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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 27, 1993

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## Shamrock, Malrite Merger Nets A Top 5 Radio Co.

BY PHYLLIS STARK

NEW YORK—When the dust settles on the merger between Shamrock Broadcasting and Malrite Communications, Shamrock, the surviving entity, will be the fifth-largest radio broadcasting entity in the country, with 21 major-market stations.

The stock-for-stock merger, valued in excess of \$300 million, was announced March 11 but had been expected since last December, when word of the negotiations first leaked. It is the second-largest deal in radio history, eclipsed

(Continued on page 93)

## Something Old Rocks In Germany New Acts Reclaim Tarnished Volksmusik

BY ELLIE WEINERT

MUNICH—Youthful musicians with rock-rebel attitudes are bringing renewed popularity to a centuries-old German musical style by transforming it into a modern melting pot of influences that include rock, jazz, country, and punk.

Traditional southern German volksmusik (literally "the music of the people") has always been a popular long-term seller, appealing mainly to an older audience and quietly collecting gold and platinum albums over the years without ever entering the official charts.

In 1982, a volksmusik boom ushered in by BMG Ariola act Naabtal Duo, which went platinum with the single "Patronae Bavaria" (Latin for patron saint of Bavaria). A wave of commercial releases and a plethora of TV shows for the genre followed.

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horn, violin harmonica, accordion, and Hackbrett, a triangular string instrument plucked like a zither. Songs usually feature a strong rhythmic element that goes with a dance such as a polka, Landler, or Schuplatzer.

In the last decade, however, the German population has suffered something of an overkill of the music, which went hand-in-hand with a boom in schlager, or traditional ballads. From its fresh, traditional sound of a

(Continued on page 85)

## Video Shelves Go Bare As Blizzard Slams South & East

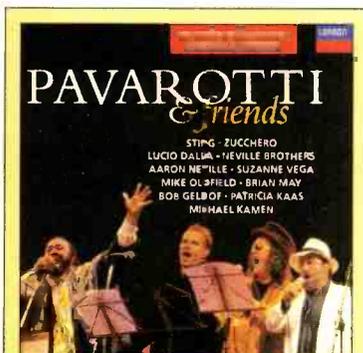
This story was prepared by Ed Christman in New York, Earl Paige in Los Angeles, and Edward Morris in Nashville.

NEW YORK—The ferocious blizzard that ripped through the eastern half of the U.S. March 12-14 proved to be a brief windfall for video rental outlets, but was a total downfall for the weekend's music business.

What some in the media are calling the storm of the century set more than weather records as consumers along the East Coast hoarded enough video rental titles to last them throughout the weekend. On the other hand, the music industry lost millions of dollars in revenue as hundreds of record stores were forced to close. Fortunately, both music and video merchants are reporting little in the way of structural damage to stores.

On the video rental side, merchants say their shelves were nearly bare come Friday evening, thanks to weather forecasts that drove customers into the stores looking for movies. Ultimately, the storm proved so bad that shelves stayed bare as renters found it impossible to return movies on time. Some chains, such as Blockbuster of New Jersey, forgave late charges, in consideration of the storm.

(Continued on page 84)



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## Sony, Wherehouse Top Honorees In 1st Billie Awards

NEW YORK—Sony Music and Wherehouse Entertainment were the big winners in Billboard's inaugural Billie Awards competition. The awards, which were presented March 18 at a ceremony here, are the first to recognize outstanding achievement in the marketing of music, video, and

(Continued on page 93)

SPECIAL EXPANDED SECTION

## Gospel Samuel G. Freedman Praises Wilson Bros.

See Page 41

## Aerosmith Roars Into '90s With Harder Guitar Sound

BY MELINDA NEWMAN

NEW YORK—A machine-gunfire rap delivered by Steven Tyler followed by a quick sample of "Walk This Way" unleashes "Get A Grip," Aerosmith's first studio album in four years.

The April 20 release, the band's next-to-last for Geffen, takes a harder rock stance than 1987's triple-platinum "Perma-

nent Vacation" or 1989's quadruple-platinum "Pump" without sacrificing any of the commercial momentum achieved by its predecessors.

"I liked the songs on 'Pump' and 'Permanent Vacation,' but I felt that the edge was missing," says guitarist Joe Perry. "We wanted to get back to what the band is all about; to a more guitar-oriented sound. It

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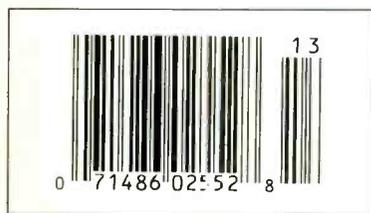


AEROSMITH

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## Belly's 'Star' Rises To No. 1 On Heatseekers

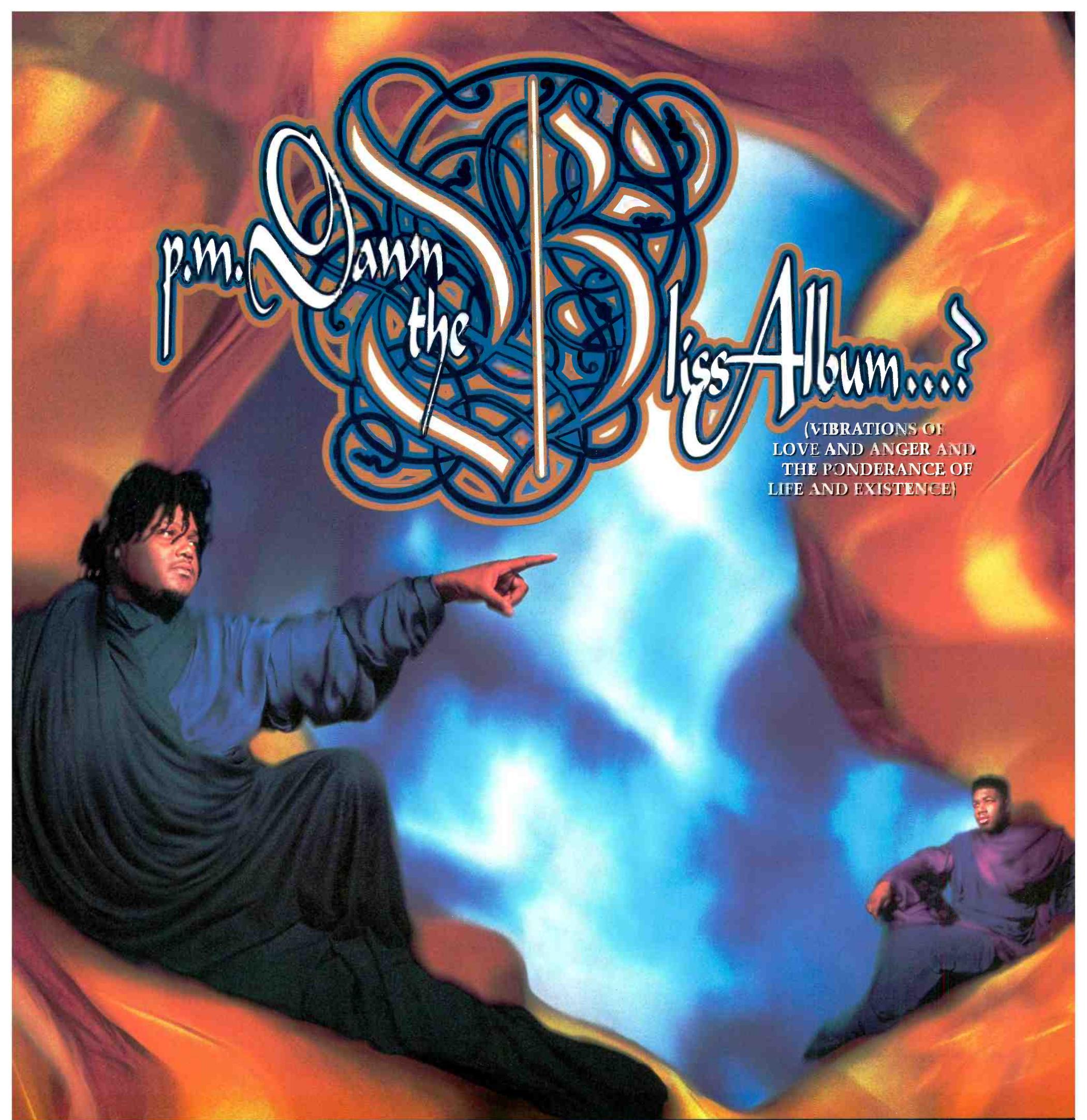
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Michael Franks • Dragonfly summer

