Arista artist Pam Tillis said the rivalry situation "makes the artist paranoid because you live in constant fear that you're going to offend somebody."

Another fear expressed at the seminar was that country stations would make the mistakes of other formats, particularly that of alienating listeners with attitude and blue humor. A panelist at the session called "Radio Wars: How To Fight And Win" noted, "In AOR or CHR, it's OK to be a dick. In country, it's important that

you don't have that image."

At a panel on morning radio, KEEY (K102) Minneapolis' John Hines was asked how far country jocks can go in the "age of shock jocks and Howard Stern." He responded, "Why would you want to [be offensive], because you're alienating people."

Added Toby Young, who plays the "Aunt Eloise" character on the WSM-FM Nashville morning show, "It's not needed and it would be bad for country music if we did that."

COUNTRY ROLLER COASTER

There was much talk at the seminar about when the brakes would be applied on the incredible roller coaster ride of growth and success country has enjoyed in the last few years. At a panel called "Hot Seat: Real Answers To The Questions You Always Wanted To Ask," Epic VP of promotion Jack Lameier was asked how long it would be before the new artist "phenomenon" slows down or ends. He responded, "I don't know that it is a phenomenon. A lot of what has happened with the new artists is that they [now] write their own music.

And [the key to success is] always the song."

At the final panel, "WCRS Live," TNN's "Nashville Now" host Ralph Emery asked KNIX Phoenix PD Larry Daniels if country has peaked. Daniels responded, "It's hard to see a peak when you're on it . . . [But] in the last few days at the seminar, I've seen some great performances that tell me possibly it has not peaked. Country music stars are literally coming out of the woodwork. We didn't have this in the 'Urban Cowboy' era."

But when he was asked about the impact of local marketing agreements and duopolies in the radio industry, Daniels said, "They weren't created for the product—they were created for the bottom line. Is that going to make radio better in five years? I don't think so."

At the "Hot Seat" panel, Lameier was asked if LMAs and duopolies are changing the way record companies do business. He responded, "It's giving us bigger headaches and driving the cost of doing promotion up because everybody wants everything. It's a big headache nationally." He recommended that stations establish better relationships with the concert venues in their markets to help them get exclusive rights to more concerts.

Lameier was also asked for his thoughts on "pop indie promotion companies trying to get into country," a reference to the recent Nashville office opening of promotion firm Jeff McClusky & Associates. He re-

sponded, "My theory about [that situation is that] the pop side is so scared of what's going on in country right now that they want to be part of it."

GUERRILLA WARFARE

The "Radio Wars" panel had a military theme, complete with a police battalion color guard and hosts Kevin O'Neal from WSM-FM and Gene Bridges from KLAC Los Angeles in camouflage jackets.

Panelists were hidden behind a curtain and used harmonizers to disguise their voices. They were identified only as "tuneout terminator," "sultan of share," "Conan the cume-builder," "King Kong of the quarter hour," and "numbers ninja."

"Conan" got things rolling with his opening statement: "Radio is not like war, radio is war. As long as the numbers add up to 100, you only get more if someone else gets less."

He also advised that if you are the market leader and hear something good the competition is doing, "steal it immediately and people will think it was yours. If the competitor is stealing from you, you can sleep well at night."

Despite earlier discussions about country not behaving like other formats, panelists shared some of their best dirty tricks, which included the following:

- Every morning a young woman was dispatched to deliver donuts to the competition anonymously. On the final day, the donut box contained a *(Continued on next page)*

Farm Reports Are Dishing The Latest Dirt Specialty Broadcasts Serve Sophisticated Business

BY CARRIE BORZILLO

LOS ANGELES—Where do you go when you want to find good bull semen? Or trade barbed wire? Or, more important, where do you go when you want agricultural news?

Well, hundreds of stations, primarily country, N/T, and oldies, carry farm reports with answers to farming's most important questions each day.

In addition, there are 19 national agricultural networks and four regional networks, according to the current Spot Radio Rates and Data directory.

"Farming is not treated anymore with the 'down-on-the-farm' attitude," says Barb Atsaves, manager of administration for Tribune Radio Networks, which operates the Agri-Voice Network, producer of "Farming America," "National Farm Report," and "The John Block Reports."

"It's a sophisticated business now," she adds. "[Listeners are] looking for updates on the market, which we provide every hour. It's a much bigger business than people realize."

Agricultural broadcasters also have their own organization—the National Assn. of Farm Broadcasters. That group has various publications and shows, such as one for collectors of miniature farm toys.

Roger Olson, executive director of the NAFB, says the organization has 140 station and network members that devote at least 75% of their air time to farm broadcasting. He says there are 1,907 stations in 40 states that carry NAFB member farm news and information.

Even stations in such metropolitan areas as Atlanta carry some farm reports. N/T WSB-AM takes major agricultural stories from the Associated Press newswire.

KBLU Yuma, Ariz., on the other hand, airs two five-minute reports daily and two three-and-a-half-minute reports a day.

KBLU farm director and Western Agri-Radio Networks owner George Gatley says, "Farmers like to know what's going on. There's no other way for them to get farming news, with the exception of an occasional newspaper story."

Farm reports can include updates on livestock and futures prices, weather forecasts designed for specific agricultural areas, market analysis, auction info, spotlights on local farmers, political issues regarding agriculture, and farm convention coverage.

Some of the stranger topics, however, range from where to trade barbed wire or where to find the next local farm-toy collectors' show to the price of prize bull semen.

Reports vary in length from one to 35 minutes. Unlike general-interest newscasts, farm reports usually only air between the predawn hours and dusk.

KRVN-AM (Farm Radio) Lexington, Neb., farm service director Rich Hawkins says that while most stations solely try to please their listeners, KRVN's goal is to serve the agricultural community.

"This may be hard for some [broadcasters] to understand," he says, "but we are advocates for agriculture. We try to be a spokesman for their way of life."

KRVN, owned by the Nebraska

Rural Radio Assn., reaches most of Nebraska and Kansas and parts of Iowa, Wyoming, Colorado, and South Dakota.

Hawkins says the most important feature on the station is the weather reports. "We'd interrupt the president of the United States for an emergency," he adds.

One of the difficulties in programming for the agricultural community is that farmers only represent 2% of the population. To attract nonfarming listeners, stations will usually program a music or N/T format at night and on weekends.

KBLU, on the other hand, tries to program agricultural news that may also appeal to people who are not farmers.

"The majority of those listening are not farmers," says Gatley. "So, we do segments about things like the benefits of vitamin E. And we try not to be too technical all the time."

WGN Chicago VP and agricultural service director Orion Samuelson says the station tries to include many human interest stories as well.

For instance, WGN ran a story on an astronaut who moonlighted as a cattle breeder in Wisconsin. The station also did a piece on Indianapolis 500 racer Gordon Johncock, who doubles as a corn farmer in Michigan and drives a car powered by ethanol (which comes from corn).

"The biggest change [in our programming] over the years is the change from domestic agriculture to global agriculture," says Samuelson. "Farmers also want to know about the crops in other countries."

Country Stars, Newcomers Shine At CRS Gathering

NASHVILLE—In addition to strong programming panels, the Country Radio Seminar featured strong performances by many country superstars and up-and-coming acts. Among the established acts showcasing at the meet were Dolly Parton, Kenny Rogers, Vince Gill, George Jones, and Reba McEntire. Liberty's Suzy Bogguss headlined the ASCAP lunch and received two standing ovations from the industry crowd for her performance. Chet Atkins performed his song "I'll See You In My Dreams," with Bogguss and quipped that it was written "when motorcycle riding was dangerous and sex was safe." Canadian artist Ian Tyson also joined Bogguss on stage for a performance of his song "Someday Soon."

Opening for Bogguss was MCA act Run C&W, which brought on guest artist Vince Gill in disguise and introduced him as "Sonny Burns."

The closing panel, a mock radio show dubbed "WCRS Live," featured a performance by Travis Tritt, who arrived fresh from his "No Hats Tour" wearing a hat. He

explained that he was thinking of calling his next tour "No Underwear."

Tritt, who has been involved in a much-publicized feud with fellow artist Billy Ray Cyrus, debuted a new song, "Old Outlaws Like Us," which got a huge laugh with the line "You can talk all day about Billy Ray, but I'll cast my vote for Hag," Tritt's tip of the hat to Merle Haggard.

Columbia act Great Plains had a big night at the Grand Ole Opry when host Bill Anderson brought the group back for a partial encore of its new song, "Down On Broadway," a tribute to the early days of the Opry. The song, written by lead singer Jack Sundrud and his girlfriend, Sue Braswell, will be on the group's next album, tentatively set for a late spring release.

Highlights of the 10-act New Faces show were performances by Radney Foster and Martina McBride, but the biggest seminar hallway buzz was generated by Atlantic artist Neal McCoy's showcase, which programmers were still talking about days later.

PHYLLIS STARK

Radio

FCC Eases Fears With Digital Policy Talks New Date Gives Crystal Awards Chance To Shine

BY BILL HOLLAND

WASHINGTON, D.C.—FCC interim chairman James Quello attempted to quell the continuing fears of broadcasters over new technologies, such as satellite digital audio broadcasting, by telling attendees at the annual Golden Mike Award ceremony March 8 in New York that radio and TV will get equal footing in future commission policy.

While admitting that "some of the proposed changes literally turn our traditional view of communications on its head," and saying the Clinton administration has a "new order in communications," Quello added "there are some things that never change... the bedrock system of local broadcasting."

While "it is quite a tightrope we are walking, seeking to promote the new while preserving the old," the chairman and former broadcaster told attendees, "You can rest assured that the commission—and particularly this 'pioneer' chairman—will give it his best shot."

The soothing words came a week after FCC officials used a harsher tone at the National Assn. of Broadcasters State Leadership Conference, saying Congress had made it a priority that the FCC push ahead with technological advancements.

NAB CRYSTAL AWARDS TO VEGAS

NAB has announced the 44 finalists in its annual Crystal Awards, which recognize radio station community service efforts, and also announced a shift in the presentation ceremony date.

The shift means the Crystals ceremony will now take place at NAB's annual spring TV/radio convention, to be held April 18-22 at the Las Vegas Convention Center. In the past, the Crystals shared the limelight with the more show-biz presentation of NAB's Marconi Awards at the fall show.

COUNTRY COMPETITION

(Continued from preceding page)

picture of the rival morning team wearing nothing but the donuts.

• When a station issued an on-air invitation to listeners to drop by the upscale client party it was holding, the rival station took its van to the local mission, loaded it up with homeless people, and dropped them off at the party.

• After obtaining the rival station's 10,000-name database, one station sent each person on the list a letter, on the rival's letterhead, explaining that the station would be going off the air.

• Another station got a list of the names and addresses of the rival station's employees, and sent them T-shirts with a letter designed to look like a regular direct-mail piece, causing rival staffers to think the station had blanketed the market with T-shirts.

• One station slipped helium balloons with its call letters into the rival station's events by giving them to

(Continued on page 81)

FCC SPELLS OUT CHOICE CHANGES

There is an update on the FCC's decision last fall to begin a rule-making procedure to revise and update the long and tedious "comparative" process for choosing broad-

court remanded the case to the commission, the FCC decided it wanted to keep the criteria to provide structural "assurance that broadcasters will serve the public interest," according to the commission.

WASHINGTON ROUNDUP™

casting station applicants. The commission will keep its "integration" credit for applicants who promise to mesh ownership and management.

The decision came out of a case involving a company that had taken the FCC to court because it had not ruled on whether integration was an out-of-date factor. When the

NAB PANEL: RBDS COULD BOOST REVENUE

Radio managers and owners attending the upcoming NAB convention in Las Vegas may learn how the new Radio Broadcast Data System receivers could highlight a station's profile and bring in added revenue.

NAB is offering a panel featuring RBDS manufacturers and providers to explain how demonstrations of the new receivers, with their information displays (call letters, slogans, dial positions), can be employed in promotions and advertising to put a station ahead of the pack.

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	4	PRIDE AND JOY COVERDALE/PAGE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
2	2	2	9	TWO PRINCES POCKET FULL OF KRYPTONITE	PEARL JAM EPIC
3	5	6	13	BLACK	◆ UGLY KID JOE STARDOG/MERCURY
4	7	8	7	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ R.E.M. WARNER BROS.
5	4	5	8	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	MICK JAGGER ATLANTIC
6	3	3	8	DON'T TEAR ME UP WANDERING SPIRIT	LYNYRD SKYNYRD ATLANTIC
7	8	7	4	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	◆ VAN HALEN WARNER BROS.
8	6	4	6	WON'T GET FOOLED AGAIN VAN HALEN LIVE, RIGHT HERE, RIGHT NOW	◆ BRIAN MAY HOLLYWOOD
9	9	11	4	DRIVEN BY YOU BACK TO THE LIGHT	◆ STING A&M
10	10	9	6	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ JACKYL Geffen
11	12	14	6	DOWN ON ME	◆ DRIVIN-N-CRYIN ISLAND/PLG
12	11	12	5	TURN IT UP OR TURN IT OFF SMOKE	◆ MASTERS OF REALITY CHRYSALIS/ERG
13	14	23	5	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ Lenny Kravitz Virgin
14	NEW ▶	1	1	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LIVING COLOUR EPIC
15	19	29	3	LEAVE IT ALONE	◆ THE TRAGICALLY HIP MCA
16	18	22	5	COURAGE FULLY COMPLETELY	◆ IZZY STRADLIN/THE JU JU HOUNDS Geffen
17	13	13	7	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	PETER GABRIEL Geffen
18	22	34	3	KISS THAT FROG	◆ ALICE IN CHAINS COLUMBIA
19	29	—	2	ROOSTER	◆ DREAM THEATER ATCO/EASTWEST
20	15	15	15	PULL ME UNDER IMAGES AND WORDS	◆ DEF LEPPARD MERCURY
21	37	—	2	TONIGHT ADRENALIZE	TESTAMENT ATLANTIC
22	23	26	7	RETURN TO SERENITY THE RITUAL	MICK JAGGER ATLANTIC
23	25	—	2	WIRED ALL NIGHT WANDERING SPIRIT	◆ KEITH RICHARDS VIRGIN
24	17	19	8	EILEEN MAIN OFFENDER	THE JEFF HEALEY BAND ARISTA
25	21	20	7	HEART OF AN ANGEL FEEL THIS	DAMN YANKEES WARNER BROS.
26	20	18	14	MISTER PLEASE DON'T TREAD	◆ ARC ANGELS DGC/Geffen
27	NEW ▶	1	1	SHAPE I'M IN ARC ANGELS	◆ MEGADETH CAPITOL
28	31	33	4	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
29	16	10	9	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ PETER GABRIEL Geffen
30	33	31	20	STEAM US	◆ NIRVANA DGC/Geffen
31	26	25	13	IN BLOOM NEVERMIND	◆ SOUL ASYLUM COLUMBIA
32	24	17	12	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ TEMPLE OF THE DOG A&M
33	27	30	20	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	◆ STONE TEMPLE PILOTS ATLANTIC
34	NEW ▶	1	1	PLUSH CORE	ARC ANGELS DGC/Geffen
35	36	32	19	TOO MANY WAYS TO FALL ARC ANGELS	◆ ERIC CLAPTON DUCK/REPRISE
36	35	40	3	RUNNING ON FAITH UNPLUGGED	◆ SOUL ASYLUM COLUMBIA
37	NEW ▶	1	1	BLACK GOLD GRAVE DANCERS UNION	◆ NEIL YOUNG REPRISE
38	NEW ▶	1	1	UNKNOWN LEGEND HARVEST MOON	◆ BIG HEAD TODD/MONSTERS GIANT
39	NEW ▶	1	1	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ SUICIDAL TENDENCIES EPIC
40	34	37	5	I'LL HATE YOU BETTER THE ART OF REBELLION	

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	ARTIST
1	1	2	11	JEREMY	PEARL JAM	EPIC				◆ PEARL JAM
2	6	6	9	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS	EPIC ASSOCIATED/EPIC				◆ SPIN DOCTORS
3	5	3	4	HOTEL ILLNESS	THE BLACK CROWES	DEF AMERICAN/REPRISE				◆ THE BLACK CROWES
4	4	4	23	EVEN FLOW	PEARL JAM	EPIC				◆ PEARL JAM
5	2	1	8	REST IN PEACE	EXTREME	A&M				◆ EXTREME
6	7	9	27	REMEDY	THE BLACK CROWES	DEF AMERICAN/REPRISE				◆ THE BLACK CROWES
7	—	8	7	BAD TO THE BONE	GEORGE THOROGOOD	EMU/ERG				◆ GEORGE THOROGOOD
8	3	5	31	MYSTERIOUS WAYS	U2	ISLAND/PLG				◆ U2
9	—	—	19	ONE	U2	ISLAND/PLG				◆ U2
10	8	7	9	WALK THIS WAY	AEROSMITH	COLUMBIA				◆ AEROSMITH

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	8	FEED THE TREE STAR	◆ BELLY SIRE/REPRISE
2	2	4	4	I FEEL YOU SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE SIRE/REPRISE
3	3	3	9	DOGS OF LUST DUK	◆ THE TRIC EPIC
4	7	10	7	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
5	5	7	8	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
6	6	6	6	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
7	9	12	6	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH CAPITOL
8	10	13	4	LEAVE IT ALONE	◆ LIVING COLOUR EPIC
9	4	2	10	THE DEVIL YOU KNOW PERVERSE	◆ JESUS JONES SBK/ERG
10	14	16	5	THE GHOST AT NUMBER ONE SPLIT MILK	◆ JELLYFISH CHARISMA/VIRGIN
11	8	5	10	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
12	NEW ▶	1	1	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
13	11	9	16	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
14	12	18	6	WEMBLEY FUN?	THE CANDY SKINS DGC
15	13	8	9	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
16	16	23	3	WE ARE THE NORMAL SUPERSTAR CAR WASH	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
17	17	21	6	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
18	18	24	4	SLEEPING SATELLITE GREAT EXPECTATIONS	◆ TASMINE ARCHER SBK/ERG
19	NEW ▶	1	1	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS LONDON/PLG
20	24	—	2	THE CRYING GAME "THE CRYING GAME" SOUNDTRACK	◆ BOY GEORGE SBK/ERG
21	NEW ▶	1	1	PUSH TH' LITTLE DAISIES PURE GUAVA	◆ WEEN ELEKTRA
22	15	11	13	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN CAPITOL
23	19	26	7	KISS THAT FROG	PETER GABRIEL Geffen
24	NEW ▶	1	1	DIM PUZZLE	DADA I.R.S.
25	28	—	2	DRIVING ALOUD (RADIO STORM) RESPECT	◆ ROBYN HITCHCOCK A&M
26	22	27	4	BLAST PUREAFUNALIA	PURE REPRISE
27	26	—	2	MOSES GORGEOUS	808 STATE TOMMY BOY
28	23	15	8	WALKING THROUGH SYRUP ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
29	20	20	9	ONE IN TEN GORGEOUS	808 STATE/UB40 TOMMY BOY
30	25	28	4	UNDERWHELMED SMEARED	◆ SLOAN DGC

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

RADAR Shows Ratings Sag At 10 Of 15 Networks

LOS ANGELES—Network radio is continuing to struggle, according to RADAR 46, the fall 1992 network radio audience survey.

According to figures recently published by Statistical Research Inc., 10 of the 15 networks rated were down among audiences 12-plus. In the spring 1992 survey, only four were down.

However, the overall picture isn't quite as bleak, with listening among all networks dipping a mere 1%.

Young adult networks once again fared better than adult networks with a 2% increase. Adult networks dipped 1.8%.

ABC Radio Network's Prime and Westwood One's Mutual held onto the No. 1 and No. 2 positions, despite losses of 1.2% and 5.1%, respectively. ABC's Platinum held onto the third spot, with a 1% gain. The three networks also continue to hold the same ranking with listeners 25-54.

Posting the largest gains with listeners 12-plus were Unistar Radio Networks' Ultimate, which moved from seventh to sixth place with an 11.2% gain. ABC's Genesis rose 7.2% from fifth to fourth place and WW1's The Source jumped two spots to ninth place with a gain of 6.7%.

Suffering the biggest loss was

WW1's WONE, which fell 13.6% from 10th to 11th place. Also, WW1's NBC and Unistar's Power dipped 9.7% and 8.4%, respectively.

Of the remaining nine networks, seven dipped between .2% and 5.1% with listeners 12-plus. Two other networks posted minor gains: ABC's Platinum (1%) and ABC's Galaxy (9%).

Unistar senior VP of research Ron Werth attributes the network's 11.2% gain to "continual hard work by our affiliate relations people. The only way to get a better audience is to affiliate more and better stations."

With listeners 25-54, the biggest mover was WW1's Source with a 7.7% increase. Unistar's Ultimate went up 7.1%, while ABC's Excel increased 5.6%. Posting the largest losses were WONE (15.8%) and Unistar's Power (7.9%).

Also in that demo, American Urban Radio Networks was off 7.2%. With listeners 12-plus, AURN dipped 6.2%. In the last survey, AURN was the biggest gainer 12-plus with a 13.4% increase.

In other significant changes, WW1's Source was up 14.6% with listeners 18-34.

ABC continues to dominate the audience share of listeners 12-plus, with 43%. WW1 has 24%, CBS has

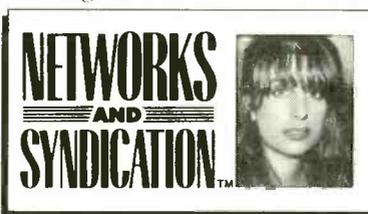
13.8%, and Unistar has 19.2%.