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# No. 1 IN BILLBOARD

VOLUME 105 • NO. 13

PG. No.

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TOP VIDEO

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# Emilio Estefan To Key Billboard Latin Meet

## Two Awards Shows, Tribute To Gould Planned

BY JOHN LANNERT

MIAMI—Emilio Estefan, producer/manager of wife Gloria Estefan, and recent Grammy-winner Jon Secada, will keynote Billboard's fourth annual International Latin Music Conference, to be held May 18-20 at the James L. Knight Center here.

The conference will feature Billboard's annual "Premio Lo Nuestro A La Música Latina"—the Latin Music Awards—and a second awards ceremony, ASCAP's inaugural "El Premio ASCAP," which will honor publishers and ASCAP-member songwriters based on their performances on Billboard's Hot Latin Tracks survey (see story below).

At the conference, Billboard also will honor ASCAP president Morton Gould for his contributions to the Latin music market.

Estefan's May 19 keynote address will focus on the growing popularity of Spanish-language music in non-Hispanic markets around the world. "I am pleased to be able to participate in a conference of this magnitude," says Estefan.

Billboard's 1992 Latin Music Conference in Las Vegas drew a record-breaking 350 attendees.

This year, the conference—the longest-running confab in the U.S. Hispan-

ic music industry—will open with an evening showcase featuring breaking artists from WEA Latina, Capitol/EMI Latin, Rodven, Mesa, and Perspective Records, the label operated by famed producer/songwriting team Jimmy Jam and Terry Lewis. Acts confirmed to appear at the showcase thus far are WEA Latina's wacky Mexican rock quartet Café Tacuba; Mesa's recent Grammy nominee Strunz & Farah; and Perspective's 17-year-old singer/songwriter, Bobby Ross Avila.

Estefan's May 19 keynote will be followed by a full day of panels. Felipe Rodriguez, president of Globo International Network, and Nely Galán of HBO Tropix are confirmed for a panel on Latin music's relationship with television. Barbara Corcoran, executive producer, MTV Internacional; Al Zamora, VP promotion, Sony Discos Inc.; and Delroy Cowan, president, Caribbean Satellite Network, will participate in a music vid-

eo panel.

A third panel covering Billboard's Hot Latin Tracks chart will feature Marty Feely, president of Broadcast Data Systems.

Also on May 19, Sony Discos will sponsor an evening cocktail reception and showcase.

On May 20 there will be two panel discussions. The first will cover artists' business affairs. Confirmed panelists are Peter López, partner in López & González law firm (moderator), and artist business manager Gerri Leonard. A second panel on Billboard's Latin albums chart will feature SoundScan CEO Michael Fine.

The conference will be capped off May 20 by "Premio Lo Nuestro A La Música Latina." The awards will be broadcast live by Univision to the U.S. and Latin America.

For further information about the conference, contact Melissa Subatch at 212-536-5018 or Angela Rodriguez at 305-448-2011.

## ASCAP To Hold Awards Based On Hot Latin Tracks

MIAMI—ASCAP is launching its first Latin music awards program, "El Premio ASCAP," with a ceremony on May 19 during Billboard's annual International Latin Music Conference May 18-20 here.

The awards program, based on Billboard's Hot Latin Tracks chart, will fete ASCAP's top Hispanic writers and publishers in five musical genres: pop, tropical, regional Mexican, Tejano, and rap. Two winners will be selected in each category, and trophies also will be handed out for publisher of the year, songwriter of the year, and song of the year.

ASCAP president Morton Gould—arranger, performer, and composer of nu-

(Continued on page 84)

## High Court In Australia Kills Blank-Tape Royalty

BY GLENN A. BAKER

SYDNEY—Australia's 1989 blank-tape levy, incorporated into the country's copyright act, has been overturned by the High Court in a challenge brought by the Australian Tape Manufacturers Assn.

Industry observers fear that the decision will allow Australia to fall behind the U.S. and Europe in copyright protection.

Under the 1989 legislation, a blank-tape royalty was to have been administered by the Private Audio Copyright Collection Society but was never put in place because of the High Court challenge.

The court voted 4-3 in ATMA's favor on the issue of whether the levy was, in fact, a tax improperly collected by the Private Audio Copyright Collection Society. The Australian constitution stipulates that a tax can be collected only by the government. The ruling followed a trial of the case in March 1992.

The adoption of the blank-tape levy in 1989 came after a decade of lobbying by the Australian Record Industry Assn.,

and its unexpected rejection by the High Court has been greeted by anger and dismay in the music industry here, particularly in the wake of the passage in the U.S. of the Audio Home Recording Act last October.

"It's a very disappointing result," says Ian James, GM of Mushroom Music, part of one of Australia's leading independent music companies, the Mushroom Group. "The Americans have just enacted similar legislation, and the Europeans have had it for years. We were pleased that we were finally catching up with them [in copyright protection], but this is going to put us seriously behind the rest of the world."

IFPI reports that it is closely examining the copyright implications of the decision.

ARIA executive director Emmanuel Candi says the association plans to consult with the Australian attorney general about an appeal of the court's ruling. He echoes the feeling of disappointment over the decision. "We have put in 10 years and hundreds of thousands of dollars into

(Continued on page 85)

### THIS WEEK IN BILLBOARD

#### MAKING TRACKS AT SOUL TRAIN

An appearance by the recently ubiquitous Michael Jackson, crutches in tow, put the heart into this year's Soul Train Music Awards in Los Angeles, which, according to roving reporter Janine McAdams, lacked a bit of the glitz and glimmer that have characterized the ceremony in years past. **Page 22**

#### MAKING A SPLASH AT NARM

Disney World provided an appropriate backdrop to an animated National Assn. of Recording Merchandisers convention, held last week in Florida, with the used-CD business, jewel-box-only merchandising, and new inroads in the censorship battle among the hot topics being bandied about among the music-industry crowd. Billboard's wrap-up of the convention, which also includes reports on the growing children's music business and direct distribution in the independent realm, can be found on pages 56-61.

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# Nimbus Seeks Support For Video CD

## Firm Needs Films For Full-Motion Discs

■ BY SETH GOLDSTEIN

NEW YORK—Media entrepreneurs come and go, Hollywood's here to stay. That's the reality facing a company like Nimbus Technology and Engineering, which needs the movies to make a go of its 5-inch, full-motion video compact discs (Billboard, Feb. 20).

Nimbus describes the product as an amalgam of available technolo-

gies, capable of delivering picture quality better than VHS. More important, its CDs can be played on any machines equipped with digital output—worldwide, 35 million-40 million of the 100 million units in place, Nimbus calculates. The players would require a decoder estimated to cost \$200 to \$300, but eventually a chip could be built in at a fraction of this cost. Studios are expected to pay the \$100 a minute program encoding

costs, which Nimbus considers minimal when compared with existing potential demand. And, best of all, it claims its approach allows the movie makers to take advantage of ready-to-go FMV, priced at \$10-\$20 for one or two-disc sets while other, perhaps better, systems gestate.

Earlier this month, Nimbus set up shop at the Sheraton Universal in Los Angeles, demonstrating FMV for the first time to the studio's U.S. home video executives. European staffers got a glimpse at the earlier MIDEM convention in Cannes, and helped set up the home office meetings, says communications manager Philip Moss. By March 17, Moss reports, Nimbus had received "a high level of interest" from Disney and Warner and awaited visits from Columbia TriStar, MCA/Universal, Paramount, and FoxVideo.

It is only the first step in what promises to be a lengthy process of show-and-tell. "We didn't come here to walk away with letters of intent," Moss acknowledges. "We're perfectly happy to know they're interested." Nimbus expects to make a return visit in June, this time armed with a wider range of samples of full-motion video than are available thus far.

Hollywood visitors were treated to FMVs of Bon Jovi and Pink Floyd selections, but not the trailer for "Howard's End," which had been shown at Nimbus' previous stop, the 23rd ITA (Continued on page 89)



**Jan's Plans.** Virgin Records recording artist Janet Jackson, center, discusses plans for her upcoming album with Ken Berry, chairman/CEO of Virgin Music Group Worldwide, and Nancy Berry, executive VP of Virgin Music Group Worldwide. Jackson's Virgin debut is scheduled for release in May.

## Rhino Vid Splits With Uni, Forms 3-Year A\*Vision Pact

■ BY DON JEFFREY

NEW YORK—Rhino Home Video has ended its distribution deal with Uni and signed on for three years with A\*Vision Entertainment, the home video subsidiary of the Atlantic Recording Group, which also distributes Rhino Records.

Rhino's 300-title home video library, which now includes foreign films as well as musical performances, children's product, and special-interest video, will be handled by A\*Vision as of March 29.

Arny Schorr, VP/GM of Rhino Home Video, says, "One of the

problems we had as a company was that we did not have all our sales under one roof. Audio and video were split."

John Burns, president of Uni Distribution Corp., characterizes the parting with Rhino as amicable. Burns says, "They had all their other stuff with Atlantic and so they asked to be let out of their deal." The Rhino/Uni pact expires Friday (26).

Rhino is the second video imprint Uni has lost this year: Mystic Fire ended its deal with Pacific Arts, a Uni-distributed label, in February. (Continued on page 89)

## Time Warner Calls On Telephone Firm

NEW YORK—Still searching for strategic partners to help pay down its huge debt, Time Warner Inc. is reportedly calling on the telephone company.

Although both corporations are saying "no comment," New York-based Time Warner and Englewood, Colo.-based U S West Inc. are reportedly talking about a possible partnership. U S West is the telephone company that provides service to customers in 14 Western and Midwestern states.

The most likely combination for the two would be cable television. Time Warner, the second-largest cable operator in the U.S. and a leading cable programmer with its Home Box Office subsidiary, has announced it is installing a fiber-optic "electronic superhighway" near Orlando, Fla., that will bring video on demand and a variety of other interactive services into the home. (Billboard, Feb. 6). The telephone companies are competing with the cable operators over the right to provide these new interactive services to consumers.

There are precedents for a combination between Time Warner and U S West, or any of the other six Baby Bells in the U.S. U S West is involved in what it terms a "cooperative effort" with the nation's biggest cable operator, Tele-Communications Inc., and with telecommunications giant American Telephone & Telegraph Co., in a 500-channel test of video on demand in the Denver area. And U S West and Time Warner are already partners in Europe, providing cable services in Hungary and Sweden.

Steve Lang, spokesperson for U S West, says his company had a total of

nearly 1 million cable subscribers worldwide in January.

The Time Warner/U S West speculation, which arose in a Wall Street Journal article, has revived talk on Wall Street about the entertainment company's frustrating efforts to find strategic partners. In 1991, Time Warner signed up the Japanese companies Itochu Corp. and Toshiba

Corp., which invested a total of \$1 billion to acquire 12.5% of Time Warner Entertainment, a subsidiary that contains the cable operations, HBO, and the Warner Bros. film and television units. (The Warner Music Group is not included in the partnership.) Time Warner said it was looking for other partners, possibly in Europe, but (Continued on page 84)

## Billboard Earns Honor In Business Press Competition

NEW YORK—Billboard has been awarded a certificate of merit by the American Business Press in its annual Jesse H. Neal competition, which recognizes outstanding editorial achievements in business journalism.

Billboard was honored for three articles that appeared as part of its ongoing cover feature, "The Billboard Report." The three winning articles were "Cui Jian's Rock Resonates In Hearts Of China's Youth" by former Hong Kong correspondent Hans Ebert in the May 2, 1992, issue; "Country Music Is Striking [A] Chord With Gay Community" by dance music editor Larry Flick and former assistant country music editor Debbie Holley (July 25, 1992); and "African-Americans Striving To Break Classical Barriers" by correspondent Terry Barnes (Oct. 24, 1992). In addition to the authors of the three pieces, the certificate



named Ken Terry, then Billboard's senior news editor.

"It's a great honor for Billboard and its editorial staffers to receive this highly prestigious award," says Billboard editor in chief Timothy White. "When the ongoing Billboard Report series was created in 1991, it was intended to provide our writers with a special forum for their finest feature reporting. Since that time, we've published dozens of Billboard Reports, many of which have been admired, quoted, and commented upon elsewhere in the domestic and international press, as well as having a considerable impact on the issues and fields that they directly addressed. It's thrilling to know that the Neal Awards judges thought as much of Billboard's uncommonly hardworking editorial talent as Billboard does."