In addition, ABC once again dominated the top programs, with 18 of the 20 positions. Paul Harvey's weekday news show took the first two spots in different dayparts; his "Rest Of The Story" claimed third and seventh place, and his Saturday newscast took sixth place.

CBS claimed the two remaining spots with "The Osgood File" at 10th and 19th place.

SKAGGS AND HOUSE GO NATIONAL

As announced at the Country Radio Seminar in Nashville, country star Ricky Skaggs is launching a syndicated show and Gerry House is taking his WSIX Nashville morn-



by Carrie Borzillo

ing show national.

Premiere Radio Networks signed a six-year agreement with House to syndicate "Gerry House & The House Foundation," beginning in May.

"With 2,500 country stations and Gerry's reputation in the industry, we feel strongly that this will be a success," says Premiere CEO/president Steve Lehman.

"Simple Life With Ricky Skaggs," the hourlong weekly show set to debut Memorial Day weekend, will feature music and interviews with some of Skaggs' closest friends, including entertainment and sports stars. It will be syndicated by Nashville-based Third Coast Media and will be available exclusively to country stations.

At a CRS press conference, Skaggs said the show would be about "family values, how to spend simple time, and how to make a simple life out of the very complicated life that most of us live as musicians."

AROUND THE INDUSTRY

National Public Radio president Douglas Bennet has accepted a White House nomination to be assistant secretary of state for international organizations. He will exit NPR in mid-April. Elsewhere at NPR, Sandra Rattley has been named acting VP for cultural programming and program services, Sharon Green has been named senior editor of the newly created cultural desk, and Elizabeth Becker has been named senior foreign desk editor.

Linda Killian has been named senior editor at NPR's "All Things Considered," and Rob Stein joins as science desk editor for NPR news.

At American Public Radio, "Marketplace" commentator Robert Reich has resigned to become President Clinton's secretary of labor. He is replaced by former secretary of labor Lynn Martin.

Jones Satellite Network is cooking up weekend programs or possi-

bly a 24-hour weekend format for oldies stations, using veteran oldies jocks. It has just commissioned Paragon Research to see if it's a viable idea and is advertising for interested talent.

Entertainment Radio Networks is presenting "Live From The Roxy" featuring country star Kathy Mattea Tuesday (16) and "Emerson, Lake & Palmer Live From The Wiltern Theatre" Wednesday (17). The ELP special will conclude the band's North American tour. The 90-minute special is being broadcast in Dolby Surround Sound.

Marlborough, Mass.-based Sports Final Radio Network will be giving up the 6 a.m. to 6 p.m. time slot to its newly formed Talk America Radio Network. Sports Final will now air from 6 p.m. to 6 a.m. IBN talker Jack Anderson joins for middays.

Westwood One's "The Harvey Ruben Show" expands from weekends to weekdays. "David Essel—Alive!" moves into his slot. Essel is a motivational speaker.

Independent Broadcasters Network is expanding "The Jerry Phippen Show" by three hours on Sunday evenings... Too Lunar Productions' "Countdown Countdown" gets two new Virgin Islands affiliates: WVGN Charlotte Amalie and WAVI Christiansted.

ABC Radio Networks awarded three newpeople with its newly created award for contributors to NewsWire, the network's 24-hour on-line news and information service. Chris Slemph of WAJR Morgantown, W.Va., received the "Frequent Filer of the Month" award and a \$100 prize. WQHY Prestonsburg, Ky.'s Norm Marcum and WOND Atlantic City, N.J.'s Neil Rattigan won the first- and second-runner-up prizes, respectively.

Shameless (after-the-fact) Plug: Billboard's national advertising director Jim Beloff appeared on NPR's "Morning Edition" promoting his new book, "Jumpin' Jim's Ukulele Favorites." Way to go, Jimbo!



Luck Of The Irish. Sports Illustrated's most famous cover star, model Kathy Ireland, stopped by for a chat with KZFX's Steve Robinson during a visit to Houston to promote her appearance in the city's St. Patrick's Day festival.

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Int'l talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
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_____	1993 Record Retailing Directory (8059-5) \$99
_____	1992 International Tape/Disc Directory (8054-4) \$35
_____	1992 Country Music Sourcebook (8053-6) \$40
_____	1993 International Recording Equipment & Studio Directory (8043-9) \$40
_____	1992 International Latin Music Buyer's Guide (8058-7) \$50

Hits! in Tokio

Week of February 28, 1993

- Sweet Thing Mick Jagger
- I Will Always Love You Whitney Houston
- Are You Gonna Go My Way Lenny Kravitz
- Easy Way Out Praise
- If I Ever Lose My Faith In You Sting
- It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M.
- Hope Of Deliverance Paul McCartney
- Be My Baby Vanessa Paradis
- Kiss Of Life Sade
- I'm Every Woman Whitney Houston
- Deeper And Deeper Madonna
- Ordinary World Duran Duran
- Love Makes No Sense Alexander O'Neal
- Special Kind Of Love Dina Carroll
- If I Ever Fall In Love Shai
- Ain't No Man Dina Carroll
- Losin' Myself Debbie Gibson
- Get Away Bobby Brown
- The Closer I Get To You Janet Kay & Dennis Brown
- Time Bomb 808 State
- In The Still Of The Night Boyz II Men
- Prince Of Peace Galliano
- The Devil You Know Jesus Jones
- Bed Of Roses Bon Jovi
- Cold Annie Lennox
- The Right Kind Of Love Jeremy Jordan
- Rump Shaker Wreckx-N-Effect
- What Are You Under Definition Of Sound
- Revolution Arrested Development
- All Day, All Night Stephanie Mills
- Sleeping Satellite Tasmin Archer
- Deep Forest Deep Forest
- Saving Forever For You Shanice
- Mon Jules Eleonore Bernair
- Get Me Dinosaur Jr.
- Slow Emotion Replay The The
- One More Chance Maxi Priest
- Photograph Di Mary Trey Lorenz
- I'll Be There Innocence
- It's Alright Classic Example
- Here We Go Again Portrait
- Mercury The Ocean Blue
- A Whole New World Peabo Bryson & Regina Belle
- Sunday Mondays Vanessa Paradis
- Don't Walk Away Jade
- Why Should I Bob Marley
- Steam Peter Gabriel
- Even If My Heart Would Break Kenny G & Aaron Neville
- Don't Wanna Know Bout Evil Spill
- Heal The World Michael Jackson

Selections can be heard on "Pioneer Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Hot Adult Contemporary™

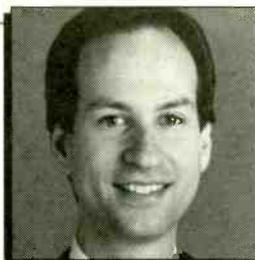
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	7	SIMPLE LIFE MCA 54581	ELTON JOHN 1 week at No. 1
2	1	1	18	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
3	3	2	18	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
4	5	5	7	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
5	6	9	7	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	4	4	13	NO MISTAKES MCA 54554	◆ PATTY SMYTH
7	7	11	9	ANGEL SBK 50406/ERG	◆ JON SECADA
8	9	17	5	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
9	8	10	11	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
10	12	14	8	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
11	11	12	15	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
12	17	20	7	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
13	13	8	21	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
14	10	6	20	FAITHFUL EMI 50411/ERG	◆ GO WEST
★★★ POWER PICK ★★★					
15	22	26	4	TELL ME WHAT YOU DREAM RCA 62468	◆ RESTLESS HEART/W. HILL
16	18	23	9	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
17	19	19	10	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
18	14	7	14	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
19	15	15	16	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
20	21	25	8	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
21	16	13	21	NEVER A TIME ATLANTIC 87411	GENESIS
22	26	32	5	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
23	32	46	3	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
24	23	18	19	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
25	20	22	13	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
26	24	16	18	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
27	28	27	26	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
28	35	40	4	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
29	37	39	5	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
30	25	21	23	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
31	27	24	23	THE LAST SONG MCA 54510	◆ ELTON JOHN
32	36	41	3	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
33	29	30	24	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
34	33	35	12	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
35	30	28	19	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
36	39	42	4	MISS CHATELAINE SIRE 18608/WARNER BROS.	◆ K.D. LANG
37	31	29	9	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
★★★ HOT SHOT DEBUT ★★★					
38	NEW ▶		1	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
39	34	31	9	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
40	41	38	10	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYNNONNA
41	42	36	23	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
42	45	—	2	THE PASSION THEME NOVUS ALBUM CUT/RCA	◆ WARREN HILL
43	NEW ▶		1	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
44	38	34	14	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
45	NEW ▶		1	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
46	40	33	19	NO ORDINARY LOVE EPIC 74734	◆ SADE
47	NEW ▶		1	WELCOME TO MY LOVE CAPITOL 44892	◆ RACHELLE FERRELL
48	46	45	23	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
49	47	—	2	BEAUTIFUL GIRL ATLANTIC 87383	◆ INXS
50	43	37	34	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH

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

Billboard's PD of the week™

Ron Gleason
WSCR Chicago



MOST LAS VEGAS bookies wouldn't give a new daytime-only, all-sports talk station with no play-by-play contracts odds at even survival, let alone success.

But one year after signing on, WSCR ("The Score") Chicago, not tied to a single local sports franchise and heard only when the sun is in the sky, is doing just fine. Director of sports and programming Ron Gleason says according to Strategic AccuRatings's January data, the station just completed its finest month, with a cume audience of 325,000. A look at Arbitron indicates the station has gone up in every book since its sign-on (.9-1.2-1.4-1.6). In the first winter Arbitrend, it was up to a 2.1.

Gleason emphasizes the ratings are all the more impressive since "they're all men." Gleason also claims "Our growth has been faster than WFAN [New York] and any other all-sports station."

When executives at Diamond Broadcasting, owners of Chicago's WXRT, purchased long-dark crosstown WPNT-AM, they were searching for a companion format to mesh with WXRT's album rock. After tossing around the possibility of jazz, all-sports was tapped. Following a series of delays, WSCR went on the air Jan. 2, 1992.

As a daytimer, in the summer the station can go on as early as 5:50 a.m. and broadcast until 8:45 p.m. But for the most part, it's on at 6 a.m. and off about 7 p.m. Gleason says Diamond engineers are working to figure out how the station can expand to later hours without infringing on the rights of WBAP Dallas. Like WSCR, WBAP is located at 820 AM on the dial but as a clear-channel station, it has night-time rights to that position, even in the Chicago area.

Hopes are that engineers will be able to come up with a solution—other than broadcasting at night with a very weak signal—within the next 12 months.

In the meantime, Gleason is concentrating on current programming. Although WSCR is Chicago's first all-sports station, scores of others host sports talk shows of their own, including WLS, WLUP-AM, WBBM-AM, WMAQ, and WGN.

Unlike most of its competitors, WSCR is not affiliated with a local sports team. Normally that is among the surest ways to raise a station's market profile. But Gleason says that lack of an on-field partner gives his staff the freedom to be critical without worrying about the repercussions. He notes too, the economic strain of landing a pro team is often an extreme one, pointing to crosstown WMAQ, which, he says, recently re-signed its contract with the basketball Bulls and baseball White Sox at a cost of nearly \$2 million a year. "That's a huge upfront investment," he says.

Gleason concedes that when the station does go 24 hours, play-by-play will be crucial in keeping the station's promising numbers up.

The fact that the station could buck the conventional wisdom by making its mark with listeners without the help of a professional team would seem to back Gleason's claim that "Chicago is the No. 1 sports market in the country." He says he never doubted that an all-sports station could succeed in the market, even with limited air time.

While fans in Boston, New York, and Philadelphia, among others, would no doubt take issue with Gleason, he remains convinced no place is as obsessed with the scores than Chicago. As an example, he mentions the Bears trading its backup quarterback. The seemingly trivial move dominated calls to the station for four days. (Needless to say, when Bears coach Mike Ditka left last season, the station served as a sort of meeting ground for city fans as they talked their way through the wrenching event.) Gleason also asks what other market would support a baseball team as mediocre as the Chicago Cubs by snatching up more than 2 million tickets each season.

"Chicago personifies what the Midwest is all about: a friendly working-class town," says Gleason, explaining why the city is so sports-crazed. The fact that two major franchises, the White Sox and the Bulls, have recently elevated their games to contenders and champions, respectively, doesn't hurt, either. "The more success and attention they garner, the better," he says.

Gleason describes the station's jingle-free presentation as essentially entertaining and friendly. Mornings are hosted by Tom Shaer, who's also a sports reporter for the local NBC-TV affiliate. Former Chicago Bear Dan Jiggetts and newcomer Mike North are the midday hosts followed by Dan McNeil, formerly at crosstown WLUP-AM, and Terry Bores, a Chicago Sun-Times alum, in the afternoons until sign-off.

Gleason himself began his career as a music jock with WCBY Cheboygan, Mich., before immersing himself in Chicago sports radio, working as sports director at WJOL, afternoon sports anchor for WBBM-AM, and the same position at crosstown WMAQ before making his move to WSCR.

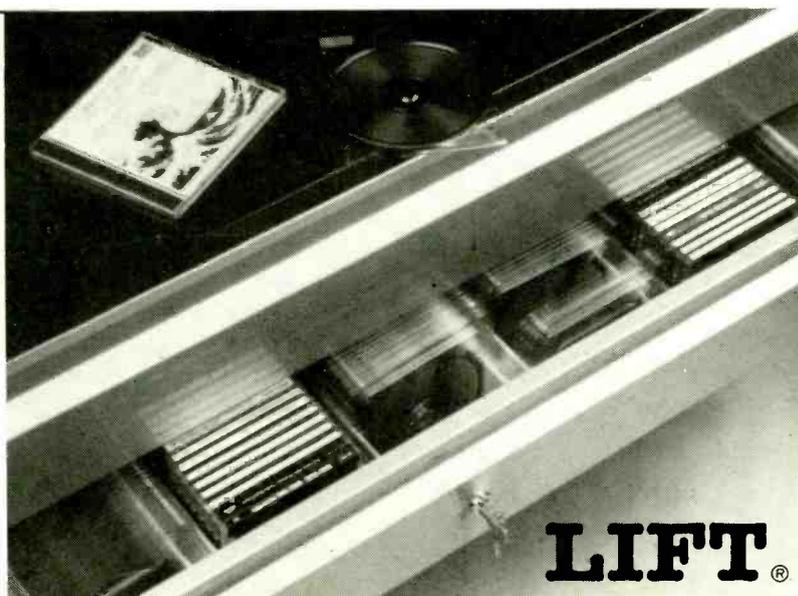
Promotionally, as would be expected from a new AM daytimer, WSCR's budget is modest. Gleason does point with pride to the station's radiothon, which raised \$100,000 for area high school athletic programs facing massive reductions during a recent city budget crunch.

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Interrep Firms Show Ins, Outs Of Mergers; Eagle Change Hovers; KMEL Staff Switches

THIS WEEK'S TOP two stories both involve mergers, one forming, and one falling apart. Two **Interrep Radio Store** rep firms, **Durpetti & Associates** and **HNWH Radio Sales**, have merged to form the new company **D&R Radio** in an effort to anticipate accelerated consolidation in radio.

Tony Durpetti has been named chairman/CEO, while **HNWH's Jacqui Rossinsky** becomes president/COO of the new venture. Also, **Durpetti's John Fabian** becomes executive VP/client development and **HNWH's Kirk Combs** is named executive VP/client services.

The new venture will have a 42-person sales staff, which means 13 sales jobs have been eliminated.

Meanwhile, in a joint announcement, **Boston-based groups Atlantic Radio Corp. and Pyramid Broadcasting** said they were terminating the merger plan they have been working on since September. Both sides cited irreconcilable differences as the cause. **Atlantic CEO Steve Dodge** is still shopping for another FM outlet to purchase in Boston.

PROGRAMMING: EAGLE SET TO FLY

Top 40 **WEGX** (Eagle 106) Philadelphia is set to change format to adult alternative **WJJZ** March 12. Among the continuing casualties are MD **Chuck Tisa**, afternoon host **Cadillac Jack**, and promotion director **Paul Williams** (215-844-7471). Former **WNWV** Cleveland PD **Bernie Kimbale** joins as OM/PD... **WYSP** Philadelphia PD **Tim Sabean** adds those duties at sister station **WXRK** (K-Rock) New York. He replaces **Mark Chernoff**, now programming co-owned **WFAN** New York.

WODS Boston PD **Steve Allen** has been named corporate PD at **Colfax Communications**. He will oversee all of **Colfax's** current properties as well as **WJZE** Washington, D.C., which the company expects to acquire in early spring... **XHTZ** (Z90) San Diego morning jock **Billy Burke** is upped to the new position of OM.

Paxon Broadcasting has completed its purchase of **Florida's Radio Network** from **Broadcast Equities Inc.** and is now operating the network, which serves more than 60 station affiliates with news, information, and play-by-play sports programming... **Michael Pelaia** has been upped from research analyst to OM at **Coleman Research**.

Greg Mocerri, PD of Hartford, Conn.'s **WTIC-AM**, heads to Atlanta to take over the same duties at **WSB-AM**, which had been vacant since **Jim Ashberry's** departure... **Don Crawley** joins **KFKF/KKCJ** Kansas City, Mo., as PD, replacing **Dean James**, now at **KSCS** Dallas. **Crawley** had been PD at crosstown **WDAF**.

KMZZ/KRXX Minneapolis OM **John Robbins** exits and has not been replaced... Top 40/rhythm **WWHT** (Hot 105) Columbus, Ohio, is now simulcasting on crosstown sister **WTLT**, which had been religious but will now be known as "Hot 107."



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

WMLX Cincinnati moves from satellite adult standards to local urban AC, under new owner **Ken McDowell** and has applied for the new calls **WBND**. **Eric St. James**, on-air personality at crosstown **WIZF**, joins as PD and **Linda Flennoy**, from **WVOI** Toledo, Ohio, is MD. Former OM **Dick Coleman** is out.

Steve Bender moves from **WBPR** Myrtle Beach, S.C., to the PD slot at **WBNS-AM** Columbus, Ohio. He fills an opening created by **Ed Douglas**, who had been overseeing both **WBNS-AM** and **FM** but is now concentrating on the AM only.

Clear Channel Communications has entered a local marketing agreement with an option to buy **Inner City Broadcasting's KSJL-AM** San Antonio, Texas. **Inner City** moved **KSJL's** old SMN "The Touch" format to its FM station, **KSAQ**, bumping out that hard rock format, and has applied for the **KSJL-FM** calls. The new **KSJL-AM** will soon be N/T and sports to mesh with **Clear Channel's** crosstown N/T leader, **WOAI**. **WOAI's** PD **Pat Rogers** will oversee **KSJL**, too.

KSTM Tulsa, Okla., flips from **Unistar's "Adult Rock & Roll"** to

country and will change its calls to **KCKI** ("Kick 99"). Former **KGBY** Sacramento, Calif., OM **Jeff Sattler** joins as GM. **APD/morning man Steve Hunter** moves to afternoons, replacing **John Landers**, who moves to middays.

Shane Media Services' Cheryl Broz has developed a new alternative format known as "Radio X" targeting 18-34 year olds. It is ready for live operation immediately... **The Cleveland Plain Dealer** reports **WJMP** Akron, Ohio, flips from oldies to sports.

KCML Fresno, Calif., flips from country to all news and changes its calls to **KMPH**. Former **XETRA-AM** San Diego ND **Hal Brown** joins as ND. Former **KTHT** Fresno morning news jock **Pam Edwards** joins for mornings where she is paired with **Mike Scholl**, who returns to radio. Former **KMJ** Fresno reporter **Sherrie Frazier** and **George Mason**, previously a **KMPH-TV** weather man, join for middays. **Jim Rieggert** from **KMJ** joins for nights.

WOKI Knoxville, Tenn., and **LMA** partner **WWZZ** have swapped formats and personnel. **WOKI** is now "New Country 100.3," while **WWZZ** becomes top 40 "Z93." **WOKI's** newfound 100,000 watts means market country champ **WIVK-FM** now faces a strong challenger. **WOKI** morning men **Ray Edwards** and **Jerry Howell** remain in place and **Edwards** takes over country PD duties. Out at the new **WWZZ** are midday host **Stephanie Lyle** and night jock **David Cockrell**. **Lyle** is replaced by **Randy Rhodes**, from **WDRK** Panama City, Fla.

Bruce Carrie, PD at **Satellite Music Network's "Classic Rock,"** format, has relinquished those duties to take over the morning show. The search for a new PD is under way... **Westwood One** adds motivational speaker **David Essel** to the **Talknet** lineup. Beginning April 10, "David Essel—Alive" will air weekends from 10 p.m. to 1 a.m. **Essel** replaces **Dr. Harvey Ruben**, whose show moves to weeknights, replacing **Myrna Lamb**, who exits.

Joe Namath, who began hosting **Business Radio Networks' "Talk Sports with Joe Namath"** in January, has walked off the job. **BRN** is trying to settle the problem, but co-

newslines...

RAY GARDELLA, GM of **WQCD** New York, exits. **Tribune Broadcasting** radio group head **Wayne Vriesman** is handling those duties for now.

GEORGE KENYON joins **WLTJ** Detroit as VP/GM, replacing **Terry Wood**. **Kenyon** had been **GSM** at crosstown **WLLZ**.

LEE JAMISON, former **KMEL** San Francisco **GSM**, joins **KZDG** Denver as GM.

PAUL MAJOR has been named GM of **WTLC** Indianapolis, replacing **Al Hobbs**, who exits. **Major** was owner/GM of **WTMP** Tampa, Fla.

TIM MEDLAND has been named president of **MyStar** Communications. He is GM of **Mystar's** **WTPI** Indianapolis. **Alexander Keddie** is upped to VP of operations at **MyStar**, and **Gary Havens** is upped to VP of programming. Both are also with **WTPI**.