## Subscriber, Ad Revenues Augment BET Sales, Profits

NEW YORK—Double-digit gains in advertising and subscriber revenues for the Black Entertainment Network cable channel have resulted in significant increases in quarterly sales and profits for BET Holdings Inc.

The good numbers also have boosted the Washington, D.C.-based company's shares to a 52-week high of \$18.50 on the New York Stock Exchange, indicating the volatility of the stock after it went public in November 1991 has subsided.

BET is a cable programmer that targets a mostly young and black audience. According to its annual report for fiscal 1992, 64% of the programming is music video. The next highest category, at 27%, is other entertainment.

For the second fiscal quarter, which ended Jan. 31, BET reports net profit rose 14.2% to \$3.3 million from \$2.9 million the year before. Revenues jumped 20.2% to \$18 million from \$15 million.

The company's advertising revenues rose 19.8% in the quarter to \$10.2 million. They come from national advertising spots, direct response advertising (800 and 900 numbers), and infomercials.

Alan Nichols, executive VP/CFO, says, "We've had national spot strength throughout the recession. More and more companies are targeting the black consumer market and we're the most efficient way of targeting that market."

Subscriber revenues increased 21% to \$7.7 million. According to Nielsen figures, BET has 35 million subscribers.

"Subscription growth is about 600,000. That's a good rate for them," says Ken Goldman, securities analyst with Bear, Stearns & Co. "Things appear to be improving for them across all fronts."

BET also publishes two magazines aimed at black consumers, YSB and Emerge. Although revenues are up, both are startups that continue to book losses.

The company's operating cash flow (earnings before interest and tax payments and noncash amortization and depreciation charges) rose 30.2% to

\$13.8 million from \$10.6 million. Nichols says longterm debt is \$14 million and shareholders' equity is about \$70 million.

Although BET is not a cable operator, it counts as investors the two biggest U.S. operators: Tele-Communications Inc. owns 18% of BET and Time Warner Inc. owns 16%.

BET went public at \$17 a share. The stock quickly shot up to a high of \$26 on investors' enthusiasm for cable companies. But concerns about management and disappointing earnings caused the shares to plummet to a low of \$12 before beginning their climb back up to the current 12-month high.

For the six months that ended Jan. 31, net profit rose 19.5% to \$6.2 million while revenues rose 25.2% to \$35.3 million. DON JEFFREY

## RIAA Domestic Anti-Piracy Plan Is Paying Off

■ BY BILL HOLLAND

WASHINGTON, D.C.—The domestic anti-piracy efforts of the Recording Industry Assn. of America are making a greater impact on manufacturers of bogus product, especially in the Northeast. Year-end statistics show 100% gains over last year's hallmark year in raids, confiscations, and seizures.

Largely due to greater communication between local retailers and law-enforcement officials who are now more familiar with RIAA programs, the days when pirates profited with little hassle from law enforcement are drawing to a close, say RIAA officials. More and more, seizures, big fines, and jail terms are realities.

Total seizures of counterfeit/pirate cassettes in 1992 leaped from 1,401,163 to 2,548,030 pieces—and that does not include 32 million confiscated labels and 165,000 cassettes (Continued on page 40)



# DINA CARROLL

**"SO CLOSE"** [3:45] (0062-2/4)

the new album and single

Every so often an artist comes along that takes everyone by surprise. With an album that debuted at #2 in the U.K. charts (going gold in its first two weeks!), a video in rotation on BET & VH-1, a radio success story at Gavin, R&R and Urban Network and upcoming appearances in everything from *Elle*, *Request* and *Interview* to Arsenio and ABC's *In Concert*--it's safe to say that Dina Carroll will surprise and amaze with her world-class soul.



Produced by Nigel Lewis • Management: Oliver Smallman for First Avenue Management

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# Commentary

## Censorship Vs. Censure-ship

BY WILLIAM H. HOGEBOOM

Last year's controversy involving Ice-T, Time Warner, and various national police organizations was but the latest episode in a series of public controversies that have included Howard Stern, Robert Mapplethorpe, 2 Live Crew, and many others. The media tend to present these situations as conflicts between free expression and censorship, but they've got it wrong. The issue in each case is really about the setting of limits.

All societies recognize and establish limits on what is said, what is written, what is done. This is the only way that large groups of people can live together in any sense of harmony. True, these limits are always changing, but that change is not always linear. Rather, it reflects the pendulum of social values, forever swinging back and forth between more and less restrictive.

During the '60s, the whole idea of limits in society came under broad attack. Much of the media echoed the cry of the young and the hip—that the rest of society is too uptight and must loosen up. What then began as a retreat from the limits of the day quickly became a rout.

In recent years the pendulum has begun to swing back, away from the preoccupation with individual rights. This is reflected in a range of recent trends from U.S. Supreme Court decisions to the emphasis in last year's Presidential campaign by Bill Clinton and Al Gore on communitarian values.

The defenders of Ice-T and others claim that these individuals have a right to free expression. Yet, in any society a balance must be maintained between such rights of individuals and the rights of the community as a whole. As any American schoolchild has learned when studying the U.S. Bill of Rights, none of these rights is absolute. Freedom of speech, the press, religion, assembly are all limited. In fact, the U.S. Con-

stitution is itself a limiting document. It created a limited central government consisting of branches that limit each other's power.

Many public commentators today have an obsession with the First Amendment, but it is not the whole Constitution. Nor is it a separate entity unconnected to other rights and responsibilities. More often than not, First Amendment questions have to be



**'No one has the right to hide behind the First Amendment to avoid the heat of opposition'**

William H. Hogeboom is an adjunct history professor at Dowling College, N.Y.

considered in the context of a larger picture of rights and responsibilities.

Also, the fact that a wide variety of ideas can be expressed in our society does not mean they are all equally valid. Too many people believe that supporting freedom of expression means accepting, without judgment, all forms and content of free expression. As author Garry Wills has pointed out, "The whole idea of free speech is not to make certain ideas exempt from criticism but to expose them to it." There is a difference between censure and censorship. We have every right, perhaps even the obligation, to censure ideas we do not approve of. While someone may have the right to express a disturbing idea, he does not have the right to hide behind the First Amendment to avoid the heat of opposition. Limits in any society are the result of continuing dialog concerning what is and is not acceptable.

In 1990, at the Mapplethorpe exhibit trial in Cincinnati and the 2 Live Crew trial in Miami, prosecutors put it directly to both juries that they were setting the limits for

their communities. In both cases, however, the juries evaded this responsibility and deferred to the testimony of defense experts in art and music by returning acquittals.

Defenders of Ice-T, Robert Mapplethorpe, Howard Stern, and others often claim that society needs such people who express unpopular views. But at the same time, society also needs people like Tipper Gore, who spoke out against rock lyrics; Terry Rakolta, who spoke out against the content of certain TV sitcoms; and Dan Quayle, who spoke out against Hollywood's and TV's values, to name a few.

What is ironic is that many who defend Ice-T and others against what they claim is censorship can quickly become censors themselves when they say Gore, Rakolta, or representatives of police organizations have no right to object. The fact of the matter is that today it takes more courage to be a Tipper Gore than an Ice-T, in view of the tendency of so many figures in the media and entertainment world to become "a herd of independent minds" when they defend one kind of free expression and condemn others.