STATION SALES: **WJIM-AM-FM** Lansing, Mich., from **Double L Broadcasting** to **Liggett Broadcast Inc.**, owner of crosstown **WFMK**, for \$3.5 million; **WAVH** Mobile, Ala., from **Pourtales Holdings** to **WESHAM Broadcasting Co.**, owner of crosstown **WKSJ-AM-FM**, for \$2 million; **KIST/KMGQ** Santa Barbara, Calif., from **RSB Communications** to **Channel Islands Broadcasting** for \$850,000; **KRYS-AM-FM** Corpus Christi, Texas, from **Corpus Christi Media** to **Dick Hull's Turnaround Management Services** for an undisclosed price.

HOWARD BLOOM has been named VP/sales at **Shadow Broadcast Services** in Los Angeles. **Bloom** previously spent 20 years with **Metromedia Radio**, where he was VP/GM of **KLAC** Los Angeles and **KMET** Riverside, Calif.

LUCIA COBO has been upped from managing editor to editor at the trade publication **Radio World**.

MARGIE VAN LIEROP joins **Scarborough Research** as Western regional manager, broadcast services. She was previously **GSM** at a division of **Times-Mirror Cable**.

CHAD BROWN is named Southern regional manager for **CBS Radio Representatives**. He was previously the rep's Atlanta sales manager.

host **Jerry Gross** is doing the show solo for now... **KNOE-FM** Monroe, La., flips from top 40 to hot AC.

Veteran broadcaster **Chris Whitting** has formed a Chicago-based consultancy firm and signed **WMAQ** Chicago as his first client. He was most recently VP/GM of **WCBS-AM** New York.

PEOPLE: KMEL CHANGES

Following the departure of **Hosh Gureli** for **Arista Records** (Billboard, Feb. 27), **KMEL** San Francisco overnights **Efren Sifuentes** has been upped to music coordinator, and **Joey Arbagey** is upped from program assistant to program coordinator. P/T **Theo Mizuhara** now handles nights, replacing **Evan Luck**. **Weekender Rosary Bides** moves into overnights.

George Williams moves from morning show producer to overnight jock at **WQHT** (Hot 97) New York. Replacing **Williams** behind the boards in the morning is **Wayne Mayo**, who was previously working on special projects for the station. Also, **Def Jam's Fred Buggs**, a market veteran, joins the station for weekends/swing. Morning man **Ricky Ricardo's** interim status is upped to "long-term interim."

Donnie Simpson finally made his long-anticipated debut on **WPGC** Washington, D.C., March 11... **Bernie Ward** is now permanent as **KGO** San Francisco's midday talk show host. He had been hosting that shift on an interim basis since **Michael Krasny** left in December.

Former **WLLZ** Detroit morning team **Jim Johnson** and **George Baier** have landed at crosstown **WCSX**, replacing **Scott Chapin** and

Jim McBean. **Chapin** stays on as the station voice. **McBean** exits.

Syndicated talent **Doug "Grease-man" Tracht** debuts on **WZGC** (Z93) Atlanta in morning drive Wednesday (17)... **WLLZ** moves **Sheri Donovan** from middays to afternoons. PD **Chuck Santoni** will host middays.

WDRE Long Island, N.Y., has named **Noreen Bendix** director of news and community affairs. She continues as morning-show producer... The **Seattle Post-Intelligencer** reports that **KXRX** morning men **Gary Crow** and **Mike West** have been split up. **Crow** is out, and **West** is paired with **KXRX** personality **John Posey** for now.

Local comedienne **Foley Z.** joins the morning show at **WXRZ** (The Rebel) Pittsburgh. She was previously with crosstown **WDVE**... **WUSY** Chattanooga, Tenn., PD **Bob Sterling** adds MD duties, replacing **Art Sanders**, now at crosstown **WFXS**... **KRBL** Santa Fe, N.M. P/T jock **Tony Martin** moves to middays, replacing **Julie Fox**.

KCBQ-FM San Diego has added news back into the morning programming and hired **Pam Giganti** as morning newscaster. She was previously a traffic reporter for the local **Airwatch** service.

Warner Books has announced plans to publish the autobiography of legendary personality **Wolfman Jack** next year. Writer **Byron Laursen** will collaborate.

Finally, we're sorry to report the March 6 death of **KLRX** Dallas evening host **Vickie Hunter**, 34, as a result of a brain hemorrhage. She is survived by her parents in Gainesville, Fla.

COUNTRY BOOM SPARKS NEW RIVALRIES AND RADIO WARS

(Continued from page 78)

children on the theory that no one would dare take a balloon away from a child.

THE NEW REVENUE DEPARTMENT

Finding additional revenue streams was the focus of a session called "Promotion: The Revenue Department of the '90s," but **KPLX** Dallas **GSM** **Patrick Sbarra** was taken to task for selling ads in the station newspaper, "Tune-In." **Sbarra** defended the practice, saying "The [Radio Advertising Bureau] is always pounding us to sell

against newspapers, but that's a battle that's never going to be won by radio. So rather than fight it, we just join it and use it."

For the second consecutive year, the seminar attracted a record crowd. Attendance was 1,994, up from 1,705 last year.

A power failure during the opening artist-attendee reception got things off to a strange start as hundreds of people were left wandering around the darkened **Opryland Hotel**. At the **New Faces** show, host **Charlie Monk** listed the top 10 rea-

sons the power went out, including: "Marty Stuart plugged in his big hair dryer," and "Kenny Rogers had his 800 calls forwarded to this hotel."

Duopoly, the radio industry's issue *du jour*, was the subject of some unintentional humor at **CRS**. In the program guide, the duopoly session was identified as "duoplay." And during the closing "WCRS Live" session, host **Ralph Emery** asked **KNIX's Daniels** how he felt about "duo-polys."

Single Reviews

EDITED BY LARRY FLICK

POP

► **MICHAEL JACKSON** *Who Is It* (3:26)
PRODUCERS: Michael Jackson, Bill Bottrell
WRITER: M. Jackson
PUBLISHERS: Mijac/Warner-Tamerlane, BMI
REMIXERS: Moby, Brothers In Rhythm
Epic 74686 (c/o Sony) (cassette single)

MJ's recent media blitz has paved the way for this stellar jam lifted from "Dangerous." Minor-key synths and rigid rhythms underscore a white-knuckled vocal and a hook reminiscent of "Billie Jean." A garden variety of potent remixes will increase programming options at numerous formats. Best of the bunch are house-inflected versions by Moby and Brothers In Rhythm, and the "Oprah Winfrey Special Intro" mix—which has a flawless a cappella opening.

► **CELINE DION** *Water From The Moon* (4:11)
PRODUCER: Guy Roche
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Epic 74809 (c/o Sony) (cassette single)

After a brief dance flirtation, Dion returns to her comfy ballad turf with an appropriately dramatic bit of diva dynamite. Guy Roche's grand production values are the perfect setting for Dion's large, stirring voice. Highly accessible tune from her current self-titled album has the power to invade both top 40 and AC playlists.

► **P.M. DAWN** *Looking Through Patient Eyes* (4:06)
PRODUCERS: P.M. Dawn
WRITERS: A. Courdes, G. Michael
PUBLISHERS: MCA/Morrison Leahy/Chappell & Co.
Gee Street 6765 (c/o Island) (cassette single)

Rap duo is positioned to sail up the charts with a silky pop/hip-hop ditty that derives inspiration from samples of George Michael's "Father Figure." A warmly sung chorus cushions the deep-voiced and romantic rhymes that have made the act famous. A fitting way to usher in "The Bliss Album."

★ **MICK JAGGER** *Don't Tear Me Up* (4:10)
PRODUCERS: Rick Rubin, Mick Jagger
WRITER: M. Jagger
PUBLISHER: not listed
Atlantic 5015 (cassette single)

Although "Sweet Thing" didn't make the anticipated top 40 splash, this rambling, hip-hop-flavored rock tune from the well-received album "Wandering Spirit" is steeped a bit more in current radio trends. Emotional, affecting cut is further aided by a good run within album-rock formats. Give it a shot.

JOHN PAUL YOUNG *Love Is In The Air* (4:13)
PRODUCERS: Vanda & Young, David Hirschfelder
WRITERS: H. Vanda, G. Young
PUBLISHER: J. Albert & Sons USA, ASCAP
Columbia 74894 (c/o Sony) (cassette single)

Young updates his '70s classic for the soundtrack to "Strictly Ballroom" with a festive '90s-minded dance beat. Timeless tune is like a visit from a dear old friend, and will have top 40 programmers gleefully twirling in their seats. Could even make the transition into clubland with the right amount of promotional muscle.

CHARLES & EDDIE *House Is Not A Home* (4:00)
PRODUCER: Josh Deutsch
WRITERS: E. Chacon, J. Freed
PUBLISHER: not listed
REMIXER: Josh Deutsch
Capitol 79576 (c/o CEMA) (cassette single)

Hankering for a slice o' retro-soul? Look no further. Act continues to mine its fun "Duophonic" debut album with this sparsely produced R&B ballad that wisely focuses on stunning vocals and nifty funk-guitar jangling. Cool for top 40, though AC punters should give a listen, too.

L.A. STYLE *I'm Raving* (4:17)
PRODUCERS: Deniz Slemming, Maxx Mondino
WRITERS: D. Slemming, M. Mondino, Nicolette
PUBLISHERS: Orfa/BMG Belgium/BMG Songs, ASCAP
Arista 2524 (c/o BMG) (cassette single)

Rave act that scored a crossover pop smash last year with "James Brown Is

Dead" tries to make lightning strike twice with a rousing cut that combines caustic techno synths with fluffy (and highly accessible) pop energy. A butt-shaking good time.

★ **BELLY** *Feed The Tree* (3:42)
PRODUCER: Gil Norton
WRITER: T. Donnelly
PUBLISHER: Slow Dog, BMI
Reprise 18670 (c/o Warner Bros.) (cassette single)

A great single in every way: memorable, catchy, and varied. Thoughtful, if listeners care to examine the lyrics, and fun and hummable even if they don't. Singer/ex-Throwing Muse Tanya Donnelly's voice carries equally well the soaring chorus and the lyrically tender verses. The melody swerves from ominous to upbeat, and the song itself from minimal to lush. After powering to the top of the Modern Rock Tracks chart, this track could find a new home at pop radio.

BOBBY ROSS AVILA *La La Love* (4:30)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: T. Lewis, J. Harris III, B.R. Avila, B. Avila, Sr.
PUBLISHERS: Flyte Tyme Tunes, ASCAP; Eye B.C.R./I. Music/Brunswick, BMI
Perspective/A&M 8100 (c/o PGD) (cassette single)

Avila is a convincing teen-heartthrob-in-waiting on this sugary ballad. Producers Jam & Lewis inject the track with a hip urban tone that keeps it from becoming overbearingly cute. Avila has a charming way that will woo folks at several formats. A promising peek into his new album, "My Destiny."

LAST CRY *In The Name Of Love* (3:18)
PRODUCER: John Fannon
WRITERS: Fannon, Previti, Massucca
PUBLISHER: Wild Sand, BMI
Joste 9212 (cassette single)

Photogenic teenage male quintet comes across like a perky, mall-fashioned version of Bon Jovi. Despite its occasionally preening performances, band is actually quite endearing (beneath the teased hair and torn jeans), and the song has a harmony-laden chorus that is easy to remember. A head-bobber that could click with the right distribution and promotion. Contact: 305-891-5266.

R & B

► **AL B. SURE!** *I Don't Wanna Cry* (4:04)
PRODUCERS: Al B. Sure!, Kyle West
WRITERS: Al B. Sure!, K. West
PUBLISHERS: Al B. Sure! Industries/EMI-April/Willaire, ASCAP
Warner Bros. 6129 (cassette single)

Here is yet another seductive gem from Al's groovy "Sexy Versus" opus. Prominent jack/hip-hop beats firmly support layers of yummy vocals that range from low-register to titillating falsetto. Swaying jam will continue to thrill at urban level... but what about top 40? C'mon folks, get with it!

NEW & NOTEWORTHY

PROPER GROUNDS *Jezebel* (3:14)
PRODUCERS: The Sandman, Danny Sabar
WRITERS: The Sandman, D. Saber
PUBLISHERS: EMI-Blackwood/Sean Kennedy/One-Eyed Egyptian, BMI
Maverick 45156 (c/o Warner Bros.) (cassette single)

New York quintet plows out of the box with lyrical muscle on the Warner Bros.-distributed label's first non-Madonna release. Cut from the revelatory "Downtown Circus Gang" album is a ballsy blend of tripped-out psychedelic-rock and hip-hop. Guttural vocals by the Sandman inject anger and passion into words that trace a tragic love story played out on the mean, inner-city streets. The track's nimble guitars that will likely open doors at alternative formats first, and adventurous popsters soon after.

NIKITA *Sweet As It Comes* (4:03)
PRODUCER: Shaun LaBelle
WRITERS: S. Birnam, M. Burnstein
PUBLISHER: Smoove Island, BMI
Motown 631088 (c/o PGD) (cassette single)

Newcomer reveals a surprising level of confidence and range on a swinging urban ballad. Romantic lyrics inspire a bright and joyful vocal matched by a slinky bassline and brassy horns. This one will make programmers smile from ear-to-ear upon impact. AC pundits with soulful leanings should have a taste, too. Be sure to check out Nikita's album of the same name.

KIRK WHALUM FEATURING JEVETTA STEELE *Leave Is A Losing Game* (4:03)
PRODUCERS: Robbie Buchanan, Jay Landers
WRITERS: W. Afansieff, J. Bettis
PUBLISHERS: WB/Wallyworld/John Bettis, ASCAP
Columbia 74964 (c/o Sony) (cassette single)

First single from "Cache" pairs the jazzy saxophonist with rich alto tones of Steele (last heard on "Calling You" from "Baghdad Cafe"). Push and soothing arrangement of fluid riffs and accessible vocals has strong urban and AC appeal.

N-TYCE *Walk A Little Closer* (timing not listed)
PRODUCER: The Beatman
WRITERS: A. Brown, D. Martinez
PUBLISHERS: Frozen Soap/Kai, ASCAP
Wild Pitch 50391 (cassette single)

N-Tyce uses a blend of R&B bedroom music and raps about scoping cuties to flesh out the party scene she describes. Some unusual verbal twists here including a diaper-changing metaphor. Harmonica, à la Stevie Wonder, is a cool touch. B side "Peace Ride" expands on a Cat Stevens idea, applying it to an anti-violence riff.

COUNTRY

► **SAWYER BROWN** *Trouble On The Line* (2:31)
PRODUCERS: Randy Scruggs, Mark Miller
WRITERS: M.A. Miller, B. Shore
PUBLISHERS: Zoo II, ASCAP; Club Zoo, BMI
Curb 1043 (7-inch single)

A pulsating tale of awaiting a bad penny's return.

► **SUZY BOGGUSS** *Heartache* (3:12)
PRODUCERS: Jimmy Bowen, Suzy Bogguss
WRITERS: L. George, I. Ulz
PUBLISHERS: Naked Snake, ASCAP
Liberty 79636 (c/o CEMA) (CD promo)

Welling vocal harmonies and a mournful steel guitar accentuate the sadness of the message.

► **PATTY LOVELESS** *Blame It On Your Heart* (3:32)
PRODUCER: Emory Gordy Jr.
WRITERS: H. Howard, Kostas
PUBLISHERS: Harlan Howard/Sony Tree/Songs Of PolyGram/Seven Angels, BMI
Epic 74906 (c/o Sony) (7-inch single)

Loveless' traditional country vocals ring true in this sassy, catchy, uptempo exercise in emotional self-defense.

► **McBRIDE & THE RIDE** *Love On The Loose, Heart On The Run* (3:05)
PRODUCERS: Steve Gibson, Tony Brown
WRITERS: Kosta, A.L. Graham
PUBLISHERS: Songs Of PolyGram/Millhouse, BMI
MCA 54601 (c/o Uni) (7-inch single)

An admiring and uptempo description of a woman armored against being hurt again by love.

► **PAUL OVERSTREET** *Take Another Run* (4:02)
PRODUCERS: Brown Bannister, Paul Overstreet
WRITERS: P. Overstreet, D. Schlitz
PUBLISHERS: Scarlet Moon, BMI; Don Schlitz/Almo, ASCAP
RCA 62473 (c/o BMG) (7-inch single)

A high-spirited, uplifting pep talk on the virtue of trying to revivify love.

TIM MCGRAW *Memory Lane* (3:24)
PRODUCERS: James Stroud, Byron Gallimore
WRITERS: J. Dillie, L. Wilson
PUBLISHERS: Forrest Hills, BMI; Zomba, ASCAP
Curb 1041 (7-inch single)

McGraw offers a hard-driving, bluegrass-tinged testimonial to an old love that won't go away.

RUN C&W *Itchy Twitchy Spot* (3:41)
PRODUCERS: Bernie Leadon, Vince Melamed, Jim Photoglo, Russell Smith
WRITER: D.V. Tress
PUBLISHER: Millhouse/Songs Of PolyGram, BMI
MCA 52519 (c/o Uni) (7-inch single)

OK, then, enjoy it for the sound effects.

DANCE

► **LULU** *Independence* (7:51)
PRODUCERS: Mike Ward, Cary Bayla, Eriot Kennedy
WRITERS: W. Sala, L. Ware
PUBLISHER: Warner-Chappell
REMIXERS: C.J. Mackintosh, Brothers In Rhythm, Tony Humphries
SBK/ERG 19777 (c/o CEMA) (12-inch single)

Singer who topped pop charts eons ago with "To Sir With Love" is in excellent voice on a disco-minded house jam. Anthemic tune has a sing-along chorus that will stick in the heads of club and radio folks upon impact. A nice range of remixes flirts with several formats, with C.J. Mackintosh's frothy turn rising high above the pack. Could be the first step in Lulu's carefully planned return to pop prominence.

► **THE SHAMEN** *Boss Drum/Phorever People* (no timing listed)
PRODUCERS: The Shamen
WRITERS: Angus, West
PUBLISHERS: Warner-Chappell, PRS; Warner-Tamerlane, BMI; WB, ASCAP
REMIXERS: The Beatmasters, Justin Robertson, Mark Stagg, Youth, Todd Terry, Tommy D.
Epic 74898 (c/o Sony) (12-inch single)

In an effort to finally catch up with band's rapid succession of U.K. hits, Epic wisely offers well-structured double-A-side 12-inch package that will likely meet DJs' open arms. Both tracks are an exercise in chart-smart techno, trance, and house vibes. Best of the batch is Justin Robertson's "Lion Rock" mix of "Boss Drum."

► **SNAP FEATURING NIKI HARIS** *Exterminate!* (6:45)
PRODUCERS: Snap
WRITERS: B. Benites, J. Garrett, III, N. Haris
PUBLISHERS: Hanseat/Songs Of Logic
REMIXERS: Snap
Logic/Arista 12545 (c/o BMG) (cassette single)

Former Madonna backing singer steps into the spotlight as the German act's new (at least for the moment) front woman. Electronic hip-hop beats are doused with ambient sound effects, while Haris offers an appropriately ominous and forceful vocal. Not as radio-friendly as the previous "Rhythm Is A Dancer," but a savvy club entry that should glide onto playlists.

EL BARRIO FEATURING DEBBE COLE *In Charge* (6:40)
PRODUCER: Eddie "Love" Arroyo
WRITERS: E. Arroyo, D. Cole
PUBLISHERS: Lovemix/MCA, ASCAP; Dot-n-Bud, BMI
REMIXER: Eddie "Love" Arroyo
Citi 015 (12-inch single)

New York producer Eddie Arroyo weaves subtle Latin rhythms into a kinetic deep-house fabric to great effect. His grooves are given a pop personality by Cole, who strikes a good balance between low-key sensuality and diva-like confidence. Any one of the five mixes would fuel peak-hour sets with ease. Contact: 212-757-4851.

AC

RAY CHARLES *A Song For You* (4:10)
PRODUCERS: Richard Perry, Benny Medina
WRITER: L. Russell
PUBLISHER: Irving, BMI
Warner Bros. 18673 (cassette single)

Brother Ray does a warm and heartfelt turn with this oft-covered ballad, which AC radio should appreciate. However, the tune is a strangely tame choice as a prelude to Charles' otherwise-explosive new "My World" record. Take this track on its own merits, but don't assume it's all indicative of Ray's revelatory new album.

GLENN FREY *Love In The 21st Century* (4:11)
PRODUCERS: Elliot Scheiner, Glenn Frey
WRITERS: G. Frey, J. Tempchin, D. Kortchmar
PUBLISHER: not listed
MCA 2266 (c/o Uni) (cassette single)

Here's another festive moment from the underappreciated "Strange Weather" collection. Lively rock-ish instrumentation adds necessary bounce

to a tune about romance in the space age. Kinda goofy at times, but ultimately lots of fun. Could be useful to both AC and album-rock programmers.

ROCK TRACKS

► **SLAMMIN' GLADYS** *What U Need* (3:40)
PRODUCER: not listed
WRITERS: Brooks, J. Lane
PUBLISHERS: 337/Ho-Cake, ASCAP; Dick Dragon/Virgin, BMI
Priority 6653 (cassette single)

Acoustic-based ballad featuring Warrant's Jani Lane. Track is custom-made for album-rock airplay with powerful, wailing harmonies, an aching pop-metal solo, and just the right amount of bittersweet swing. Spin it and weep.

★ **KING MISSILE** *Detachable Penis* (3:22)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 5019 (cassette single)

New York quartet is already getting regional alternative radio play for this wacky missive on the perils of losing your appendage in a drunken spree. Go beyond the surface humor of the track, and you'll find an interesting take on promiscuity. All the while, a cool, neo-psychedelic groove clips along nicely. Could cross into pop waters as a novelty item.

THE JEFF HEALEY BAND *Lost In Your Eyes* (4:16)
PRODUCERS: Joe Hardy, Jeff Healey Band
WRITER: T. Petty
PUBLISHER: Almo Music, ASCAP
Arista 2521 (c/o BMG) (cassette single)

Sentimental, radio-ready ballad from the "Feel This" album. Track builds on writer Tom Petty's talent for slow rock, adding blues-rock flourishes—gently mournful guitar lines, strong female backing vocals—that'll be warmly received by album-rock listeners.

GUMBALL *Accelerator* (3:27)
PRODUCER: Butch Vig
WRITER: D. Fleming
PUBLISHER: Instant Mayhem, BMI
Columbia 4960 (c/o Sony) (CD promo)

As Gumball departs from earlier album-rock covers and parodies, the resulting original material is fairly straightforward rock'n'roll with a little extra slack attitude. Perhaps a little loose and sloppy (and feedbacky) for album rock, but alternative/college listeners will no doubt be receptive.

RAP

► **ICE CUBE** *It Was A Good Day* (no timing listed)
PRODUCER: DJ Pooh
WRITER: Ice Cube
PUBLISHER: Gangsta Boogie, ASCAP
Priority 53817 (cassette single)

The ever-controversial Ice Cube is finally starting to lure urban radio pundits to the fold with a deceptively easygoing jam that samples several retro-soul faves, including "Footsteps In The Dark" by the Isley Brothers. Listen closely, and you'll discover that Cube has not really softened his verbal attack. Here he serves streetwise rhymes that will keep purists smiling.

BOSS *Deeper* (3:57)
PRODUCER: Def Jef
WRITERS: J. Fortson, R. Samuel, C. Reid
PUBLISHERS: Word Life, ASCAP; Longitude, BMI
Def Jam/Columbia 74853 (c/o Sony) (cassette single)

Barry White's "I'm Gonna Love You Just A Little Bit More" and "Dub Fire" by Aswad are the springboards for a head-bobbing hip-hopper. Boss' phrasing is strong, even if her words don't necessarily dig into anything new. A momentary pleasure that offers a glimpse at a promising new female rap act.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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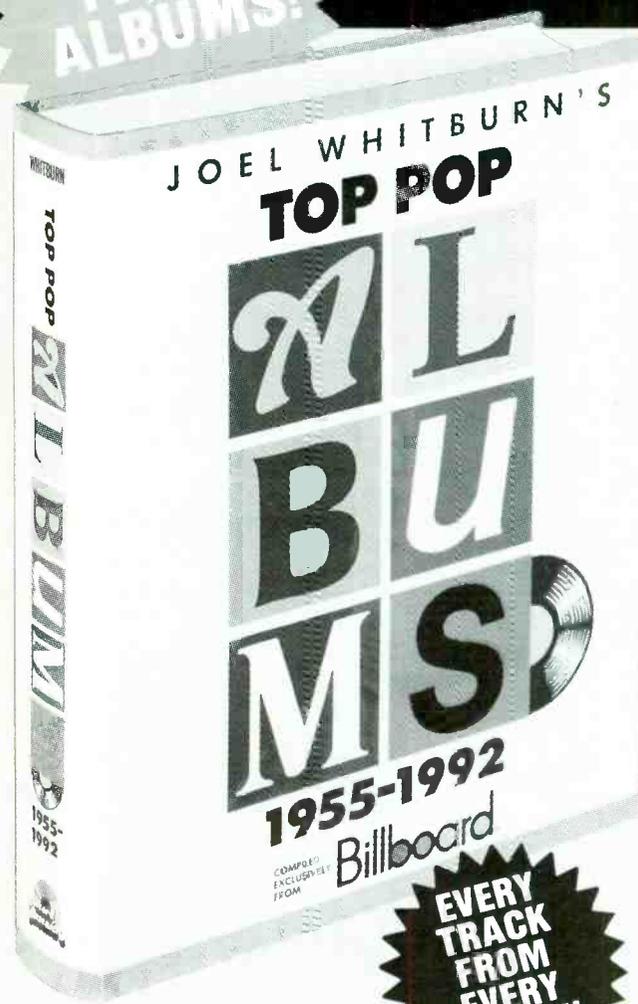
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Peak chart position

Total weeks at the #1 or #2 position

Total weeks on the charts

RIAA Platinum/Gold Record certification

Total number of million units sold

A letter symbol indicates a special or unusual type of album.

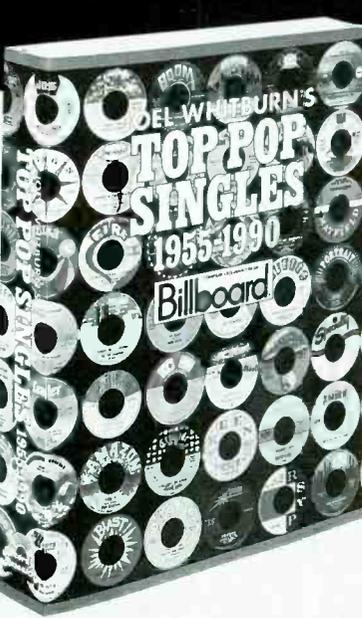
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DEBUT DATE	PEAK POS	WKS CHR	GOLD	ARTIST — Album Title	\$	Label & Number																																																																	
★221★ BAD COMPANY																																																																							
British band: Paul Rodgers (vocals), Mick Ralphs (guitar), Simon Kirke (drums) and Boz Burrell (bass). Rodgers and Kirke from Free; Ralphs from Mott The Hoople; and Burrell from King Crimson, Rodgers, who left group in late 1982, was a member of the supergroup The Firm (1984-86) and The Law (since 1991). In 1986, vocalist Brian Howe joined Kirke and Ralphs in group. Bassist Paul Cullen and guitarist Geoffrey Whitehorn joined in 1990.																																																																							
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6/30/90	35	75	▲	10 Holy Water	\$8	Atco 91371																																																																	
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Rock supergroup: John Waite (vocals), Ricky Phillips (bass), Jonathan Cain (keyboards), Neal Schon (guitar) and Deen Castronovo (drums). Waite, Phillips and Cain were members of The Babys. Cain and Schon (ex-Santana) were members of Journey.																																																																							
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Welsh quartet originally known as The Iveys. Leader Pete Ham (b. 4/27/47) committed suicide on 4/23/75. Group disbanded from 1975-78. Bassist Tom Evans committed suicide on 11/23/83 (age 36). Keyboardist Tony Kaye (Yes, Badger) was a member from 1978 until group disbanded in 1982.																																																																							
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also see soundtrack <i>Magic Christian</i>																																																																							
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3/9/74	161	5	●	5 Badfinger	\$15	Warner 2762																																																																	
11/9/74	148	6	●	6 Wish You Were Here	\$25	Warner 2827																																																																	
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MAJOR DISTRIBUTORS LASH OUT AT USED-CD BUSINESS

(Continued from page 1)

sic Distribution, said, "We will do anything we can to discourage the [used CD] business up to and including cutting [retailers] off if necessary."

WEA executives decline to comment on the issue but retailers say the company is threatening to withdraw co-op ad dollars from any merchants buying and selling used CDs.

TOUGH POLICY

A month prior to the convention, CEMA president Russ Bach issued a policy statement saying CEMA would not pay for any ads that show his product and simultaneously advertise used CDs. Then, he came to the convention with drafts of three letters containing proposed actions to show accounts for their reaction. Those letters, which apparently are designed to be issued in stages and have an escalating impact on accounts, state: "We face disaster if the cancer of used CDs is permitted to take hold and flourish."

The first letter states, "CEMA customers selling used CDs are not eligible to participate in any invoice discount or dating programs." The second letter states CEMA "will not support any customer advertising for any customer selling used CDs." The third combines the two sanctions.

PGD president Jim Caparro did not make any statement at the convention on the subject, but in the past he has been very vocal in his opposition to used CDs. BMG Distribution and Uni Distribution executives were unavailable for comment, but accounts said neither have discussed used CDs with them.

Retailers appeared to be either angry or unnerved by the onslaught unleashed upon them at the NARM convention. "This is the first time in my relationship with the manufacturers that ultimatums are being given in a way that's unhealthy for the industry," said Howard Appelbaum, executive VP at 37-unit, Beltsville, Md.-based Kemp Mill Music. "The battle lines are drawn."

Indeed, some prominent retailers, even ones not in the used-CD business, question the legality of the proposed sanctions the majors say they will use. One said the majors may be

opening themselves up for a class-action suit.

"I don't think we will have any legal problem taking steps, but we will thoroughly check all our policies with our lawyers," said Sony's Smith.

While conglomerates such as Sony, Time Warner, and Thorn EMI may have an edge in funding expensive courtroom battles, merchants question the manufacturers' resolve in cutting off customers. "Sure, they may cut off some of the small guys," said one retailer. "But I don't know that any single [manufacturer] is in a position to tell any three, four, five of the top retail chains that they won't ship to them."

If majors cut off retailers, they will not have to worry about stopping shipments to the second-largest account, Minneapolis-based The Musicland Group. Jack Eugster, chairman and CEO of the 884-store web, said, "Used CDs are a troublesome area. I think it's bad for our business in general. In many ways, the used business, with its price structure and trading in of goods, can be seen as a way to introduce CD rental to the U.S."

HIGH PRICE OF NEW CDs

Merchants say the high price of new CDs—WEA and Sony recently made \$15.98 their main CD price point—appears to be the key factor in why the business is mushrooming. For example, Warehouse executives say that in the Los Angeles area there are more than 200 used-CD stores.

In the past, the used-record business was dominated by independent retailers with one store. But with the advent of CDs, which are virtually indestructible, some independents have been growing into chains. For instance, Record City, based in Las Vegas, has grown from five outlets at the end of 1990 to its current total of 11 stores.

Other chains, such as the 14-unit Record Exchange Of Roanoke, based in Charlotte, N.C., carry both current product and used CDs, as do many college-town outlets and stores specializing in alternative music.

One merchant notes he has clipped from newspapers plenty of co-op ads, funded by the majors for alternative music and college stores, with which he confronted his branch manager. "He responded that the labels need the alternative stores to break developing product," the retailer said, adding this is why he finds the latest moves to cut off advertising dollars to be so hypocritical.

CHAINS MUST COMPETE

Some major-chain retailers, who previously considered the used CDs to be taboo, now say the business is a growing one against which they have to compete. "The used-CD stores are taking business away from us; we can't ignore that," said Jim Dobbe, Warehouse VP of merchandise allocation. "The fact is that consumers are voting by going to those stores, and maybe the manufacturers should listen to them and sell CDs at a reasonable price. Instead of trying to punish us, they should look at the symptoms as to why the used CDs business is growing."

By contrast, record label and distribution executives contend that the used-CD business must be stopped because it is hurting the perceived value of the CD. But Kemp Mill's Appelbaum countered, "Selling eight CDs for a penny [via record clubs]

does more to cheapen the product than selling used CDs could ever do."

One West Coast-based merchant reads Machiavellian motives into the manufacturers' hard-hitting attack against the used-CD business. "The record clubs, by selling eight CDs for a penny, already have figured out a way to corner the low-end of the CD business," he suggested. "They don't want anything, like chains getting into used CDs, to threaten their dominance of the low-end business."

Another merchant, based in the South, complained record clubs are one of the main sources of supply for the used-CD business. "Kids buy eight CDs for a penny, and then can trade them into used CD stores for \$3 each," he explained. That merchant, who has been following the used-CD

business closely, estimated 25% of product in used CD stores comes from record clubs.

Bill Teitelbaum, president of 102-unit, Carnegie, Pa.-based National Record Mart, said, "I understand the reaction of the majors. This is the first real threat to 'genericize' their product. Chains buying used CDs are the first threat to break the majors' lock on the distribution channel."

One executive at a chain under attack by the current distribution moves says retailers should use the used-CD issue to do more than break the majors' lock on the distribution channel. "The labels have always used advertising dollars to control the behavior of the chains," he stated. He suggested the profits from the used-CD business may more than

make up for any losses resulting from a cutoff of co-op ad dollars. "One of the benefits of not relying on co-op dollars would be that our chain could advertise the product it knows would sell in its stores rather than the product the labels consider their priority," he said.

Still another executive dabbling in used CDs said, "The industry needs to do more research on the used-CD business. So far, we haven't seen used CDs cannibalize our regular CD business. Right now every one is dealing with this from an emotional point of view because no one has taken time to do research."

Assistance in preparing this story was provided by Paul Verna.

CONVENTION CAPSULES

Following is a roundup of noteworthy news, notes, and quotes from the National Assn. of Recording Merchandisers convention, March 6-9 in Orlando, Fla.

FORGET THE big-budget product presentations and the big-name entertainers. The most talked-about attraction at the NARM convention was the "Back To The Future" ride at the Universal theme park—which Uni reserved for the opening night of the meet. The ride, a heart-stopping plunge into "virtual reality," rendered mundane all the other visual entertainment that was to come.

ORLANDO PROVED a popular site for NARM, with attendance reaching a record 3,000-plus—thanks largely to the many attendees who came with family in tow. NARM president Arnie Bernstein of The Musicland Group also reported the organization now has 900 member companies, up from 700 in 1992. Exhibitors seemed pleased with the traffic and expanded hours at the exhibit area. "It's more like a show atmosphere this year," commented one veteran music supplier. . . . If there was any complaint about this year's NARM site, it related to the distances between the Marriott World Center and Orlando's other hotels. "I had to rent a car," complained one executive marooned at the Hilton, a lengthy bus ride from the Marriott. Others were upset by the \$32 cab fare from the airport.

THE BIG MOUTH: While there was little overt tension at this year's NARM, manic comedian Denis Leary said on video what was on the minds of many at the conference. Shilling for A&M during the PGD presentation, Leary mocked retailers' calls for post-longbox rebates by tossing quarters on the floor as he cruised through a record store and then turned on the labels by stashing a jewel-boxed CD under his jacket. Leary also attacked the new holographic seal, ripping and gnawing to no avail at the "dogbone" and finally slamming the unopened CD to the ground.

SAY WHAT? Billy Joel won't be hiring the World Center's sound man any time soon. When Joel went to the podium to accept his Presidential Award during the Scholarship Foundation Dinner, he found the microphone to be dead. But the entertainer reacted quickly, miming an acceptance speech and shouting out, "Grubman is behind this"—referring to New York attorney Alan Grubman.

ALTHOUGH THEY WERE featured in the CEMA product presentation, don't look for any Rolling Stones catalog titles on Virgin before 1994. That's the word from Virgin America co-chair Jeff Ayeroff, who told Billboard Mick Jagger and Keith Richards currently are meeting to discuss plans for their Virgin debut. Ayeroff says that could mean a new Stones album as early as January 1994. At that point, Virgin also could begin releasing the group's post-London catalog titles, to which the label acquired rights when it signed the group. Ayeroff also said the band would tour in '94.

TALL STORY: NARM's Orlando locale was especially appropriate for Barry Weiss, whose Jive label has just signed a recording deal with Shaquille O'Neal, the superstar rookie for the NBA's Orlando Magic. "He's a great rapper," said Weiss of his new signee, whose first album

is expected in the fall. O'Neal already has recorded his first rap with label mate Fu-Schnickens. The song and video, "What's Up Doc," appears on O'Neal's "Shaq Attaq" video for Reebok and will be released as a single in April.

NARM, NEXT TIME: Already firms are making plans for San Francisco in 1994 and then San Diego. Unfortunately, word is the convention may have outgrown one of NARM-goers favorite sites, New Orleans.

IN THE SWIM: PolyGram Group Distribution once again went to new heights (and depths) to promote itself and DCC during the convention. The company's logo again appeared on hotel "do not disturb" signs, room-service menus, and key cards. But PGD added a new twist in Orlando, with a huge DCC mat placed at the bottom of the sprawling Marriott World Center pool. There were no announcements about a waterproof DCC unit.

OUT OF THE BOX: The Sony Legacy imprint announced several boxed sets, including a three-CD OKEH R&B set, Ted Nugent's "Out Of Control," a three-CD Janis Joplin box, and a two-disc 20th-anniversary Carole King set. CEMA announced plans for a four-CD Jethro Tull box commemorating the band's 25th anniversary. PGD continues to offer two-CD sets in its "Chronicles" series, while Decca plans a two-CD Ella Fitzgerald 75th-anniversary celebration.

IN THE HOUSE: Tommy Boy's Queen Latifah made the most dramatic entrance at NARM. She opened the Independent Distributors' product presentation by riding on to the stage on a motorcycle.

CUT THAT OUT: The intouch Group, through its lawyers, shook up competing music sampling companies right before NARM by sending a letter stating systems with an audio, video, and software sampling capability are in violation of the company's "pending U.S. patent application." The letter urges the companies to remove sampling features from the systems. San Francisco-based intouch and its competitors decline to comment.

PROLIFERATION: Indie TVT announced plans to launch a rap label called Blunt. The first release will be out in May. . . . MCA continues to spin off new imprints. The latest is a Bobby Brown label called Triple B. The first release will be by the B. Brown Posse.

DURING A PANEL on music and social responsibility, Danny Goldberg, senior VP of Atlantic Records, said that "Bonnie Raitt's last album couldn't go out with a longbox. She has an image that made her special." Although Goldberg said the decision to go with alternative packaging cost Raitt "well over a half-million in royalties," it was worth the additional costs because it helped maintain her identity.

UNPLUGGED-MANIA continues. "Unplugged" sets previewed during product presentations included Boyz II Men on Motown, Arrested Development from EMI, and Rod Stewart on Warner Bros.

Compiled by Ken Schlager with reporting by Craig Rosen, Earl Paige, and Ed Christman.

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TIMMER WARNS AGAINST FORMAT WAR

(Continued from page 6)

units due out later this year.

Both Philips and Matsushita are planning to introduce portable DCC units in mid-1993.

Despite activity on the hardware front, few music retailers seemed to be involved in promotional efforts to move the software.

One exception is Kemp Mill Music, a 37-store retailer based in Beltsville, Md. Howard Appelbaum, president, said he is undertaking a 30-day promotion to introduce consumers to DCC. This joint effort with a local hardware retailer, Myer Enco, and a radio station, WJZE Washington, D.C., involves four listening parties at which the new technology will be demonstrated and DCC decks and cassettes will be given away. He characterized the promotion as "educationally oriented."

"The purpose is to build identity in the customer's mind," said Appelbaum. Referring to the jazz station's upscale listeners, he added, "This audience will be early adopters of this technology, if any audience is."

Appelbaum said he chose DCC for the promotion only because the idea

occurred to him while he was talking with someone from PolyGram, the record company that is 80%-owned by Philips. "I'd be more than happy to do one with MD," he said. "I have a proprietary interest in both technologies."

Timmer, in his speech, also touched on other technological issues confronting music retailers. The most important is the digital delivery of music directly to the consumer: so-called music-on-demand through fiber-optic cable systems.

Recognizing that the new technology could be viewed as a threat, he maintained that it "could be turned into an opportunity as well, but not by waiting on the sidelines. I suggest that an active dialog is started forthwith."

Timmer raised questions that might arise from electronic delivery of music. "Who will control the data banks of music?" he queried. And he referred to current wrangling over copyrights as "chicken feed" compared to what might ensue if consumers could call up music through their telephones, home computers, or TV sets.

BLOCKBUSTER FRANCHISEE PLANS TO START MUSIC CHAIN

(Continued from page 6)

wrapped in secrecy. However, a source close to WJB says the company "is actively seeking" a strong retail music executive who can "hit the ground running" and help catapult the low-key franchisee into the same fast lane as Blockbuster, which has become a major player in the record business in the past six months. "If [WJB] is making a move into music, that just confirms what we're doing," says Ron Castell, Blockbuster senior VP for programming and communications.

WJB's expansion stunned delegates at the annual National Assn. of Recording Merchandisers convention here, where WJB executives quietly attempted to recruit top-level managers and establish supply liaisons with labels. Speculation was that the franchisee was talking to Steve Bennett, a longtime, well-liked Record Bar executive.

Blockbuster gave further indication of its own music strategy at a security analysts meeting in Boca Raton that coincided with the NARM convention. One analyst tells Billboard that the chain predicted it

would have 500 music stores in the U.S. by 1995 (including the Sound Warehouse and Music Plus acquisitions) and 200 megastores internationally (in a joint venture with Virgin) by 1997. Blockbuster itself expects to open five Blockbuster Music locations by the end of 1993 and 10 by the end of 1994, beginning in San Francisco, Philadelphia, Boston, New York, Chicago, and Washington, D.C.

In addition, Blockbuster wants to establish family-entertainment centers adjacent to its video and record outlets. According to one analyst who was at the Boca Raton meeting, one such center has been opened and "they're just playing with it." Castell adds, "We'll test and see if the market responds. What's in the first store may not be in the second." Blockbuster reportedly is ready to start building video games departments inside existing stores and expand into game sales as well as rental.

WJB has also ventured into the children-oriented realm with Tumble For Fun, which plans 50 Discovery Zone children's activity centers in the Southeast. The first is in Charlotte, N.C. Discovery Zone, founded in 1989, was acquired last year by Donald Flynn, who sits on the Blockbuster board.

There was little evidence of Blockbuster's corporate plans at NARM, although Music Plus founder Lou Fogelman was besieged by comments about WJB's music plans. "I am not surprised," said Fogelman, although he first learned of the moves at the

show. "Look for a lot more franchisees to do that."