In spite of the fact that Ice-T and others have such media support, they frequently complain about the "chilling effect" upon their freedom of expression created by critics. One can only hope so! What they call a chilling effect is what was traditionally called self-restraint, and that is what limits are all about. In the final analysis, governments and laws cannot really set and enforce limits—they must be internalized to function best.

No, we don't have to worry about chilling effects. In fact, we need more confrontations such as those between Ice-T and the police organizations, the FCC and Howard Stern, and the Mapplethorpe and 2 Live Crew trials. In this way, both sides get to talk and the public becomes better informed, and that's good. Out of this comes a clearer definition of what the limits of American society will be in the '90s.

## LETTERS

### HOT 100 DEBATE CONTINUES

In his letter regarding the glut of R&B/rap singles on the Hot 100 (Billboard, March 13), Carlos Siliceo points out that huge sales attribute to the constancy of R&B/rap singles in the top 10, despite the fact that less than half of the reporting radio panel is urban-oriented.

It has always been my understanding that the Hot 100 is computed by combining a song's airplay figures with its sales figures. If these two factors are weighted equally, how can a song that receives virtually no top 40 airplay top the Hot 100 based on sales figures alone? And, if sales and airplay are not weighted equally, shouldn't they be?

I currently listen to three top 40 stations in the Baltimore-Washington area, including WRQX, which is a reporting station for the Hot 100. To this day, I have never heard Dr. Dre, Sir Mix-A-Lot, or even Silk played on any of these stations. From where is this airplay coming if fewer than 50% of the radio panel is geared toward that type of music?

According to Michael Ellis, the new ra-

dio panel is supposed to balance rock music with R&B music in compiling the Hot 100. If this is the case, why is there still such an imbalance?

Mark Doddington  
Laurel, Md.

### HOT 100 PART TWO

Jim Sanchez captured the heart of the subject when he complained of the lack of variety on the Hot 100 chart. It is obvious that rhythm/crossover has taken control of this chart. I have a problem with these stations reporting to the Hot 100 when they are urban stations and should report to the R&B Singles chart.

I believe Billboard did the right thing by creating a crossover chart when these stations embraced the dance music that mainstream top 40 wouldn't play. It seems today's top 40 stations embrace the crossover music rhythm/crossover refuses to play. Today's crossover stations are very much R&B/rap driven.

You need to re-examine each of these stations and include all top 40-leaning stations in the album-rock, country, modern-

rock, and AC categories in reporting your Hot 100 chart.

Mark Dobsin  
Avenel, N.J.

*Michael Ellis, associate publisher, responds: The sales points used for the Hot 100 chart are dominated by rap and R&B records, because those genres dominate actual singles sales in the U.S. as measured by SoundScan (see Top Singles Sales chart, page 67). A song that receives virtually no top 40 airplay cannot top the Hot 100; however, a record that reaches the top five on either the sales or airplay chart alone will usually amass enough points to be top 20 on the overall Hot 100 chart. As for the radio airplay side of the Hot 100, as stated in my response to a letter in the Feb. 20 issue, we are considering significantly broadening the radio reporting panel to include monitored airplay from stations in all current-based formats: top 40, R&B, country, adult contemporary, album rock, and modern rock.*

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.

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# Artists & Music

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

## German Act Gets 'Fabulous' Reaction Rappers Rescue Genre From Novelty Status

■ BY ELLIE WEINERT

MUNICH—In a country where rap has been relegated primarily to the ranks of novelty records, live appearances by Die Fantastischen Vier (the Fabulous Four), Germany's hottest new rap act, are drawing wild crowds of teens the likes of which have not been seen since John, Paul, George, and Ringo played Hamburg's Star Club.

The four-piece Sony Music act from Stuttgart has captured the nation's "zeitgeist," the mood of the times, with tongue-in-cheek German lyrics that reach out to teenagers. Safe sex, racism, and dating, with a portion of streetwise attitude, are the ingredients that have helped make the band hot property in their native



DIE FANTASTISCHEN VIER

Germany.

Last year's smash "Die Da!?" ("Is It Her Over There?"), the classic teenage tale of two boys dating the same girl, became one of the fastest-selling German-language singles of

all time. The song, off the band's second album, "Vier Gewinnt" ("Four Wins"), went gold (250,000 units) shortly after its release last August. Meanwhile, "Vier Gewinnt" has sold 600,000 units, qualifying for platinum status. "Die Da!?" peaked at No. 3 on the German singles chart Nov. 16 and is at No. 44 this week.

Although the band has made no concessions to the English language, its videoclip for "Die Da!?" has been receiving more than 18 plays per week in active rotation on MTV Europe. The video channel wields a strong influence on the German market and has introduced the band to other European markets.

"We played it because the band had something fresh and new," says  
(Continued on page 84)

## Westernhagen Shows Versatility At German Echoes

■ BY DOMINIC PRIDE

BERLIN—Warner Music artist Marius Mueller-Westernhagen stole the show at Germany's second annual Echo Awards ceremony, picking up three awards for best national male artist, German producer of the year, and for most successful video, "7+1."

Westernhagen's most recent album, "Jaja," sold more than 1.5 million units and was on top of Germany's charts for 12 weeks.

The Echoes, held March 15 at Berlin's Wintergarten cabaret theater, are organized by the German Phono Academy. Awards are given to artists on the basis of sales recorded by industry federation BPW, while other prizes for the industry are awarded by juries made up from the German record business.

Logic Records act Snap picked up two awards, one for German single of the year for "Rythm Is A Dancer" and the other for the most successful national act abroad.

Genesis made the trip across from London to accept its prize for best international group, and the joint Genesis/Volkswagen marketing campaign won an Echo for best marketing of the year.

Among other recipients were Annie Lennox (BMG), best international female artist; Michael Jackson (Epic), best international male artist; Die Fantastischen Vier (Sony), best newcomer (see story, this page); Sandra (Virgin) best national female artist; Die Prinzen (Hansa), best national rock/pop act; and Kastelruther Spatzen (Koch).

Although only in their second year, the long-term target of the awards is to give the local market more media attention and to spur on sales, says  
(Continued on page 93)



**A Blossoming Career.** Actor Joey Lawrence, who co-stars in the popular TV show "Blossom," is congratulated after signing an exclusive recording contract with Impact/MCA Records. Lawrence wrote 10 of the 12 songs on his self-titled debut album, which features the single "Nothin' My Love Can't Fix." Shown, from left, are Impact Records president Jeff Sydney and senior VP of A&R Randy Nicklaus; Lawrence; and MCA Records president Richard Palmese.

## Warner To Hold Artists' Digital Royalties Would Claim Monies As Reserves Against Advances

■ BY PAUL VERNA  
and IRV LICHMAN

NEW YORK—As distribution of digital audio royalties continues to shake out following passage of the Audio Home Recording Act last October, at least one major-label group is trying to claim these royalties as reserves against advances.