Other NARM attendees also had gotten wind of WJB's plans. Musicland Group executive Larry Gaines said, "We've been getting all kinds of calls" about WJB. Steve Libman, pioneer one-stop operator and head of Nova Distributing in Atlanta, said he had "heard rumbles" that WJB was seeking one-stop connections.

Some Blockbuster franchisees were surprised and excited by the WJB development, which they feel would make use of an existing infrastructure of real estate, construction, and fixturing. "Our area managers can oversee music stores until they are up and going," said one franchisee executive. "It makes sense to locate these music stores near your video store, where you already have the traffic."

Not all agree, however. Barry Zale, head of Capital Entertainment, which operates Blockbuster stores in the Washington, D.C., area, says he has "absolutely, positively no interest in music. It's extremely competitive, the margins are slim, and there are a lot of good operators out there already in place."

Instead, Capital is expanding into home delivery of restaurant food via a 5-year-old company called Takeout Taxi, based in Herndon, Va. Zale formed a partnership that has rights to an eight-state territory.

INDUSTRY APPLAUDS SOURCE-TAGGING DECISION

(Continued from page 6)

do away with keepers, which should improve merchandising."

PolyGram Group Distribution president Jim Caparro was equally enthusiastic about the recommendation. "We're behind it," he said. "We support any system that the majority of retailers can use."

However, the distribution heads cautioned that further testing needs to be done before they can be sure the tagging of product can be automatically integrated into the manufacturing process.

"Now we have to go through the process of testing it," said WEA Distribution president Henry Droz.

Even Sensormatic is cautious in its optimism. The company's president and CEO, Ronald Assaf, said, "We believe 20% of the work has been done. We still need to do the other 80%."

He added the company will set up a committee of its own executives plus members of the music manufacturing community to hash out the logistics of source-tagging. "In practice we don't really see that there should be a tremendous difficulty in implementing these steps," said Assaf.

WHO WILL PAY?

A mounting concern among retailers is that manufacturers will not be willing to bear the cost of automation and of the tags, which Sensormatic market development manager Christopher Brown estimated cost less than five cents per unit and could be driven down by economies of scale.

Sony's Smith said his company would not absorb the cost of source-tagging; other high-ranking distribution sources told Billboard they expected retailers to shoulder the bur-

den, and an executive at a security company agreed.

Many retailers frowned upon that course of action. Lou Fogelman, president of 91-unit, Los Angeles-based Music Plus, said, "The cost should come from the manufacturers, not from us."

While the manufacturers ponder the feasibility of NARM's recommendation, other issues have surfaced from the imminent conversion from the longbox to the jewel box. Most significantly, retailers and manufacturers are pushing for an alteration of the CD jewel box to permit the top spine to carry text. That would facilitate browsing in a jewel-box-only environment.

TOP SPINE LABELS

Several models of top-spine-readable packages were shown at the show, including plastic prototypes from Sony and PolyGram and a cardboard variant from packaging firm Queens Group.

The Sony version, according to Smith, would carry a paper strip that would be glued onto the plastic jewel-box spine. The strip would be discarded upon removal of the shrink-wrap or opening of the box.

BMG president Pete Jones and Uni Distribution VP of sales Eddie Gilreath also said the top-spine concept merits serious consideration. Both said such a modification would be inexpensive to implement. Retailers expressed unanimous approval for the development of a top-spine box.

Meanwhile, many at NARM were concerned that the coming months could be chaotic as manufacturers choose different timetables for the jewel-box switch.

TVT's Steven Gottlieb said, "We're going to sell in the longbox through September," adding his product will look better that way than in plastic keepers. Gottlieb said he will make jewel-box-only shipments available to retailers that want them.

Assistance in preparing this story was provided by Ken Schlager and Craig Rosen.

PAUL VERNA

NARM A Source Of Contention

Checkpoint Struggles To Alter Decision

ORLANDO, Fla.—Among security companies other than Sensormatic, NARM's recommendation of an acousto-magnetic source-tagging technology was unwelcome.

Checkpoint Systems Inc. of Thornfare, N.J., Sensormatic's major rival, embarked on an aggressive letter-writing campaign to convince NARM and the rest of the industry they had made a grave mistake by selecting a magnetic EAS system.

Checkpoint's executives contend magnetic security systems damage magnetic media, such as analog audiotapes, digital compact cassettes, and VHS videotapes.

Specifically, magnetic deactivation pads are known to adversely affect a type of audiotape used primarily to manufacture cassette singles. The damage is observed when the tapes are packaged in a cardboard "O-card" of the type used to wrap most tape singles; the standard Norelco box used on full-length cassette formats apparently protects the tape from damage from the magnetic pad, according to various sources.

NARM executive VP Pam Horvitz characterized Checkpoint's claims as an "exaggeration." She added that tape singles are a low-cost configuration most retailers wouldn't tag anyway.

Similarly, Sony Music Distribution president Paul Smith said he was not concerned about damage to cassette singles, but noted Sony would conduct a test of the various systems.

The NARM EAS recommendation did further damage to Checkpoint's stock, which had plummeted following rumors of the decision Feb. 17. At press time, Checkpoint's shares closed at \$10.25 on the NASDAQ National Market, down from \$14.125 the day of the rumors.

In contrast, Sensormatic rose 62.5 cents to \$37.50 on the New York Stock Exchange.

Representatives at Knogo Corp., one of the other security companies that participated in the NARM test, downplayed the significance of the decision, saying it was only a recommendation subject to further analysis.

SONY UPPING 280 TITLES TO \$15.98 PRICE POINT

(Continued from page 6)

dising ends March 31 while Sony's lasts until July 30.

In response to Sony and WEA elevating titles to the \$15.98 list price, retailers here continued to express dismay over the rising prices of CDs.

Dave Jackowitz, executive VP at 21-unit, Miramar, Fla.-based Peaches Entertainment, said, "It's not just WEA and Sony. We keep saying that we need more margin and lower pricing and [the manufacturers] keep raising the prices. This increase is not beneficial to the long-term interest of our industry."

Similarly, Jack Eugster, chairman, CEO, and president of 884-unit, Minneapolis-based The Music-

land Group, said that while he had not been officially informed of the latest Sony move, "I was disappointed in the WEA permanent price reduction and the number of titles being jumped up in price."

In general, price increases such as WEA's and Sony's "reduce the chance to promote their product," Eugster added.

Steve Strome, president of Troy, Mich.-based The Handleman Co., reminded that "the market will be the determinant of price. If the [manufacturers] make a mistake in pricing, the market will tell them. The consumer is the one who buys, and if the price gets too high, he will stop buying."

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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)
			★ ★ NO. 1 ★ ★	
1	3	10	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
2	1	14	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
3	2	14	DON'T WALK AWAY	JADE (GIANT)
4	4	14	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
5	5	12	ORDINARY WORLD	DURAN DURAN (CAPITOL)
6	9	9	FREAK ME	SILK (KEIA/ELEKTRA)
7	6	21	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
8	14	12	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
9	8	17	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
10	12	12	INFORMER	SNOW (EASTWEST)
11	7	23	SAVING FOREVER FOR YOU	SHANICE (GIANT)
12	11	11	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
13	20	11	FOREVER IN LOVE	KENNY G (ARISTA)
14	10	30	RHYTHM IS A DANCER	SNAP (ARISTA)
15	25	9	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
16	19	7	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
17	16	8	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
18	21	15	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
19	13	24	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
20	15	17	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
21	24	8	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
22	27	6	I'M SO INTO YOU	SWV (RCA)
23	26	8	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
24	17	15	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
25	23	11	GET AWAY	BOBBY BROWN (MCA)
26	30	14	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
27	38	14	I GOT A MAN	POSITIVE K (ISLAND/PLG)
28	—	1	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
29	22	20	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
30	39	5	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
31	36	6	MAN ON THE MOON	R.E.M. (WARNER BROS.)
32	31	13	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
33	29	8	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
34	34	18	GIVE IT UP, TURN IT LOOSE	EN VOGUE (EASTWEST)
35	33	19	WHEN SHE CRIES	RESTLESS HEART (RCA)
36	42	7	ANGEL	JON SECADA (SBK/ERG)
37	32	9	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
2	3	6	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
3	4	3	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
4	2	2	GOOD ENOUGH	BOBBY BROWN (MCA)
5	1	4	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
6	5	7	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
7	8	8	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
8	6	15	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
9	—	1	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
10	7	18	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
11	9	8	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
12	10	32	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
13	13	9	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
14	11	17	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
15	12	22	MOVE THIS	TECHNOTRONIC (SBK/ERG)
16	18	5	LAYLA	ERIC CLAPTON (DUCK/REPRISE)
17	16	11	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
18	—	1	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
19	15	13	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)
20	17	51	FINALLY	CECE PENISTON (A&M)
21	—	1	THE LAST SONG	ELTON JOHN (MCA)
22	21	25	COME & TALK TO ME	JODECI (UPTOWN/MCA)
23	22	47	I LOVE YOUR SMILE	SHANICE (MOTOWN)
24	19	3	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)
25	20	36	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)

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

NOW'S THE TIME FOR NORWAY'S SEPTEMBER WHEN

(Continued from page 10)

As a result, production costs were slashed from about \$115,000 to less than \$29,000.

"No organization has greater credibility than the Salvation Army," says keyboardist and vocalist Helge Hummervoll, who is joined in the September When by Morten Abel on vocals and acoustic guitar, Morten Molster on guitar, Gulleiv Wee on bass, and Stene Osmundsen on drums and percussion. "If there's any organization to donate money to, then that's the one. You know the money reaches those who need them."

Warner Music Norway A&R/marketing manager Fred Engh echoes the sentiment. "All the effort put into this campaign leads to supporting a good cause and everyone benefits from that."

The marketing tie-in between the band and the charity includes press, TV, and radio interviews, touring, retail displays, and advertisements in several newspapers.

A 20-minute radio special has also been produced by Warner Music and distributed to 90 radio stations.

The Salvation Army took part in the campaign to encourage more young people to wear second-hand clothes from its Fretex-Elevator store. In the video, the band members are wearing clothes from the shop.

"This is one of the most original and enjoyable projects I've been involved in during my career," says Major Knut Ytterdahl, head of the Norwegian branch of the Salvation Army. "The goodwill and enthusiasm we have experienced from the September When and all involved have been overwhelming."

INTERNATIONAL POTENTIAL

The September When has established itself as one of Norway's leading bands, with hard-driving rhythms that recall the Doors, U2-style guitars, and English lyrics.

Beginning with a 1989 self-titled debut album recorded in London, the members of the September When built a career in their homeland. Their domestic breakthrough came with their 1991 sophomore album, "Mother, I've Been Kissed," and the

hit single "Bullet Me."

With "One Eye Open," which has been No. 1 on the Norwegian chart for the past three weeks, the band shows increasing promise on the international front.

Reiner Focke, marketing manager for Warner Music International in London, says additional efforts to expose the September When outside Norway began in Scandinavian markets. The album has now been released in all European markets, including the U.K. It was presented March 9 to Warner Bros. executives in the U.S. but no American release date is yet set.

The international potential for the September When was evident when the band showcased January at the MIDEM conference in Cannes.

"This band is very successful in Norway and that can't be ignored," says Focke. "But the fact that their lyrics are in English means they are not limited to a certain market. It would be slightly more difficult if they were singing in Norwegian."

'EROTIC MUSIC' BATTLE IN WASHINGTON STATE

(Continued from page 12)

tionally vague, and would have a chilling effect on the arts.

She noted that, under the provisions of HB 2554, "there is no way for citizens or the persons affected by this law to know what the law is—i.e., that materials have been determined to be erotic—or how to comply with it." Brucker ruled that since the

law "fails to give clear notice to those affected by it," it violated due process under the 14th Amendment.

The new bill, also an amendment to existing statutes, provides for notification via the Superior Court reviser, who would publish any pertinent decisions in the Washington State Register as official notice.

State Rep. Richard King, a principal co-sponsor of both house bills, says that the new bill "meets the letter of the law" regarding notification.

King says that HB 1422 was drafted by the state attorney general's office. Asked why the bill does not address any of Brucker's other objections to HB 2554, he says, "The attorney general's office felt strongly that they didn't have to deal with any of those."

Assistant Attorney General Carol Murphy says HB 1422 "attempts to correct at least one of the constitutional flaws found by Judge Brucker."

The WMIC's White says, "By writing a new amendment to take care of this piece of the injunction, they're attempting to say, 'This takes care of the damage,' and the language is vague and obscure enough that it won't send up any red flags. It doesn't say anything about 'erotic music,' it doesn't say anything about 'child pornography.'"

White says that the WMIC is marshaling opposition to the bill, which must leave the floor of the House for the Senate by Wednesday (17), with a FAX campaign targeting legislators and calls to the state's Legislative Hotline. The group scheduled a rally for March 12 on the steps of the capitol in Olympia.

"Hopefully we'll get this thing killed in rules, and if not, we'll get it killed on the floor of the House," White says.

Regarding the appeal of Brucker's injunction on HB 2554, Murphy says she expects it to get a hearing in the Supreme Court by late summer.

"[Brucker's] order basically sets forth six bases on which the court decided the law was unconstitutional," she says. "Basically, we're appealing the entire order."

While the Senate bill—a second pass at a piece of legislation that failed in a previous session—never made it to the floor, White says that it, like the House bills, is representative of myopia on the part of Washington legislators.

"They don't realize that [the music business] is the fourth- or fifth-largest industry in the state," he says.

CARLOS MONTOYA DIES AT AGE 89

(Continued from page 10)

example set by his uncle, Ramon Montoya, he launched a solo career that eventually brought him before audiences around the world.

Montoya was a performer whose passionate style and improvisational skills won him a large public and provided a model for other flamenco guitarists.

Although he was unschooled academically and couldn't read music, Montoya was a prolific composer. He relied on other musicians to transcribe his compositions from performance.

Montoya experimented in many forms, and one of his most ambitious works was the "Suite Flamenca," a concerto he composed with Julio Esteban and Estela Bringer. Montoya performed the concerto with the St. Louis Symphony, and later recorded it.

He made dozens of recordings for a number of labels, but all but a handful have been out of print for years. Among the larger labels he re-

corded for were Paramount Records and RCA Victor. None of those recordings have been transferred to CD, and they are currently unavailable in the U.S. in any format.

Catalogs list a single Montoya CD on Tacoma Records and a number of cassettes and LPs on the Stinson and Smithsonian/Folkways labels.

Montoya was born in Madrid on Dec. 13, 1903. His first guitar lessons came from his mother, an amateur flamenco guitarist. Although he had no formal training, he began performing with singers and dancers by age 14. He toured with a number of ensembles, among them those headed by dancers La Argentina and Vicente Escudero.

He married an American dancer, Sally MacLean, in 1940 and settled in New York. He later became a U.S. citizen.

Among his survivors are his wife and two sons, Allan and Carlos Jr.

BROOKS FOUNDATION

(Continued from page 12)

people who have dropped out of school or "at-risk" children who don't benefit from traditional schooling and who wish to finish their education.

In 1991, MCA Records and Nintendo released the compilation "White Knuckle Scoring," which raised approximately \$60,000 for the foundation.

Combined with a \$10,000 donation from Pollstar's Concert Industry Awards party held here in January, the foundation has raised a total of \$125,000 to date.

The contributions will help set up Cities In Schools "academies" for

people who have dropped out of school or "at-risk" children who don't benefit from traditional schooling and who wish to finish their education.

To additionally help fund each academy, the foundation is looking to form partnerships with one or two organizations in each city where the foundation establishes an academy.

Individuals and companies wishing to make donations should write to the Bobby Brooks Foundation c/o Freedman, Knispel and Cohen, Att: Jeffrey Gliberman, 16130 Venture Blvd., Suite 550, Encino, Calif. 91436.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

SNOW STAYS ON TOP with "Informer" (EastWest), scoring another strong increase in sales and airplay. The top three records on the Hot 100 are the three biggest point gainers, as well. "Nuthin' But A 'G' Thang" by **Dr. Dre** (Death Row/Interscope) knocks "Informer" off the top of the sales chart, by a small margin, and moves up to No. 2 on the Hot 100. "Freak Me" by **Silk** (Keia/Elektra) jumps up to No. 3 in sales and overall. Any of the top three could end up on top next week, while other challengers are still far behind, including "I Have Nothing" by **Whitney Houston** (Arista), which hits No. 1 in monitored airplay.

THE BIGGEST POINT GAINERS among developing records (not yet in the top 20) are led by "Love Is" by **Vanessa Williams & Brian McKnight** (Giant), which nabs the Power Pick/Airplay for the second straight week. It zoomed from No. 36 to No. 15 in monitored airplay in just two weeks, and sales are following (up 43-36). The second-biggest gainer among developing records is "I'm So Into You" by **SWV** (RCA). It's top five in airplay at eight monitored stations, including No. 1 at KBXX Houston, KUBE Seattle, and KMEL San Francisco. Third-biggest gainer is the Power Pick/Sales, "It Was A Good Day" by **Ice Cube** (Priority) at No. 38. Two-thirds of its points are from sales, but it does have three top-10 airplay reports including No. 6 at WHYT Detroit.

THE HOT SHOT DEBUT goes to "Looking Through Patient Eyes" by **P.M. Dawn** (Island/PLG), at No. 55. It's off to a great start at the top 40/rhythm stations, with seven top-10 airplay reports already, including No. 2 at KSOL San Francisco, No. 6 at KBOS Fresno, Calif., and No. 7 at WCKZ Charlotte, N.C. **Faith No More** enters at No. 77 with a cover of the **Commodores'** "Easy" (Slash/Reprise), a No. 4 hit in 1977. This unlikely pairing of an R&B song and a rock band is showing early strength at WNVZ Norfolk, Va. (No. 12 in airplay) and KOY Phoenix (No. 15). **Kym Mazelle**, based in the U.K. but originally from Gary, Ind., joins up with **Rapinade**, two producers from Italy, to enter the Hot 100 for the first time with "Love Me The Right Way" (Logic/RCA). It's breaking in Los Angeles (No. 8 at Power 106) and Austin, Texas (No. 10 at KHFI).

QUICK CUTS: "That's What Love Can Do" by **Boy Krazy** (Next Plateau/PLG) is pushed down one place to No. 19 despite a gain in points. The single is No. 1 in airplay at WTIC Hartford, Conn., WFLY Albany, N.Y., WVKS Toledo, Ohio, WBBO Greenville, S.C., and WKSI Greensboro, N.C. . . . Two singles are held in place by chart jams despite good gains. "Passionate Kisses" by **Mary-Chapin Carpenter** (Columbia) registers a 13% point gain and four early top-five airplay reports, including No. 2 at WGRD Grand Rapids, Mich., but holds at No. 65 on the Hot 100. "Born 2 B.R.E.E.D." by **Monie Love** (Warner Bros.) gains 11% but holds at No. 89. . . . "I Feel You" by **Depeche Mode** (Sire/Reprise) shows a fall-off in sales as early sales to the group's fan base have peaked, causing a backward move to No. 37 on the Hot 100. It's increasing in airplay, however, and if sales stabilize or turn around the single will bounce back up on the Hot 100.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	2	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
2	7	3	THROW YA GUNZ	ONFX (RAL/CHAOS/COLUMBIA)
3	4	3	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
4	5	2	THREE LITTLE PIGS	GREEN JELLO (ZOO)
5	8	3	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
6	11	3	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
7	—	1	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
8	20	2	PRINCIPAL REASONS	TYNICE MARKIE DEE (COLUMBIA)
9	17	5	IT HURTS ME	JACCI MCGHEE (MCA)
10	18	2	SALLY GOT A ONE TRACK MIND	DIAMOND/NEUROTOPICS (CHEMISTRY)
11	12	3	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
12	13	2	IF I COULD	REGINA BELLE (COLUMBIA)
13	19	2	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
15	—	1	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
16	—	1	HONEY DIP	PORTRAIT (CAPITOL)
17	10	7	DON'T YOU WANT ME	FELIX FEATURING JOMANDA (PYROTECH)
18	—	1	LOVE THANG	INTRO (ATLANTIC)
19	16	12	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
20	—	1	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
21	—	1	BOW WOW WOW	FUNKDOOBIEST (IMMORTAL/EPIC)
22	—	1	SHUN ME LOVE	ROBIN S. (BIG BEAT)
23	9	5	TIME 4 SUM AKSION	REDMAN (RAL/CHAOS/COLUMBIA)
24	22	2	GUILTY	POORBOYS (HOLLYWOOD)
25	—	4	TEMPLE OF DREAMS	MESSIAH (DEF AMERICAN)

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

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 20 7 (Controversy, ASCAP/WB, ASCAP) WBM
 - 28 ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP
 - 39 BAD GIRL (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
 - 59 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) WBM/HL
 - 81 CANOY EVERYBODY WANTS (Christian Burial, ASCAP)
 - 17 CAT'S IN THE CRADLE (Story Songs, ASCAP)
 - 71 COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radiio, BMI) WBM
 - 13 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 57 THE CRYING GAME (FROM THE CRYING GAME) (Southern, ASCAP) CPP
 - 44 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
 - 66 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
 - 82 DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
 - 22 DITTY (Next Plateau, ASCAP/Cism Ludes, ASCAP/Saja, BMI/Troutman, BMI)
 - 7 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
 - 67 DOWN WITH THE KING (Protons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP)
 - 41 DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP
 - 77 EASY (Jobete, ASCAP/Libren, ASCAP)
 - 53 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
 - 60 FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/CP
 - 18 FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
 - 3 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM
 - 88 GANGSTA BITCH (Forked Tongue, ASCAP)
 - 24 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
 - 96 GIVE IT TO YOU (Bam Jams, Interscope Pearl, Warner-Tamerlane, BMI) WBM
 - 43 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
 - 45 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI/Sony Songs, BMI)
 - 94 GOOD OL' DAYS (Willesden, BMI/Trycep, BMI)
 - 30 HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM
 - 27 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
 - 21 HERE WE GO AGAIN! (Hee Bee Doinit, 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)
 - 73 HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
 - 87 HOPE OF DELIVERANCE (MPL, ASCAP) HL
 - 47 I'D DIE WITHOUT YOU (MCA, ASCAP) HL
 - 42 I FEEL YOU (Grabbing Hands, ASCAP/EMI, ASCAP/EMI Blackwood, BMI) WBM
 - 32 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL
 - 35 IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL
 - 14 I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
 - 70 I GOT A THANG 4 YA! (New Perspective, ASCAP)
 - 9 I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
 - 98 I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP) HL
 - 5 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Vai, ASCAP) CPP
 - 48 I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM
 - 23 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)
 - 37 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL
 - 54 I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP
 - 38 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP) HL
 - 11 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
 - 92 KISS OF LIFE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
 - 84 KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP) CPP/WBM
 - 55 LITTLE BIRD (La Lennox, ASCAP/BMG, ASCAP) HL
 - 52 LOOKING THROUGH PATIENT EYES (MCA, ASCAP)
 - 25 LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
 - 100 LOVE ME THE RIGHT WAY (MCA, ASCAP)
 - 76 LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI) CPP
 - 62 LOVE U MORE (BMG, ASCAP) HL
 - 33 MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL
 - 8 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
 - 68 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
 - 72 NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/M. Rutherford, PRS) WBM
 - 61 NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM/CP
 - 95 NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
 - 40 NOTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric

Billboard.

FOR WEEK ENDING MARCH 20, 1993

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)
1	2	7	★ ★ NO. 1 ★ ★		38	33	16	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
2	1	9	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	39	49	2	SHE'S NOT CRYIN' ANYMORE	BILLY RAY CYRUS (MERCURY)
3	4	3	INFORMER	SNOW (EASTWEST/AG)	40	32	22	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
4	3	18	FREAK ME	SILK (KEIA/ELEKTRA)	41	50	2	ROMEO	DOLLY PARTON (COLUMBIA)
5	7	12	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	42	35	7	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
6	5	7	I GOT A MAN	POSITIVE K (ISLAND/PLG)	43	40	5	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/PLG)
7	6	14	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	44	39	8	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
8	9	12	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	45	48	4	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
9	12	14	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	46	58	3	TAP THE BOTTLE	YOUNG BLACK TEEAGERS (SOUL/MCA)
10	8	7	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	47	41	19	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
11	11	7	ORDINARY WORLD	DURAN DURAN (CAPITOL)	48	42	9	GANGSTA BITCH	APACHE (TOMMY BOY)
12	10	10	BED OF ROSES	BON JOVI (JAMBONO/MERCURY)	49	45	21	GOOD ENOUGH	BOBBY BROWN (MCA)
13	18	4	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	50	54	3	BAD GIRL	MADONNA (MAVERICK/SIRE/WB)
14	16	10	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)	51	47	29	RHYTHM IS A DANCER	SNAP (ARISTA)
15	15	7	DON'T WALK AWAY	JADE (GIANT)	52	46	14	QUALITY TIME	HI-FIVE (JIVE/RCA)
16	13	7	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	53	55	5	LITTLE BIRD	ANNIE LENNOX (ARISTA)
17	19	6	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	54	60	4	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
18	20	7	I'M SO INTO YOU	SWV (RCA)	55	51	6	SPEED	ALPHA TEAM (STRICTLY HYPE)
19	17	15	HEAL THE WORLD	MICHAEL JACKSON (EPIC)	56	64	3	MAN ON THE MOON	R.E.M. (WARNER BROS.)
20	25	3	PRINCE & THE N.P.G.	(PAISLEY PARK/WB)	57	71	2	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
21	23	6	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	58	63	2	THREE LITTLE PIGS	GREEN JELLO (ZOO)
22	31	2	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	59	56	19	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
23	14	3	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	60	57	27	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
24	26	5	I FEEL YOU	DEPECHE MODE (SIRE/REPRISE)	61	52	25	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
25	24	5	HAT 2 DA BACK	TLC (LAFACE/ARISTA)	62	73	4	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
26	21	8	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)	63	70	4	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
27	28	8	GET AWAY	BOBBY BROWN (MCA)	64	53	13	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)
28	34	5	FOREVER IN LOVE	KENNY G (ARISTA)	65	59	12	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
29	27	11	SO ALONE	MEN AT LARGE (EASTWEST/AG)	66	44	19	SAVING FOREVER FOR YOU	SHANICE (GIANT)
30	22	15	DAZZEY DUKS	DUJCE (TMR/BELLMARK)	67	62	10	GIVE IT UP, TURN IT LOOSE	EN VOUGUE (EASTWEST/AG)
31	38	3	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	68	—	1	GOOD OL' DAYS	LEVERT (ATLANTIC/AG)
32	29	19	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)	69	—	1	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
33	30	25	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	70	—	1	IT HURTS ME	JACCI MCGHEE (MCA)
34	—	1	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	71	—	1	THROW YA GUNZ	ONFX (RAL/CHAOS/COLUMBIA)
35	36	5	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	72	68	27	FREE YOUR MIND	EN VOUGUE (EASTWEST/AG)
36	43	3	SUPERMODEL	RUPAUL (TOMMY BOY)	73	66	8	HAPPY DAYS	SILK (KEIA/ELEKTRA)
37	37	5	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	74	65	22	LAYLA	ERIC CLAPTON (DUCK/REPRISE/WB)
			ANGEL	JON SECADA (EMI/ERG)	75	—	1	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)

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

- Beall, BMI) CPP
- 2 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But F-u-ckin', ASCAP/Sony Songs, BMI)
- 6 ORDINARY WORLD (Copyright Central) HL
- 65 PASSIONATE KISSES (Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) CLM/WBM
- 75 QUALITY TIME (Willesden, BMI/R.Kelly, BMI) CPP
- 49 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
- 26 REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI/Giro, BMI)
- 91 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
- 34 RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
- 16 THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210) (MCA, ASCAP/Matak, ASCAP/Mad Fly, ASCAP/Oresden China, ASCAP/WB, ASCAP) HL/WBM
- 80 ROMEO (Velvet Apple, BMI) CPP
- 36 RUMP SHAKER (EMI April, ASCAP/Abdur Rahman, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP/MCA, ASCAP) WBM/CP
- 93 SAVE YOUR LOVE (A La Carte, ASCAP)
- 31 SAVING FOREVER FOR YOU (FROM BEVERLY HILLS, 90210) (Realsongs, ASCAP) WBM
- 78 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
- 74 SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) (Norcal Atlanta, BMI)
- 50 SIMPLE LIFE (Big Pig, ASCAP/Intersong U.S.A., ASCAP) HL
- 46 SO ALONE (Trycep/Ramal/Willesden, BMI) CPP
- 90 SOMEBODY LOVE ME (O'Ryan, ASCAP/Emily Boothe, BMI/Magic Beans, BMI/Reunion, ASCAP) HL
- 97 SPEED (Strictly Hype, BMI/Insomniak, ASCAP)
- 99 STAND UP (KICK LOVE INTO MOTION) (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 63 STAND (Cyanide, BMI/Willesden, BMI/Richie Kotzen, BMI/Zomba, ASCAP) CPP
- 79 STEAM (Real World, BMI/Pentagon Lipservices Real World, BMI)
- 51 SUPERMODEL (YOU BETTER WORK) (T-Boy, ASCAP/Music Whrnga Musica, ASCAP) HL
- 29 SWEET THING (MCA, ASCAP) HL
- 69 TAP THE BOTTLE (Shoeklee, BMI)
- 64 TELL THE TRUTH (EMI Blackwood, BMI/Coleision, BMI/MCA, ASCAP) WBM
- 19 THAT'S WHAT LOVE CAN DO (All Boys USA, BMI) CPP
- 15 TWO PRINCES (Sony Songs./Mow B'wja, BMI) HL
- 83 UNDERSTAND THIS GROOVE (Swemix, ASCAP) HL
- 58 WALK ON THE OCEAN (Sony Tunes, ASCAP/Wet Sprocket, ASCAP) HL
- 85 WHAT YOU WON'T DO FOR LOVE (The Music Force, BMI/Longitude, BMI) WBM
- 56 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
- 86 WHO GOT THE PROPS (Misam, ASCAP/Target Practice, ASCAP)
- 4 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP) HL

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	12	ORDINARY WORLD CAPITOL 5 weeks at No. 1	DURAN DURAN
2	2	12	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
3	3	7	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
4	4	9	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
5	6	8	BED OF ROSES JAMBCO/MERCURY	BON JOVI
6	5	14	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
7	7	6	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
8	8	7	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
9	11	6	MAN ON THE MOON WARNER BROS.	R.E.M.
10	10	8	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
11	15	6	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
12	14	4	IF I EVER LOSE MY FAITH IN YOU A&M	STING
13	13	5	DON'T WALK AWAY GIANT	JADE
14	9	15	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
15	19	3	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS/BRIAN MCKNIGHT
16	12	8	HERE WE GO AGAIN! CAPITOL	PORTRAIT
17	24	5	ANGEL SBK/ERG	JON SECADA
18	17	7	GET AWAY MCA	BOBBY BROWN
19	18	23	RHYTHM IS A DANCER ARISTA	SNAP
			★★★ AIRPOWER ★★★	
20	27	4	FOREVER IN LOVE ARISTA	KENNY G
			★★★ AIRPOWER ★★★	
21	30	2	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
22	25	25	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
23	16	18	WHEN SHE CRIES RCA	RESTLESS HEART
24	21	13	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
25	22	20	FAITHFUL EM/ERG	GO WEST
26	34	2	INFORMER EASTWEST	SNOW
27	28	3	BAD GIRL MAVERICK/SIRE/WARNER BROS.	MADONNA
28	32	3	HEAL THE WORLD EPIC	MICHAEL JACKSON
29	35	2	BEAUTIFUL GIRL ATLANTIC	INXS
30	23	17	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
31	39	2	SIMPLE LIFE MCA	ELTON JOHN
32	26	19	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
33	36	4	SWEET THING UPTOWN/MCA	MARY J. BLIGE
34	20	11	NO MISTAKES MCA	PATTY SMYTH
35	29	18	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
36	NEW ▶		LOVE U MORE COLUMBIA	SUNSCREEM
37	33	25	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
38	31	18	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
39	40	22	GOOD ENOUGH MCA	BOBBY BROWN
40	NEW ▶		TELL THE TRUTH REPRISE	JUDE COLE

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	8	FREAK ME KEIA/ELEKTRA 4 weeks at No. 1	SILK
2	2	13	DON'T WALK AWAY GIANT	JADE
3	3	12	COMFORTER GASOLINE ALLEY/MCA	SHAI
4	4	7	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
5	6	11	INFORMER EASTWEST	SNOW
6	10	5	I'M SO INTO YOU RCA	SWV
7	5	9	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
8	8	7	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
9	12	12	DITTY NEXT PLATEAU/FFRR	PAPERBOY
10	7	16	HERE WE GO AGAIN! CAPITOL	PORTRAIT
11	11	15	SWEET THING UPTOWN/MCA	MARY J. BLIGE
12	17	12	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
13	19	14	I GOT A MAN ISLAND/PLG	POSITIVE K
14	9	21	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
15	16	10	GET AWAY MCA	BOBBY BROWN
16	13	8	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
17	14	7	HAT 2 DA BACK LAFACE/ARISTA	TLC
18	15	23	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
19	25	3	DEDICATED JIVE R. KELLY & PUBLIC ANNOUNCEMENT	
20	21	10	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA PEABO BRYSON & REGINA BELLE	
21	18	22	RUMP SHAKER MCA	WRECKX-N-EFFECT
22	22	24	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
23	20	19	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
24	23	8	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
25	26	25	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
26	NEW ▶		LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
27	24	25	RHYTHM IS A DANCER ARISTA	SNAP
28	37	2	IT WAS A GOOD DAY PRIORITY	ICE CUBE
29	39	2	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
30	28	25	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
31	31	2	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
32	33	25	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
33	40	4	FOREVER IN LOVE ARISTA	KENNY G
34	34	16	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
35	36	25	BABY-BABY-BABY LAFACE/ARISTA	TLC
36	30	25	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
37	RE-ENTRY		HOMIES PUMP/QUALITY A LIGHTER SHADE OF BROWN	
38	32	4	CLOSER HOLLYWOOD	REMEDY
39	27	25	GOOD ENOUGH MCA	BOBBY BROWN
40	29	18	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?

○ 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.

PROMOTERS SEEKING OPPORTUNITIES OUTSIDE ROCK

(Continued from page 10)

session, U.S. promoter Bruce Glatman explained how promoters could capitalize on their skills: "When a hockey or basketball show is thinking about going outside the U.S. they always want to know who the rock'n'roll promoters are."

Most delegates agreed that promoters and venues alike need to find other ways of keeping their skills and premises in business while waiting for tours by superstar acts, a problem which had been especially evident in 1991.

There was a feeling among delegates that the touring industry was slightly vulnerable, faced with recession and a lack of new bands coming to the fore.

French promoter Jean Gemin summed up the feeling, saying with more parties wanting a larger cut of the deal, prices would be forced up. "We must take care of our prices," otherwise it will kill the industry, he said. "We have seen an enormous jump recently and if we don't do something about it and start giving them more, the kids will just buy the cassette and not go to the show."

PRICES COULD CLIMB

Flying Music's Derek Nicol argued that the touring industry would slowly kill itself unless new talent is discovered: "Everybody seems to be fighting against each other for the same few artists. Nothing new is developing. The well of talent hasn't run dry, but the means and will to find it has dried up."

John Tyrell, manager of Australian Abba-imitators Bjorn Again, explained his experiences with the act, which had at first been cold-shouldered by major promoters. "I ended up booking the shows myself from Australia on the telephone," said Tyrell. "We are giving people something that's been missing, namely value-for-money entertainment. A lot of the

bands around should be less indulgent."

TICKETMASTER THREAT

Other fears expressed were that Ticketmaster or a similar organization could establish itself in some or all European territories, and exert a heavy influence on the schedules and business terms of venues, promoters, and agents.

The perennial argument over cuts on merchandising deals was another area of concern. One delegate recounted how Garth Brooks, faced with what he termed a venue's excessive cut for merchandising, rented a

hotel room across the road, and announced he would sign T-shirts there.

U.K. agent Primary Talent, the conference co-organizer, was pleased with the conference. "Next year we hope to involve artists," said conference director Rob Hollingsworth, director of ILMC. "I believe they have a great contribution to make to the kind of debate which goes on here."

Hollingsworth also said a session with record companies proved to be "very useful" and that Primary hopes for a greater participation from labels next year.

DAVID BOWIE

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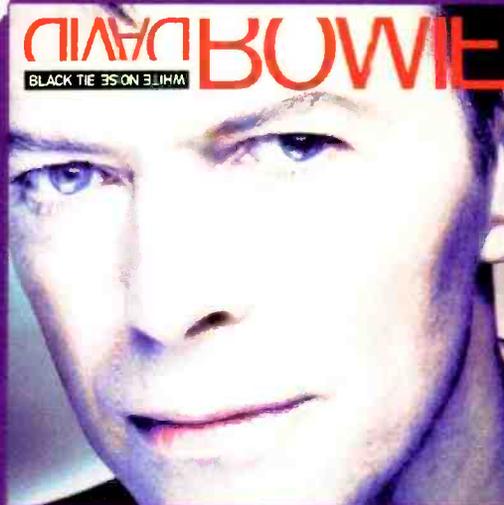
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

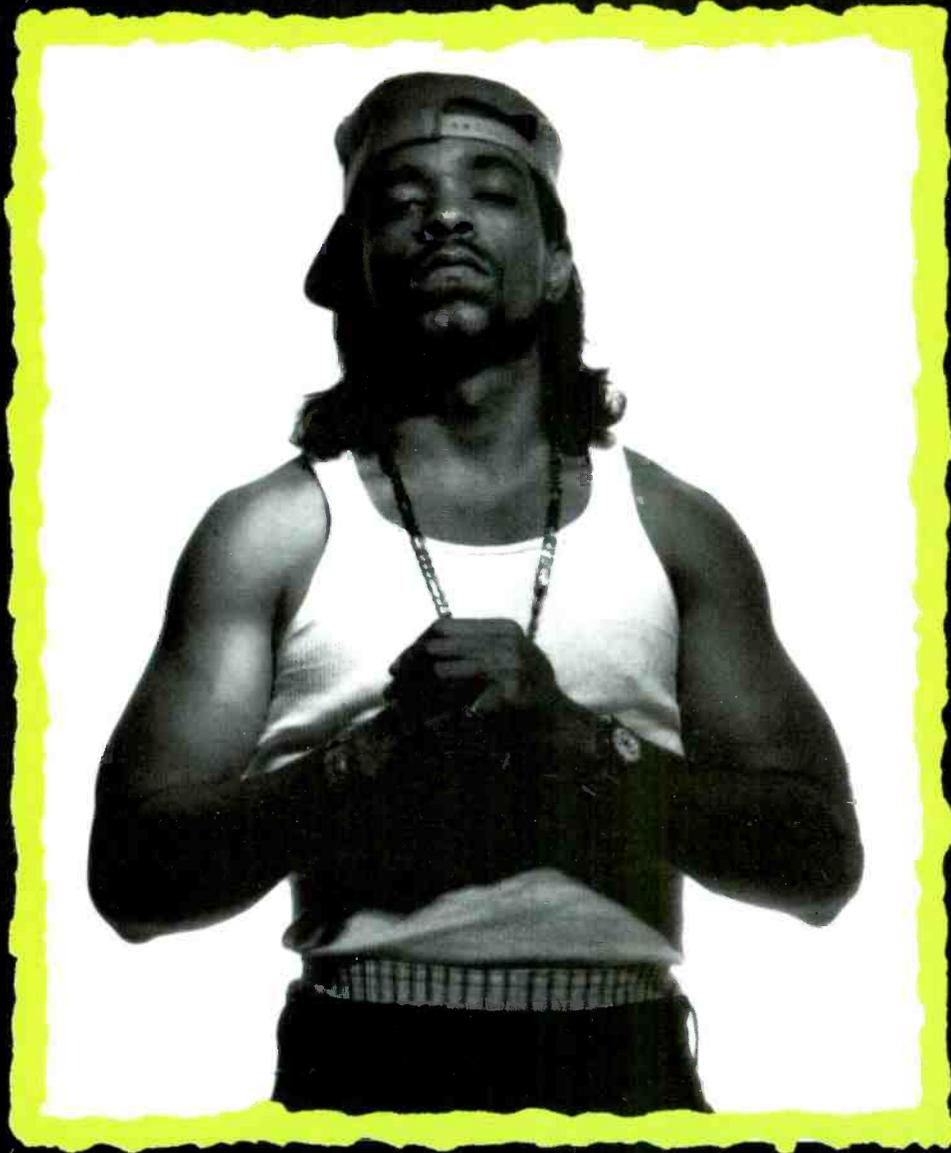
FOR WEEK ENDING
MARCH 20, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	5	28	ERIC CLAPTON ▲ ⁴ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
2	2	1	16	SOUNDTRACK ▲ ⁷ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
3	4	2	16	KENNY G ▲ ³ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
4	3	—	2	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
5	8	3	12	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
6	6	4	42	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
7	9	11	49	ARRESTED DEVELOPMENT ▲ ² CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	7
8	10	6	38	SPIN DOCTORS ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	6
9	19	—	2	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
10	13	12	11	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	10
11	7	—	2	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
12	11	9	64	PEARL JAM ▲ ⁴ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
13	12	10	67	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
14	15	7	17	SOUNDTRACK ▲ ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
15	16	18	42	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
16	14	8	12	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
17	17	13	11	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
18	5	—	2	VAN HALEN WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
				TOP 20 SALES MOVER		
19	54	—	2	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	19
20	20	26	7	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	20
21	18	56	51	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	18
22	21	17	18	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
23	24	15	4	DIGABLE PLANETS REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
				POWER PICK		
24	26	30	50	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
25	22	14	23	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
				TOP DEBUT		
26	NEW ▶		1	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
27	29	19	15	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
28	25	21	24	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
29	23	31	43	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
30	34	25	32	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
31	31	29	18	BON JOVI ▲ JAMCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
32	27	22	22	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
33	30	23	28	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
34	32	35	95	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
35	37	32	82	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
36	28	27	67	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
37	33	20	4	MICK JAGGER ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
38	38	38	26	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
39	40	33	23	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
40	42	39	16	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
41	36	16	3	POISON CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
42	39	34	54	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/13.98)	O O O O O O H H H . . . ON THE TLC TIP	14
43	50	52	9	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	43
44	35	24	3	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
45	45	37	18	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
46	53	50	11	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	46
47	41	36	25	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
48	44	44	36	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
49	47	48	27	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
50	43	42	19	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
51	49	45	23	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
52	56	67	68	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
53	46	41	36	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
54	NEW ▶		1	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
55	48	43	49	WYONNNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONNNA	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	52	28	4	PAUL MCCARTNEY CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
57	51	54	23	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
58	58	55	21	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
59	57	47	131	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
60	55	46	49	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
61	64	63	22	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
62	65	57	25	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
63	59	68	68	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
64	60	53	32	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
65	61	58	20	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
66	78	88	6	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	66
67	62	49	98	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
68	77	78	9	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	68
69	66	59	78	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
70	73	65	34	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
71	67	61	18	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	52
72	74	82	3	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	72
73	69	81	37	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
74	75	72	19	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
75	71	69	40	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
76	72	60	56	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
77	63	40	4	GENESIS ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
78	91	77	49	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
79	84	76	20	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
80	83	79	11	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
81	90	80	76	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
82	76	70	30	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
83	68	91	68	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
84	79	71	16	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
85	70	51	5	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
86	100	—	2	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	86
87	87	85	6	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
88	82	83	11	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
89	96	95	29	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
90	122	146	3	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	90
91	85	66	37	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
92	80	100	49	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
93	92	93	22	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
94	99	103	24	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	94
95	101	87	39	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
96	94	62	15	HARRY CONNICK, JR. ● COLUMBIA 53172* (10.98 EQ/15.98)	25	19
97	102	94	21	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
98	89	73	8	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
99	86	84	22	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
100	97	92	150	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
101	123	120	8	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
102	129	—	2	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	102
103	93	74	10	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
104	88	90	6	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	88
105	109	102	77	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
106	104	99	89	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
107	NEW ▶		1	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	107
108	117	121	9	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	107
109	106	118	29	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47

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.