Billboard has learned that the Warner Music Group has established a policy of attempting to collect its artists' digital-home-taping royalties in behalf of the artists. The Warner Music Group's attorneys decline to comment about the apparent policy.

However, a portion of a Warner label contract obtained by Billboard contains a provision relating to digital royalties stating that the undersigned "hereby agrees that

[the label] shall have the right to collect all such royalties that become payable to [the] artist." According to the contract, the label would then credit the artist's account "with an amount equal to such artist royalties so collected by it."

What this translates to, according to industry attorneys, is that artists would see the money only if their royalty accounts are recouped. Since most artists work against unrecouped accounts, they would not be likely to see any monies under such a contract, say these lawyers.

Ironically, industry observers had predicted upon passage of the Audio Home Recording Act that labels might try to get their newly signed artists to cross-collateralize advances against home-taping royalties (Billboard, Oct. 17, 1992).

## Irene Cara Awarded \$1.5M In Suit Versus Network Label

■ BY DEBORAH RUSSELL

LOS ANGELES—Irene Cara, who rose to stardom in the early '80s through such musical films as "Fame" and "Flashdance," was awarded \$1.5 million by a jury as a result of her 8-year-old breach-of-contract suit against Al Coury's Network Records.

Cara's suit, originally filed in February 1985 in L.A. County Superior Court, was settled Feb. 11.



CARA

Cara signed a recording deal with RSO Records in 1980, when Coury was president/CEO of the label. Soon after signing the deal, Cara landed a starring role in "Fame" and sang the Academy Award-winning theme song for the film.

It was at that point, Cara's original complaint alleged, that Coury assumed "a position of trust and confidence with respect to Cara, becoming her talent agent, personal manager, career counselor, and 'father figure' in connection with control and development of her musical recording career."

The complaint alleged that in early 1981, Coury advised Cara he was  
(Continued on page 84)

## Native American Label Soars Into Its Fifth Year

■ BY TRUDI MILLER

NEW YORK—SOAR Corp., the Native American music company that Tom Bee founded in 1988 with a truck full of cassettes, a "garage with one little desk, and a little Clark Kent typewriter," is now a corporation with four subsidiary labels, a distribution deal with Koch International, a publishing arm, a 24-track studio, and a presence in major record chains.

"My goal in founding the label was to introduce the world to Native American music," says Bee. "I wanted to make people realize that Native Americans aren't just a myth or a part of history—that we're very much alive and have our

own music. But it was hard to find major-label interest. Very few stores carried this music, and if they did, it was in the back of the room, bottom of the shelf. Blow off the dust."

Bee began by selling cassettes out of the back of his truck in the Four Corners area of the U.S.—Arizona, New Mexico, Colorado, and Utah—at trading posts, bookstores, gift shops, and art galleries. "We went after nontraditional areas where we knew we could sell our product and used them to build a strong foundation," says Bee, who formerly led his own Motown rock band, XIT, has written songs for the Jackson 5, and performed with Smokey Robinson.

At the 1991 National Assn. of Independent Record Distributors convention, Bee met Michael Koch of Koch International, who expressed interest in distributing SOAR's releases. "He said, 'I only want quality'"  
(Continued on page 88)

## Australian Label Signs U.S. Deal With Atlantic

NEW YORK—Australian label rooArt Records has entered an extensive licensing deal with Atlantic Records in the U.S. Under the terms of the agreement, Atlantic will manufacture, distribute, and market the rooArt roster in the U.S. during the next two years.

The labels' first joint projects will be late-spring releases by popular Aussie acts Wendy  
(Continued on page 84)

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## Rhino Moving Forward Via Label For Established Acts

■ BY CARRIE BORZILLO

LOS ANGELES—Rhino Records has created a new imprint, Forward, for established contemporary artists. Like Rhino, Forward will be distributed



by Atlantic Records.

The first three Forward releases will be Beausoleil's "La Danse De La Vie" (April

20), Todd Rundgren's "No World Order" (July 15), and an as-yet-untitled fall release by NRBQ.

Rhino VP/A&R Gary Stewart says the label is geared toward established artists with a substantial fan base, but who don't have the gold-or-platinum-selling status that major labels are accustomed to targeting.

"What I see is some [major labels] making large gestures with expensive videos and with some artists it works well," says Stewart. "However, some artists are best served by lower budgets applied a little more carefully and in a grass roots way."

Stewart says Forward will bridge the gap between a major and an independent label, which, he says, do min-

imal marketing.

Rhino recently folded its new-oriented RNA label and Stewart says one of the reasons for that move was the imprint's difficulty in competing with the majors.

Although there are no specific plans, Stewart says some of RNA's artists may end up on Forward. For now, he says, Forward plans to sign a few more artists this year and release a possible fourth album in addition to the aforementioned releases.

Rhino VP/marketing Chris Tobey says, "Rhino is a marketing-driven company. We'll be working very hard to go to the consumer that we feel will be interested in this music and will be going to nontraditional outlets."

Tobey says releases and artists will be promoted at various festivals, such as the Chicago Blues Festival, the Newport Folk Festival, and the Jazz and Heritage Festival in New Orleans. In addition, product will be sold through catalogs and advertised with toll-free numbers in specialized publications.

According to Tobey, no new staffers are expected to be hired. Existing Rhino personnel will be responsible for Forward as well.

## Disney, Children's Net Serious About Series

LOS ANGELES—Walt Disney Records is teaming with the new Children's Satellite Network to create a weekly series for Radio AAHS, the Minneapolis-based network's syndicated children's format. It has long been rumored that Disney was looking to get involved in children's radio.

"Disney Read-Along Storytime Theatre On Radio AAHS" will debut with a 20-minute show April 12. The series will feature an abridged version of an original story, songs, and scoring from Disney films, such as "Beauty And The Beast," "Aladdin," and others.

The show will air at 12:30 p.m. (Central Time) Tuesdays with a re-

peat at 7 p.m. (CT) Thursdays.

Each read-along story currently is available from Walt Disney Records' Storyteller Series, which can be purchased at the Target chain of discount department stores and various other retail outlets.

Target has committed to two spots per show (four spots a week) for the first month. In addition, Target will provide in-store displays supporting Disney's book and tape read-along catalog, which includes the Storyteller Series. The in-store signage will direct customers to Disney product and will highlight the titles that are aired on Radio AAHS.

CARRIE BORZILLO

## Tribeca Tale: De Niro Label To Bow In Fall

■ BY DEBORAH RUSSELL

LOS ANGELES—Robert De Niro's newly formed Tribeca Music (Billboard, March 20) will bow this fall with the movie soundtrack to the actor's forthcoming film "A Bronx Tale."

The New York-based imprint, which will be distributed by Epic Soundtrax, is an extension of De Niro's 4-year-old film and TV production company, Tribeca. Former Columbia marketing executive Phil Sandhaus has been named executive VP of the operation.

"Having our own [label] will just make it easier to get the most for our movies," says Jane Rosenthal, co-founder of Tribeca. "So many of our projects are music-driven."