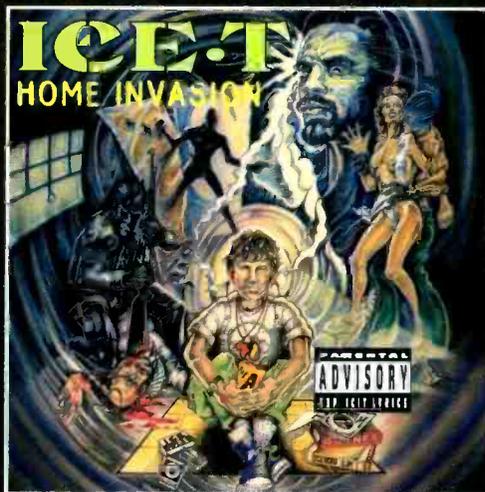


THEIR NIGHTMARE



OUR DREAM

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RECORDS



DROPPING MARCH 23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
110	111	111	108	ENIGMA ▲	CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
111	103	89	24	NINE INCH NAILS ▲	NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
112	105	160	81	VANESSA WILLIAMS ▲	WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
113	119	107	12	EAZY E ●	RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
114	108	105	16	CONFEDERATE RAILROAD	ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
115	110	131	3	KAM	STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	110
116	98	86	11	LEMONHEADS	ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
117	107	75	4	APACHE	TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	69
118	116	108	159	ORIGINAL LONDON CAST ▲	POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
119	118	114	23	RED HOT CHILI PEPPERS ●	EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
120	115	129	76	RED HOT CHILI PEPPERS ▲	WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
121	114	101	43	THE BLACK CROWES ▲	DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
122	134	117	77	GUNS N' ROSES ▲	4 GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
123	131	106	5	ABOVE THE LAW	RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	37
124	120	98	4	ALEXANDER O'NEAL	TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
125	145	169	38	AARON TIPPIN ●	RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
126	126	116	95	ALAN JACKSON ▲	ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
127	95	—	2	DRIVIN-N-CRYIN	ISLAND 14319*/PLG (9.98 EQ/15.98)	SMOKE	95
128	81	64	3	LYNYRD SKYNYRD	ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
129	130	122	32	CHRIS LEDOUX ●	LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
130	128	113	39	TEMPLE OF THE DOG ▲	A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
131	138	125	52	QUEEN ▲	HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
132	132	119	7	DUICE	TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
133	125	112	27	TRISHA YEARWOOD ●	MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
134	124	135	23	SHABBA RANKS ●	EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
135	140	123	147	VAN MORRISON ▲	MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
136	137	190	25	TONY BENNETT	COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
137	112	97	12	NIRVANA ●	DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
138	133	115	192	MICHAEL BOLTON ▲	COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
139	121	104	25	RANDY TRAVIS ●	WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
140	141	130	49	MARK CHESNUTT ●	MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
141	136	127	34	CLINT BLACK ▲	RCA 66003* (10.98/15.98)	THE HARD WAY	8
142	113	109	3	INFECTIOUS GROOVES	EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK	109
143	146	168	5	BELLY	SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	143
144	155	142	54	PANTERA ●	ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
145	127	96	4	DINOSAUR JR.	SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
146	160	159	17	THE SUNDAYS	DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
147	148	133	77	OZZY OSBOURNE ▲	2 EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
148	147	137	23	PAM TILLIS	ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
149	152	124	64	CYPRESS HILL ▲	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
150	165	141	22	REDMAN	RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THIS ALBUM	49
151	144	126	16	SAWYER BROWN	CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	117
152	172	154	30	SOUNDTRACK ●	EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
153	162	155	20	RESTLESS HEART	RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
154	156	140	121	MADONNA ▲	3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
155	135	110	6	JESUS JONES	FOOD/SBK 80647*/ERG (10.98/15.98)	PERVERSE	59

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION	
156	151	138	69	GENESIS ▲	3 ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
157	149	132	75	REBA MCENTIRE ▲	2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
158	161	151	157	THE BLACK CROWES ▲	3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
159	142	172	104	R.E.M. ▲	4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
160	150	143	17	LO-KEY?	PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	121
161	163	153	47	ZZ TOP ▲	WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
162	159	145	11	SPIN DOCTORS	EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	145
163	NEW	▶	1	CLANNAD	ATLANTIC 82409*/AG (10.98/15.98)	ANAM	163
164	157	144	36	SOUNDTRACK ▲	EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
165	174	165	57	R. KELLY & PUBLIC ANNOUNCEMENT ▲	JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
166	143	128	7	ELVIS COSTELLO & THE BRODSKY QUARTET	WARNER BROS. 45180* (10.98/15.98)	THE JULIET LETTERS	125
167	177	149	24	MICHAEL W. SMITH ●	REUNION 66163*/RCA (9.98/13.98)	CHANGE YOUR WORLD	86
168	171	184	93	TRAVIS TRITT ▲	2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
169	179	175	27	AFTER 7	VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
170	176	187	5	MEN AT LARGE	EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	170
171	164	148	34	MINISTRY ●	SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
172	181	176	57	SIR MIX-A-LOT ▲	DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
173	183	164	80	JODECI ▲	2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
174	168	157	28	COLLIN RAYE ●	EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
175	170	167	91	NATALIE COLE ▲	5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
176	139	—	2	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
177	154	136	10	DADA	I.R.S. 13141* (7.98/11.98)	PUZZLE	111
178	180	177	106	NINE INCH NAILS ●	TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
179	178	162	30	RICKY VAN SHELTON ●	COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
180	158	147	21	SUZY BOGGUSS	LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
181	NEW	▶	1	SUNSCREAM	COLUMBIA 53449* (6.98 EQ/9.98)	03	181
182	182	166	105	AMY GRANT ▲	4 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
183	190	188	8	BASS OUTLAWS	NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	165
184	169	—	2	MARTHA WASH	RCA 66052* (9.98/15.98)	MARTHA WASH	169
185	167	139	23	DOUG STONE	EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
186	173	152	37	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
187	153	134	18	DIAMOND RIO	ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87
188	166	163	8	MARK COLLIE	MCA 10658* (9.98/15.98)	MARK COLLIE	156
189	175	158	73	VAN HALEN ▲	2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
190	185	183	40	VARIOUS ARTISTS ●	TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
191	186	180	5	POSITIVE K	ISLAND 14057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	180
192	189	—	48	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲	EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
193	195	173	19	GEORGE JONES	MCA 10652* (9.98/15.98)	WALLS CAN FALL	77
194	200	189	6	KING TEE	CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	95
195	RE-ENTRY	129	QUEENSRYCHE ▲	2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7	
196	RE-ENTRY	27	INXS ●	ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16	
197	192	150	5	PHISH	ELEKTRA 61433* (10.98/15.98)	RIFT	51
198	RE-ENTRY	65	ROD STEWART ▲	WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10	
199	RE-ENTRY	75	BRYAN ADAMS ▲	3 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6	
200	191	185	92	LORRIE MORGAN ▲	RCA 3021* (9.98/13.98)	SOMETHING IN RED	53

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Michael Bolton 25, 67, 138	Dr. Dre 5	Alan Jackson 61, 126	Men At Large 170	Poison 41	SOUNDTRACK	Travis Tritt 89, 168	
Bon Jovi 31	Dream Theater 80	Jackyl 94		Portrait 88	Aladdin 14	Tanya Tucker 99	
Boyz II Men 34	Drivin-N-Cryin 127	Jade 68		Prince And The New Power Generation 58	Beauty & The Beast 83	U2 63	
Brand Nubian 85				Prince And The New Power Generation 58	Beverly Hills, 90210 79	Ugly Kid Joe 38	
Brooks & Dunn 9, 36				Prince And The New Power Generation 58	The Bodyguard 2		

ALBUM-ROCK RADIO EMBRACING SOUL ASYLUM, ALICE IN CHAINS

(Continued from page 1)

Tracks. After four months on the charts, the band's Columbia debut, "Grave Dancers Union," remains in the top half of The Billboard 200.

Meanwhile, in less than two years, Alice In Chains has charted with five top 10 Album Rock Tracks and the band's current single, "Rooster," is enjoying its strongest album radio success to date. Last fall, the band's second full-length release, "Dirt," debuted at No. 6 On The Billboard 200 and has gone on to platinum status.

Ron Valeri, PD at WAAF Worcester, Mass., says the local success of the two bands is yet another indication that there has been a fundamental shift in tastes among his listeners. "Twelve or 24 months ago this audience would have rejected [Alice In Chains and Soul Asylum]," he says. "There's been an evolution. The appe-

tite for guitar-based alternative rock has really increased."

Dave Logan, PD at Chicago's WLUP-FM, agrees. "After so many years of classic-rock-based AOR, there is a movement" for new music.

One year ago, Nirvana, following the footsteps of Jane's Addiction and Faith No More, kicked off the movement by knocking down the doors of album rock. "Then Pearl Jam took it to epic proportions," says Valeri.

"MTV and its role can't be overlooked," adds Logan. It's hard to imagine MTV doing more for a band that it has done for Soul Asylum. The network has Soul Asylum's current clip for "Black Gold" in the Buzz Bin, it invited the band to play at their presidential inaugural ball, asked them back for MTV's annual Spring Break broadcast, and is hosting an

"Unplugged" taping in April. According to the band's manager Danny Heaps, beginning in June, Soul Asylum, Spin Doctors, and Screaming Trees will make up MTV's Alternative Nation Tour, which is scheduled to play sheds through Labor Day.

Like Soul Asylum, Alice In Chains has used touring as a primary marketing tool for years. This summer should be no exception. Following a performance at Farm Aid, the band will pair up with Metallica for two months in Europe. Then, says band manager Susan Silver, if current negotiations work out, Alice In Chains will become part of this year's Lolla-

paloosa.

Also this summer, the band's contribution to the Arnold Schwarzenegger movie "The Last Action Hero" will be heard.

Like scores of hard-edged bands, Alice In Chains has for years enjoyed the support of an intensely loyal following. The band sold 600,000 copies of 1991's "Facelift" largely through endless touring and word of mouth. Radio support was marginal.

But between "Facelift" and the release of "Dirt," the Seattle sound grabbed the attention of music fans and then "Would?," the band's contribution to the "Singles" soundtrack,

was released. Embraced by album rock as well as MTV, "Would?" helped set up a top 10 debut for "Dirt."

EVOLVING TASTE

Timing, more than any other element, seems to be fueling the two bands, which raises a question. What has changed: the listeners' taste, radio's receptiveness, or the bands' music? "A little of each," offers Greg Stevens, PD at Los Angeles' KQLZ-FM.

KQLZ and WAAF Worcester are among a small but growing number of current-intensive album rock stations that champion new but essentially mainstream bands. Valeri says current-driven stations like his, as well as WIYY Baltimore, WXTB Tampa, Fla., and KQLZ deserve credit for exposing bands such as Alice In Chains and Soul Asylum to a larger audience.

"Up to a year or two years ago, there were no [mainstream] outlets" for this music, he says. "Album rock wouldn't touch them."

Stations that center on acts such as the Stone Temple Pilots, Pearl Jam, and Soul Asylum now constitute what Valeri labels "mainstream rock radio for the '90s." That's because more and more of those acts are no longer seen as alternative.

As Stevens tells it, alternative-leaning fans perceive Soul Asylum as slightly left-of-center, while metal fans tag Alice In Chains as hard rock—so much so that the band has become a staple, along with Megadeth and Warrant, of Satellite Music Network's hard-driving Z-Rock format.

According to WAAF listener call-out research, Soul Asylum has since evolved into a mainstream act. That perception will no doubt spread when the band's "Runaway Train" is worked to top 40 in the late spring.

All told, this spring should be a high-profile season for the band. Along with a Saturday (20) appearance on "Saturday Night Live," Soul Asylum is teaming up with the Goo Goo Dolls for an 11-market college tour sponsored by MasterCard. Then the band is off to Europe, where it will open for Guns N' Roses until the MTV summer tour kicks off in early June.

GRAMMY WIN PROPELS LANG TO PLATINUM STATUS

(Continued from page 1)

platinum album to boot.

Although lang reached No. 21 on the Hot Country Singles chart with "I'm Down To My Last Cigarette" in 1988, and her album "Shadowland" hit No. 9 on the Top Country Albums chart the same year—numbers significantly higher than those achieved by "Constant Craving" on the Hot 100 Singles chart and its corresponding album "Ingenué" on The Billboard 200—the Grammy helped cement the undeniable perception that lang has arrived as a pop artist, leaving her country days behind her.

However, those who work with lang say that, more than establishing her as a pop act, the Grammy proves their long-held belief that lang's talent simply transcends genres.

"k.d. defies categorization even in an era in America when categorization is king," says Sire Records president Seymour Stein, who signed lang in 1984. "I think that people like myself and [Warner Bros. senior VP of artist relations] Carl Scott and [VP/GM of A&R] Roberta Petersen all saw that she had the potential for pop, for jazz, for AC, for every market. She's just one of a kind."

Following her Grammy win, "Ingenué" jumped from No. 56 to No. 18 on The Billboard 200. The sales bump was enough to push the album to platinum, according to Charlie Springer, Warner Bros. VP of national sales. "We were hovering right around the million mark and the Grammys have taken it well over 1.1 million," he says. "The record's sold in excess of 100,000 copies since the Grammys." He notes that lang did not experience such a sales surge after her Grammy win for "Absolute Torch & Twang," which, along with "Shadowland," has surpassed the gold mark.

"Ingenué" is the first of lang's four Warner Bros. albums not to be worked simultaneously by the label's pop and country divisions. "It was definitely a conscious effort to not make a country record," says lang's manager, Larry Wanagas. "She felt that it was time to try something else. You've got to admit that, with as much critical acclaim as she'd had prior to 'Ingenué,' I think an artist can only hit her head against a wall so much before she has to make a bit of a change because it's not going as well as it should have."

Though lang's love for country music is obvious, her politics—such as her statements about not eating beef—have not always gone down well with the country community, and sometimes cause a backlash.

"She's absolutely enchanted by country music," Wanagas says. "She

just had a bit of a rough time with some of the country community and they had a rough time with her. I think country radio thought she was making fun of them, but she never had a problem with the fans or with the press or with television."

Whatever lang's frustrations may or may not have been with the country market, Warner Bros. president Lenny Waronker says "Ingenué" does not represent a calculated move into pop. "k.d. moved musically into another place," he says. "She defines her own place, and I don't know quite what that is, but it's not predictable and you can't pigeonhole it. It's her own musical vision."

That vision has sometimes caused confusion for retailers uncertain where to place lang's records.

"With the first couple of records, she was slotted country," Springer says. "But on 'Shadowland' we were also looking for some pop exposure." As lang's music began straddling genres, Springer says, "Retail had a difficult time. Since different buyers purchase for different music, it would be up in the air as to who would buy the next k.d. record. At this point, we ask them to put it in pop, but luckily it's pretty much up there on the hit wall with Eric Clapton and Arrested Development." He adds that no new sales campaign has been designed around the Grammy win.

Despite the success of "Constant Craving" at pop and AC radio—it reached No. 2 on Billboard's Hot Adult Contemporary chart—no one involved with lang now considers her a "radio act." "I wouldn't go so far as to suggest that we feel she's a radio artist," says Wanagas. "One has to get more than one hit on the radio to say she's an established radio artist."

In fact, pop radio virtually ignored the "Craving" follow-up, "Mind Of Love," which did not land on either the Hot 100 or Hot Adult Contemporary charts. The label is having more success with her current single, "Miss Chatelaine," which is climbing the AC chart.

"I'm not so sure that this is an across-the-board CHR album," says Scott. "k.d.'s success has been from people telling people about her, from people hearing the records, and from her concerts. Once you see her, you want to buy her records, and she's had enormous exposure from television."

It's this confluence of events described by Scott that Waronker says has led to the lang surge, not just the Grammy win. "This has been a long time coming," he says. "It's her time right now."



by Geoff Mayfield

STILL THE ONE: Most of the albums that saw Grammy-induced jumps on last week's edition of The Billboard 200 decline in sales on this week's chart, with the notable exception of **Eric Clapton**. Clapton also retains his bullet, but while he sees a sales increase, his lead over the **Whitney Houston**-flavored soundtrack from "The Bodyguard" falls a bit, from 35% last week, to 31%, as that title sees a 9% sales increase.

NEW AND IMPROVED: Two acts unknown to you a year-and-a-half ago enter the top 10 this week. **Brooks & Dunn** avoid a sophomore slump, as their new "Hard Workin' Man" hits No. 9 in just its second week out. A 65% sales gain prompts the 10-place jump. Joining the country duo in the chart's upper reaches is R&B rookie **Silk**, which hits No. 10 in its 11th week on The Billboard 200. In fact, the top 10 is crowded with acts who two years ago had not yet released their first full-length albums. Joining B&D and Silk in this category: **Naughty By Nature** (No. 4), **Dr. Dre** (No. 5), **Billy Ray Cyrus** (No. 6), and **Spin Doctors** (No. 8) . . . Watch out for **Dr. Dre**. In the same week that the rapper hits the top of the Top Singles Sales chart, his album rebounds 8-5 on a 6% gain.

BIG GUNS: **Dolly Parton** has seen a generous amount of television exposure recently, and it pays off. The country queen jumps 54-19, as second-week sales on her title more than double over her chart-debut week. The feat wins her the Top 20 Sales Mover. Aside from Parton, the biggest increase at the top of the chart belongs to **Kenny G**. The sax star moves up one space to No. 3 on a 21% gain.

BIG WEEK: Go figure. This is the first time in several weeks that The Billboard 200 has not seen a flock of big-name artists debut in the top 20 and, in fact, this week's chart yields one of the lightest crops of new entries we've seen in 1993. And yet the SoundScan charts show that the tracking week was healthy. Volume on The Billboard 200 gains 2% over the units reflected on last week's chart. There are no new titles on Top Country Albums, and yet it shows a 9% jump. Volume is also up on Top R&B Albums, Heatseekers, and this week's Top Pop Catalog Albums chart . . . In contrast to last week, when three albums entered the top 10 of The Billboard 200, only two new titles crack the top half of the chart. But, for the acts in question, these debuts are big. **Living Colour's** third set wins Top Debut at No. 26, by far the fastest start in the band's career. Similarly, **Nanci Griffith's** Elektra debut bows at No. 54, impressive when you consider that her previous peak on the big chart was at No. 99. Griffith appeared on "Late Night With David Letterman" March 2.

QUESTIONS 67 AND 68: Just in case you aren't sure about the sales awards that appear each week on The Billboard 200, allow me to explain. The Top 20 Sales Mover is awarded to the top-20 title that shows the largest increase in units sold during the previous week. As Parton proves this week, a title need not be in the top 20 in the prior week to qualify for this award. Meanwhile, the Power Pick—won this week by **En Vogue** at No. 24—goes to the title ranked lower than No. 20 that shows the biggest unit gain. Neither of these awards is based on percentage increases. In the not too distant future, we plan to add these features, as well as Top Debut, to Top R&B Albums and Top Country Albums . . . What makes an album a catalog album? In order for a title to be moved from current status to consideration for the Top Pop Catalog Albums and Top Country Catalog lists, the release must be two years old and be absent from Billboard's charts for three consecutive months. We do not move titles to catalog status during a title's run on our current charts.

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BLOCKBUSTER MULLS CABLE VENTURE

(Continued from page 1)

month, it announced it would acquire a 48.2% share of Spelling for about \$147 million, a deal that should be completed within weeks. Cable could be the outlet for much of the output, including Spelling's library of 600 features and 55 syndicated television series.

"We have talked about it," says Blockbuster programming and communications senior VP Ron Castell. "Should that day arrive, it's possible the libraries of Spelling and Republic could form a spine." Castell adds, however, that Blockbuster "has no current plans" to create a channel.

New York-based Worldvision Home Video, a Spelling subsidiary that has released cassettes of TV shows it has produced or licensed, such as "Beverly Hills 90210," "Twin Peaks," "Dynasty," and "Love Boat," is not affected by the purchase, executives of the two companies say. Castell says Worldvision keeps "rocking and rolling." However, Blockbuster does plan to have Spelling create programs for sale in its 2,000-plus domestic outlets.

Ron Lightstone, COO of Los Angeles-based Spelling, says, "The home video subsidiary is very successful and I wouldn't expect this acquisition to have a tremendous effect on it. I see the association between Blockbuster and Spelling as being positive. We will explore ways to work together."