Rosenthal says Tribeca Music actively will seek to acquire and

distribute soundtracks from films produced by companies other than Tribeca. In addition, the imprint will produce original soundtracks for outside film companies.

Tribeca Music will have access to the Sony Music catalog and artist roster, but Rosenthal says it will not restrict itself to Sony alone. "We prefer to mine the Sony catalog, but that will not always suit the needs of the picture," she says.

Also, Tribeca Music will sign recording artists to create albums that are not necessarily soundtracks, she says.

Rosenthal projects the company will release about three albums in its first year, but she says it is too early to give a specific release schedule.

Information regarding staff appointments, acquisitions, and art-

ist signings will be announced later, says Rosenthal.

Epic Soundtrax will offer creative support on Tribeca Music titles, and will be responsible for the sales, promotion, marketing, and distribution of the company's releases, according to Sony Music president Tommy Mottola.

"Tribeca is in a unique situation," Mottola says. "De Niro and Rosenthal are like magnets and, through their relationships and credibility, they can attract talent to do production deals for films and TV shows, and as a result, we could get those soundtracks. There's a tremendous amount of potential to this situation."

De Niro directed and co-stars in "A Bronx Tale," set in the New York borough in the '60s. The music of Dion is featured on the doo-wop/rock'n'roll-oriented album.



**Speak Of The Devlins.** Members of Irish recording group the Devlins chat with Capitol Records president/CEO Hale Milgrim backstage at Infiniti in West Hollywood. The band's upcoming album, "Drift," is due out on Capitol April 20 and features the single "I Knew That." Shown, from left, are bassist Peter Devlin; Milgrim; drummer Sean Devitt; and vocalist/guitarist Colin Devlin.

## Peter Cronin Joins Billboard Nashville Staff

NEW YORK—Peter Cronin has joined the Billboard staff in Nashville as associate country music editor.

Cronin moves to the staff after seven years at Musician magazine, where he served

most recently as developments editor. At Musician, Cronin distinguished himself with feature stories on such artists as Elvis Presley, Vince Gill, Nanci Griffith, Nils Lofgren, and Tanita Tikaram.

"Peter Cronin is a fine writer and reporter with an enormous amount of enthusiasm for Nashville and country music, having spent increased (Continued on page 83)



CRONIN

## EXECUTIVE TURNTABLE

**BILLBOARD.** Cynthia Cooper is appointed sponsorship and promotion director for Billboard Entertainment Marketing in New York. She was project coordinator at Gold Mountain Entertainment.

**RECORD COMPANIES.** Zoo Entertainment in Los Angeles names Candy Masengale VP of sales, Matt Marshall manager of alternative marketing, and Lisa Cristiano manager of alternative promotion. They were, respectively, director of independent distribution for the BMG Independent Group, manager of A&R administration for Zoo, and Northeast promotion and marketing representative, alternative department, at Atlantic.

Fran DeFeo is promoted to director of East Coast publicity at Columbia Records in New York. She was associate director of publicity.

MCA Records in New York promotes Paul Barrette to East Coast



COOPER



MASENGALE



DEFEO



BARRETTE



SKELLY



VOLK



ORESCAN



FELDMAN

promotion director and Larry Jacobson to associate director of recording administration in Los Angeles. They were, respectively, regional promotion manager in Boston, and manager of recording administration.

Melissa Sibbison is promoted to director of business and legal affairs at Warner Music International in New York. She was manager of business and legal affairs.

Geffen Records in Los Angeles promotes Tracy Skelly to AC/NAC/jazz promotion director and Ted Volk to alternative promotion director.

They were, respectively, AC promotion manager and field promotion representative in Boston.

Paul Orescan is named VP of marketing and promotion for I.R.S. Records in Los Angeles. He was president of I.R.S. in Canada.

Fred Feldman is promoted to director of promotion and marketing at Profile Records in New York. He was media manager.

Ruben Aprile is named managing director for PolyGram Argentina. He was regional A&R and marketing director in Argentina for EMI Music

Latin America and, simultaneously, was acting managing director for EMI's affiliate in Mexico.

Chris Wheat is promoted to associate director, publicity, at RCA Records, in N.Y. He was manager of publicity.

Joel Amsterdam is promoted to associate director of press and artist development, West Coast for Elektra Entertainment in Los Angeles. He was manager, West Coast.

**PUBLISHING.** Esther Burns is promoted to director of option administra-

tion/print agreements at Warner/Chappell Music in Los Angeles. She was paralegal in the legal and business affairs department.

Doreen Ringer is promoted to assistant VP, film/TV relations, for BMI in L.A. She was senior director.

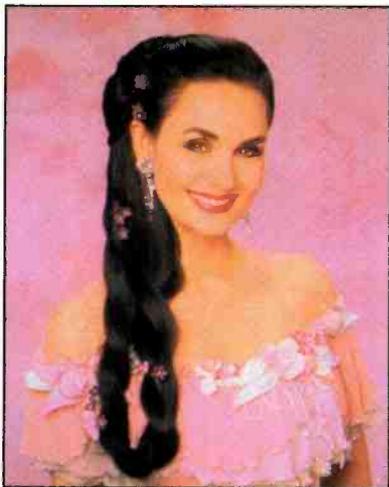
Robyn Roseman is named creative director for Famous Music Publishing in L.A. She was an artist manager.

**RELATED FIELDS.** Hal Willis is named VP/GM, worldwide for Country Music Television in Nashville. He was on the company's board of directors.