Rental and sell-through remain the linchpin of Blockbuster's future, even though the company seemingly has hedged its bet with ventures into just about every form of entertainment, including on-demand production of CDs (Billboard, Jan. 23). "We're probably going to do some test marketing in the fourth quarter or perhaps the first quarter next year" of the Soundsational system designed for customer use at retail, says Castell.

Home video's strength was the thrust of comments prepared for security analysts who attended a recent two-day seminar in Boca Raton, Fla. Pay-per-view delivery isn't

a concern, according to a research report prepared and delivered by David Fishman, a consultant for Cambridge, Mass.-based Arthur D. Little.

Fishman, who gave a 45-minute presentation, calculated that there would be 32 million PPV homes in the year 2000—too few to change the studios' release schedules, which now give home video the first crack at new titles. Castell, calling the report "an internal document," says it "reinforces our bullishness about video sales and rental."

Blockbuster told analysts it is further cushioned against a new-release medium such as PPV by rental patterns: 15% of its revenues come from movies less than 3 weeks old, 45% from multiple copies of prior releases, and 40% from its "deep library" of single-copy titles.

GROWTH FORECAST

Budgeting \$500 million for cassette purchases this year, the chain forecasts a bigger market share for itself, grabbing 20% of rental and sell-through volume—a sign that it expects to compete more strongly against the mass merchants that have dominated budget titles. Much of the gains will come from continued store expansion.

Blockbuster told attendees, among them Republic Pictures chairman Russell Goldsmith, Buena Vista Home Video president Ann Daly, and Columbia TriStar Home Video executive VP Paul Culberg, that it would open 180-200 company-owned locations this year and about 130 franchised outlets. Blockbuster anticipates new stores taking business from established ones because, a source explains, "that's how you increase share. Maybe 10% is stolen, but the sum is higher."

By the end of 1993, Blockbuster figures it will generate systemwide revenues of \$2.7 billion (\$1.7 billion from corporate stores) and an operating cash flow of \$500 million.

Assistance in preparing this story was provided by Don Jeffrey.

RIAA FIGURES SHOW REBOUND FOR U.S. MUSIC BIZ

(Continued from page 6)

terms have changed in the last three to five years. While the business previously derived its megaton numbers from massive multiplatinum releases, the RIAA chief says that now "more titles are doing well, and across a broader range of music."

Berman notes that, as anticipated, the 1992 figures do not reflect the fourth-quarter introductions of Mini-Disc and digital compact cassette. "Given the history of new format rollouts, it didn't strike us that there would be enough [data] to judge anything on." He adds, however, that the RIAA intends to release figures for the new configurations in its tallies for the first six months of 1993.

Paul Smith, president of Sony Music Distribution, says the RIAA's figures reflect his company's performance in fiscal 1992, which he calls "the best year in our history by far." Smith projects the positive trend will continue in 1993. "Just about all of our customers report their business is running ahead of the year before," he says.

The presidents of the other big six distributors were either en route

back to their offices from the NARM convention or unavailable for comment by press time.

MIXED RETAIL REACTION

On the retail front, reaction to the bright picture painted by the RIAA is mixed among retailers polled in Orlando.

Terry Woodward, president of the 127-store WaxWorks chain in Owensboro, Ky., says he thinks the RIAA figures are in line.

But Jeff Abrams, merchandise manager at 112-unit, Minneapolis-based Best Buy, questions the RIAA numbers: "With those numbers, that would mean that last year was a banner year for the industry. But last year you had a lot of people crying. Those numbers don't make sense."

Another retailer, who does not want to be identified, asks bluntly, "Where the hell are they getting that 15% [dollar value increase] from?"

Assistance in preparing this story was provided by Ed Christman in Orlando, Fla.

Now Hear This! Audio Hardware Booming CD-Centered Portable Units Help Lead Way In '92

■ BY MARILYN A. GILLEN

NEW YORK—Audio equipment rang up a record dollar total in 1992, and the major players in the sales game were of the CD variety, according to year-end figures released by the Electronic Industries Assn.'s Consumer Electronics Group. Sales of CD players, from stand-alones to those included in integrated systems, were up 26% over 1991, the EIA says, with dollar sales passing \$3 billion and units exceeding 16.1 million.

Overall factory sales of audio equipment for 1992—encompassing audio systems, separate components, portable audio products, and aftermarket autosound equipment—rose 7% in the year to a new record high of \$6.8 billion, with all categories except components reporting gains. A hefty \$2.8 billion of that overall total came from pre- and holiday-season sales during the last four months of the year. December dollar volume was up more than 10% on 1991.

While CD put the glitter in the numbers, not all its product lines were gold, according to both the EIA and a sampling of home electronics retailers. Sales of home CD players slipped 16%, the EIA says, a drop offset by a strong rise in CD portable and system products.

Portable products overall claimed the largest share of 1992 dollars, accounting for \$2.42 billion. Overall systems sales were up 8.4%, to \$1.37 billion.

"Personal CD players, CD boomboxes, shelf systems, and car units are all up," says Noah Herschman, audio buyer for Tweeters Etc., which has 14 stores in the New England area. Herschman reserves special praise for CD shelf systems. "Those all-in-one components with CD that you can fit on a shelf in your apartment or dorm room have really taken off," he says.

"Component audio, though, the quintessential hi-fi gear, is down with most people," Herschman adds.

The EIA figures show a minuscule dollar sales rise of 0.4% in separate audio components for December 1992—notable nonetheless in that it is the first such increase in 17 months. Overall separate component sales at \$1.59 billion were down 12% in the year—figures borne out by dealers—although the EIA finds a

bright spot in sales of surround-sound-equipped separates; they were up almost 110% in the year, to \$259 million.

Noting that J&R Music World's sales across all categories were "very strong" last year, marketing manager Phil Tudanger says his CD line "has always been strong, and continues to be." J&R has one New York store and a mail-order operation.

"Walkman-type units were doing exceptionally well," he adds. "The Walkman portable product is always a strong category. In that category, I would put products like Walkman, Discman, MiniDisc, etc."

With the exception of personal players, retailers say the cassette category in 1992 was, to use Tudanger's word, "quiet." Harvey Electronics merchandising manager Franklin Karp echoes the sentiment, noting a drop in his New York chain's cassette deck sales, as well as in home CD decks.

The EIA does not break out cassette numbers, but does say in its report that automobile cassette decks were up 11%, to \$582 million, in 1992. Automobile CD units were up 39%, to

\$309 million. Automotive audio products overall were the year's biggest gainer, posting a 19% rise in 1991, to \$1.47 billion.

As for other product standouts, Tudanger and Karp are among those who say they are pleased with their growing speaker sales, as well as with surround sound and other home-theater-related gear, an area that accounted for 9% of 1992's overall audio dollar volume, according to the EIA. "As the equipment becomes more and more elaborate, people are constantly upgrading their speaker systems," Tudanger says.

Russell Leavitt, an analyst for the brokerage house Salomon Brothers, sums up the 1992 consumer electronics market in favorable, if tepid, tones. "It was not terribly strong," he says, "but it was definitely healthier than in the past few years."

Leavitt likewise expects 1993 will be "modestly better. Consumers seem to have a little more money in their pocket," he says. "For the most part, they appear to be a little more optimistic than they were, but I think there's still some aura of caution in investing in new products."

NAB, Manufacturers Agree On Digital Radio Testing

WASHINGTON, D.C.—The arm wrestling between the nation's radio broadcasters and future manufacturers of digital radios is over, with the Electronics Industries Assn. and the National Assn. of Broadcasters agreeing March 9 to work together to develop standards for an in-band, on-channel digital audio radio system, with a testing and evaluation date of June 1994.

Radio broadcasters had become increasingly upset with EIA, which had been testing both earthbound in-band systems (wrapped around the existing AM and FM radio signals) and satellite delivery systems—with an eye toward getting digital radio receivers on the market as soon as possible.

The NAB's favored in-band system, U.S.A. Digital Acorn, had been

left out of the EIA testing process.

The compromise came after NAB convinced EIA that in-band would create the most seamless transition to digital with the least confusion and disruption to consumers, according to insiders here.

"What they didn't want was another quad stereo scenario," said one source.

Testing will now be done under the auspices of the broadcaster-oriented National Radio Systems Committee, and will include evaluation of the Acorn system—although EIA can continue to test systems of all types.

Funding for in-band testing will be shared by EIA and NAB, with half the contributions of each borne by system proponents.

BILL HOLLAND

JACKSON, EN VOGUE, BOYZ TOP SOUL TRAIN AWARDS

(Continued from page 10)

dian Eddie Murphy by Jackson. Murphy was honored for his ongoing career contributions as an actor, entrepreneur, and humanitarian.

In the 12-category music awards presentation, the much-lauded Boyz II Men were the big winners, picking up three Soul Train honors, for best R&B single ("Please Don't Go"), R&B song of the year ("End Of The Road"), and best music video ("End Of The Road").

Mary J. Blige, known as the queen of hip-hop soul, was clearly overwhelmed as she nabbed two awards as best new artist and best single, female, for "Real Love."

Grammy-winning new act Arrested Development, which had received an unprecedented six nominations, took home one Soul Train trophy for best rap album.

Other winners during the fast-

paced program were new mother Whitney Houston, whose "I Will Always Love You" nabbed the prize for best R&B single, female; Najee, whose "Just An Illusion" was named best jazz album; and Grammy winner Shirley Caesar, who earned the best-gospel-album award for "He's Working It Out For You."

Speaking backstage after the show, "Soul Train" founder and awards co-producer Don Cornelius was clearly pleased with the show's outcome, and particularly by Jackson's performance. "To my surprise, nobody was disappointed. Here was a guy sitting in a chair with a bad leg and the energy was almost as high as it would have been if he had not been injured."

Hosts for this year's presentation were four-time hosts Luther Vandross and Patti LaBelle, joined this

year by Natalie Cole. The three, forced to stretch after the opening number, broke into an a cappella version of "End Of The Road." The awards also featured performances by Chaka Khan, Boyz II Men, Arrested Development, CeCe Peniston, and Blige.

The show was co-produced by Cornelius in association with Anthony Sabatino. George Duke served as musical director. The syndicated program was telecast live to 90% of the country via Tribune Entertainment.

**Amy Fisher Vids
Give Retailers
Their Pick
... see page 65**

Landmark Charges PGD Cut Credit, Damaged Business

BY MARILYN A. GILLEN

NEW YORK—Landmark Distributors of Long Island City, N.Y., has filed suit against PolyGram Group Distribution, claiming its reputation and business have been injured through the major's actions.

The suit, filed in New York State Supreme Court, seeks damages of "at least \$270,000" on one complaint, plus additional amounts to be determined at trial.

A PolyGram spokeswoman, citing company policy against discussing pending litigation, declined comment on the action.

The dispute dates back to Jan. 20, 1992, according to the filing, when PGD reduced Landmark's credit limit to \$200,000, "without written or verbal notice," leaving Landmark unable to fulfill its customers' orders and "effectively terminating" Landmark's role as a distributor. Landmark is the exclusive New York distributor for ILS, PolyGram's independent records branch.

Landmark further claims that although it was not shipped new goods, it was put in a position of accepting returns, causing it addi-

tional losses.

Defamation charges stem from a letter allegedly sent by PolyGram that is said to have been disseminated by two of the designated replacement distributors, Select-O-Hits and Malverne Distributors, to Landmark's customers. The letter said Landmark was "delinquent" in its account, according to the suit. Landmark denies the charge.

"The way I see this, PolyGram tried to put us out of business," says Landmark owner Steve Plotnicki. "And I don't understand why PolyGram would try to put us out of business unless PolyGram or executives at PolyGram had an interest in our competitors."

The suit alleges such an ownership interest by PolyGram and/or its high-level executives in "competitors of Landmark," which Plotnicki explains to mean the INDI distribution network, which owns Malverne. There has been industry speculation about INDI's ownership.

INDI is a network of smaller, independent distributors that are linked under the INDI ownership umbrella.

CALYPSO CARNIVAL NAMES PRIZE WINNERS

(Continued from page 10)

competing song being played at designated venues in Port of Spain.

Commenting on this year's competition, Angela Fox, public relations officer for the National Carnival Commission, which produces the competition, says overall, it was a good Carnival. She notes, as well, that while other calypso-minded carnivals continue to prosper or emerge in Jamaica, other Caribbean islands, and North America, "We tend to set the pace in Trinidad and Tobago."

Fox also notes she was not surprised by any of the winners. "We thought that Sparrow had it in the first round [of the monarch competition], but when Chalkdust sang 'Misconceptions,' it was all over."

This year the Carnival festivities were available for the first time in parts of North America via a pay-per-view cable package produced by Port of Spain-based network Caribbean Communications Network (CCN), in conjunction with Time-Warner subsidiary Caribe and Skyview.

In other calypso news, the fifth annual Calypso & Steelband Music "Sunshine" Award Program will be staged Oct. 14 in New York. Event founder/chairman Gil Figaro says that this year's ceremony will feature three new categories: radio DJ of the year; entertainment reporter of the year; and pan around the neck, for artists that play on a steel pan hung around the neck.

Additionally, in October, Billboard will publish its annual all-island roundup of carnival winners to coincide with the "Sunshine" awards.

Here is the complete list of Trinidad/Tobago's winning carnival performers:

Calypso Monarch: Hollis Liverpool, "Kaiso In Hospital," "Mis-

conceptions."

Road march: Superblue, "Bacchanal Time."

Panorama competition: Amoco Renegades, "Mystery Band," by Lord Kitchener.

Junior King of Carnival: Christopher Spence, "Hail the Prince."

Junior Queen of Carnival: Kaysta, "Oh Dear."

Junior band of the year, open, large: Cover Me.

Junior band of the year, open, medium: When Moon Shine.

Junior band of the year, open, small: Psychedelic Sailors.

Band of the year, nonschool: Psychedelic Sailors.

Band of the year, school: Soca Vendors.

National Queen of Carnival: Denise Duncan.

National King of Carnival: Barry Auguste.

National ex-tempo Monarch: Winston Peters.

Individual of the year, female: Denise Duncan

Individual of the year, male: Barry Auguste.

Junior individual of the year, female: Kei-Ange Solomon.

Junior individual of the year, male: Derek Garib.

Best costumed steelband: Neal & Massy Trinidad All Stars.

Best beating steelband: Exodus.

Instrumental band: Traffik.

Band of the year, large: Strike Up The Band.

George Bailey Award, large: Strike Up The Band.

George Bailey Award, small: Thunder Bow-Si-Man.

Harold Saldenha Award, overall most colorful band: Strike Up The Band.

North King of Carnival: Barry Auguste.

North Queen of Carnival: June Gardiner.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

ROADRUNNER, RESTLESS INDIE DIST?

Roadrunner, currently distributed by Relativity Entertainment Distribution, and Restless, currently distributed by RED and Navarre, are said to be negotiating a joint venture that would have the two labels forming their own indie distribution network. What's more, sources say, that distribution company will be funded by Atlantic/Interscope and the Warner Music Group.

THE SHAPE(S) OF CD PACKAGING TO COME

Newly formed Deco Disc Industries Inc., in a joint venture with Sony Music, hopes to change the shape of things in CD packaging. The brainchild of Deco Disc chairman Donald Spector, the special decorative board packaging can take any shape or size, with a CD whose label side is part of the graphics. Modern Albums of California, owned by William Pine, also Deco Disc VP of manufacturing, will do the fabricating, using rugged, patented materials. Sony Music Special Products senior VP Al Shulman will act as liaison between Sony Music and Deco Disc. Twelve Sony Music titles are due this Christmas. Deco Disc president is Jim Viking, who sold his Viking Entertainment company to The Handelman Co. in 1987.

FAN TAX ON MOVIE RESTORATION?

Clintonomics is catching. Now, consumers could be made to pay a tax

on video rentals and purchases that would be used to fund film preservation. Univ. of Maryland media economics professor Douglas Gomery made the suggestion in his Feb. 26 testimony before the National Film Preservation Board of the Library of Congress in Washington. Gomery thinks a 1% use tax would raise at least \$150 million a year of a total of \$500 million garnered from "all revenues associated" with movies.

DE NIRO'S NEW ROLE

Robert De Niro will be the next Hollywood megastar to form a major-affiliated label. Word is that De Niro's planned Tribeca soundtrack imprint will be associated with Epic Records. Onetime Columbia Records marketing exec Phil Sandhaus will head the operation.

BOSS SETS EURO ITINERARY

Bruce Springsteen launches his 18-date 1993 European tour March 31 at the SECC in Glasgow, Scotland. Besides Scotland, he'll play Germany, April 3-4; Switzerland, April 7-8; France, April 13, England, April 15-16; Holland, April 19-20; Belgium, April 23-24; Portugal, May 1; Spain, May 11; Germany, May 14-16; Ireland, May 20; England, May 22.

NAME NEW EMI/VIRGIN AUSSIE MD

The new divisional managing director for EMI and Virgin in Australia is Paul Martinovich. He switches from managing director of EMI New Zealand, while Kerry Byrne

fills the latter post.

TIPPER GORE EXITS PMRC

U.S. Second Lady Tipper Gore has resigned from the board of the controversial lyric watchdog group Parents' Music Resource Center, the group she co-founded. A White House spokesman says Mrs. Gore resigned from all boards on which she serves after the election of her husband Albert Gore Jr. to Vice President.

PHILIPS SHIFTS CD HARDWARE PLANTS

Philips NV, the parent company of PolyGram, plans to move manufacturing of its CD, CD-I, and DCC players to Malaysia, resulting in the loss through 1994 of some 800 jobs at its 1,700-employee plant in Hasselt, Belgium. Move is part of a restructuring Philips president/CEO Jan Timmer says will see a loss of 15,000 jobs.

MICHAEL JACKSON INDIE PIC CO.

Michael Jackson, newly gregarious (and seemingly omnipresent), is launching an indie film production company, Michael Jackson Productions, that will offer "commercial films that convey positive and uplifting themes," says Steve Chabre, president/CEO of Jackson's various enterprises. Although Jackson plans to star in and write some efforts, Chabre says it is not in conflict with Jackson's mammoth Sony deal, which includes a Nation Films production company within Sony's Columbia Pictures.

James Brown Logs 114th R&B Charter

THE GODFATHER OF SOUL is once again the longevity champ of the Hot R&B Singles chart. With the debut of "Can't Get Any Harder," his new Scotti Bros. single, James Brown extends his chart span to just three weeks shy of 37 years. The Hardest Working Man in Show Business made his first appearance on the R&B chart the week of April 7, 1956, with his classic "Please, Please, Please." This new single, produced by Robert Clivilles and David Cole, is Brown's 114th R&B chart entry. That's more than any other artist. It is the initial single from "Universal James," Brown's 79th album.

Brown is the only artist on this week's chart to have made his first appearance in the '50s. There's only one person on the chart who made a debut in the '60s: Michael Jackson. "I Want You Back" by the Jackson 5 entered the chart Nov. 22, 1969. And three artists made their chart debuts in the '70s: Peabo Bryson, George Duke, and Stephanie Mills.

LIKE SUNDAY MORNING: Faith No More brings the Commodores' "Easy" back to the Hot 100. The single, written by Lionel Richie, debuts at No. 77, just one notch higher than the original version debuted June 4, 1977. The Commodores' single eventually peaked at No. 4. While many Motown songs have been popular as remakes, this is the first cover of a Commodores' single to make the Hot 100.

DIDN'T WE ALMOST HAVE IT ALL: Whitney Houston has three songs in the top 11 for the second week in a row. She came oh so close to having three in the top 10, but "I Will Always Love You" dips four

points to No. 11. That leaves the Bee Gees as the last act to have three singles in the top 10, way back on Feb. 25, 1978. Before that, the Beatles had three singles in the top 10 the week of Feb. 29, 1964, and five out of the top five the week of April 4, 1964.

NORTHERN EXPOSURE: Snow remains in the No. 1 spot on the Hot 100 with "Informer." He is the first Canadian to top the chart since Bryan Adams had a seven-week run with "(Everything I Do) I Do It For You" in the summer of 1991. And Snow is the first native of Toronto to be No. 1 in the U.S. since Alannah Myles, who took "Black Velvet" to the top in March 1990.

LET'S GET SIRIUS: Ireland's Clannad debuts on The Billboard 200 with "Anam" ("Soul" in Gaelic), its first chart entry in exactly five years. The act made its chart debut in the U.K. in November 1982 with the "Theme From Harry's Game," a No. 5 single that originated in a three-part television miniseries about Northern Ireland. That track, heard in the Harrison Ford film "Patriot Games" as well as a Volkswagen television advertising campaign, is included in the U.S. version of "Anam." This is only Clannad's third album to make The Billboard 200. "Macalla" peaked at No. 131 on April 19, 1986, and "Sirius" peaked at No. 183 on March 19, 1988.

"Clannad" means "family" in Gaelic, which is very appropriate. Maire and Ciaran Brennan of Clannad are brother and sister; one of their siblings has another album on The Billboard 200. She only uses her first name, but her full name is Enya Brennan. She moves up four places this week to No. 52 with her critically acclaimed "Shepherd Moons."



by Fred Bronson

Interscope Records and The Atlantic Group
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& DEATH ROW RECORDS

DR. DRE

"The Chronic"

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PRIMUS

"Sailing the seas of cheese" 91659

• GOLD •

84 WEEKS ON BILLBOARD CHART

HELMET

"Meantime" 92162

• GOLD •

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"What's up" 92112

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Monie Love In A Word Or 2

Her debut album, Down To Earth, netted her two Grammy® nominations.
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Produced by Marley Marl for Marley Marl Productions, Inc., Prince and Aron "Freedom" Lyles and Monie Love for Monie & Me Productions
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