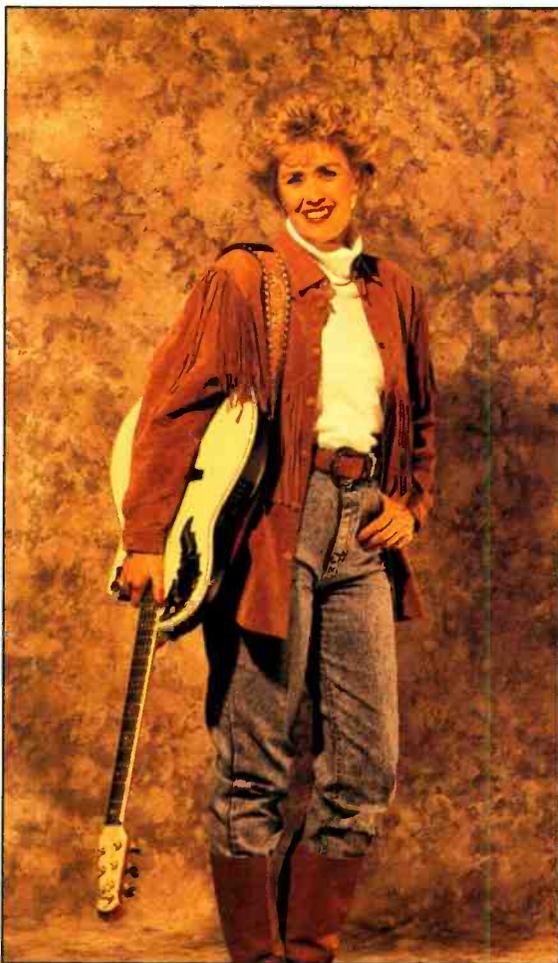


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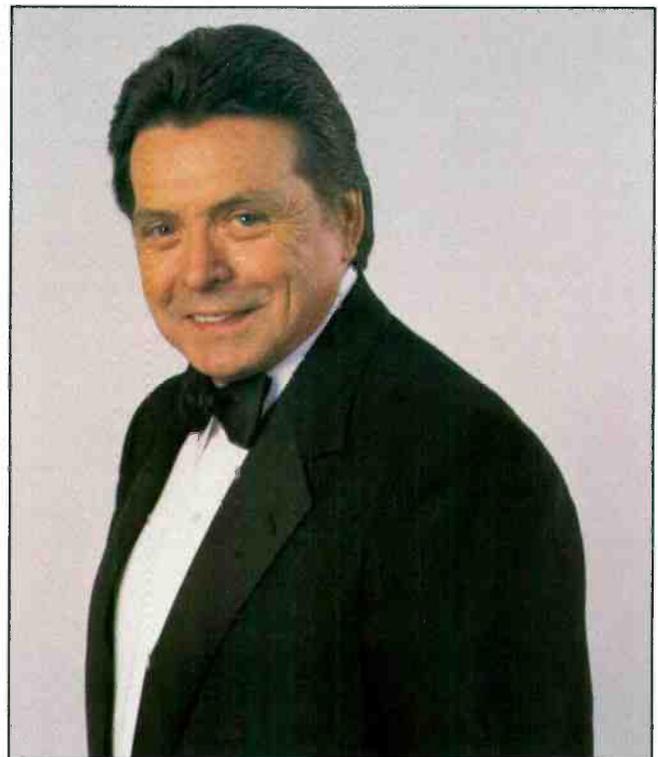
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# First Bowie Set In 6 Years Is Black-Tie Event

■ BY MELINDA NEWMAN

NEW YORK—Like any prospective bridegroom, David Bowie may have had prewedding jitters, but his recent marriage to fashion model Iman also led to a burst of creativity.

Poised to release his first solo album in six years April 6 on Savage Records, Bowie used material written for his wedding as the centerpiece of "Black Tie White Noise."

"One of the bedrocks of the album came out of writing the music for the church [wedding]," Bowie says. "That opened up a watershed of my impressions of what's happened to me and my wife over the last few years, and it became stuff that I needed to record. I think a lot of it deals with relationships, and a lot of questioning. It's not being negative, but not looking just at the positive," he says.

While his union with Iman lent much of the creative spirit to the album, his partnership with co-producer Nile Rodgers provided continuity. The two hadn't worked together as a production team since 1983's platinum "Let's Dance." "It wasn't like we were rushing to do

'Let's Dance 2,' but we didn't consciously go into not doing 'Let's Dance,' either," says Bowie.

Titles aside, much of the music does bring in dance elements, as both Bowie and Rodgers were interested in the idea of taking that genre to another level. "Like me, Nile also felt that something was missing in present house music, a certain melodic influence that isn't apparent. We had such similar ideas, it was ob-



DAVID BOWIE

vious [we should work together]."

However, the album is far from a dance album. Although it incorporates the genre, "Black Tie White Noise" blends funk, jazz, pop, rock, dance, and soul to create some of Bowie's most accessible music in years.

Bowie combines seemingly disparate musical idioms in the same way that trumpeter Lester Bowie orchestrated his groundbreaking outfit, the Art Ensemble Of Chicago. So it seemed a perfect fit to bring in Lester Bowie to appear on the album. "Lester doesn't articulate about how and why he puts his material together, but I got the feeling that he sees it the same way as I do," Bowie says. "He just seemed like a natural to be here. Nile and I only booked Lester for one song and

it just escalated to five or six because he's just so much fun."

The two Bowies even have fun trading horn licks, with Bowie—David, that is—blowing on saxophone. Though not noted for his sax prowess ("I'm told I have the technique of Bill Clinton, but I believe I play with the enthusiasm of Coltrane"), Bowie says, "I'm very pleased I'm playing around with it here. It's all electronically treated on the album; no one else is doing that with it."

The music addresses such serious subjects as the L.A. riots on the title track—a duet with Al B. Sure!—and his brother's suicide ("Jump They Say"); however, Bowie's wickedly sly humor permeates many of the tracks, whether by sneaking in samples of his own music or through clever word play. "I do see the

lighter side of things, especially myself," he says. "When you've had red hair and no eyebrows, you have to have a sense of humor."

A light spirit also invades a pair of inspired covers, Morrissey's "I Know It's Gonna Happen Someday," which Bowie says is his imitation of Morrissey imitating him; and a completely transformed version of Cream's "I Feel Free," featuring guitarist Mick Ronson from Bowie's Ziggy Stardust days. "I remember the first time we did 'I Feel Free' was in 1972, and Roxy Music supported us. And I was so thrilled I was doing a Cream song in sparkly clothes."

Hardly caught in a 20-year-old time warp, Bowie keeps a keen eye on the current music scene. "There's

(Continued on page 18)

## Never Enuff: Band Resurfaces With New Label, New Member

■ BY PAUL VERNA

NEW YORK—In the two years since the release of its last album, Chicago rock quartet Enuff Znuuff has switched to a new label, changed publishing companies, and replaced its old drummer with a new one.

While such upheaval might have seriously hurt other bands, Enuff Znuuff emerged with its songwriting intact and its chops undiminished.

The band's new album, "Animals With Human Intelligence," released March 9 on Arista, picks up where its previous release—"Strength," on Atco—left off. Singer Donnie Vie continues to tune his sharp, melodic tenor to the band's hard, musically tight arrangements. With bright harmonies thrown into the mix, the final result sounds something like the '60s and '70s

stalwarts the band cites as its primary influences: the Beatles, Cheap Trick, and Badfinger.

However, a preference for hard-rock licks and an image as rock'n'roll bad boys have pigeonholed Enuff Znuuff as a heavy metal band.

"We're not really a heavy metal band," says Vie, taking pains to dispel the myth. "It's weird that we're in all those metal magazines, 'cause we're really not a metal band, unless you refer to that as plugging your guitar in through a Marshall amp and turning it up to 10, which we do. But as far as the grunge and the anger and stuff like that, we don't do any of that."

The band's bass player and namesake, Chip Znuuff, agrees, adding that he and Vie are showcasing the band's songwriting by performing as an

(Continued on page 19)



ENUFF ZNUUFF: Ricky Parent, Chip Znuuff, Donnie Vie, and Derek Frigo.

## Package Tours Sprout This Spring; EMI Offers 65 Minutes Of Oblivion

IT'S CALLED ARTIST DEVELOPMENT. Check it out. Label package tours are sprouting up all over the place. Sony Music has undertaken a college tour with Epic artist Peter Himmelman and Columbia artists Darden Smith and Brenda Kahn. Though the Northeastern blizzard made traveling rough going at the tour's outset, the "All Strung Out" acoustic outing is back on track and on the road into April.

Also on the road is Mercury Records' Hip-Hop College Tour, which features Diamond (of the Psychotic Neurotics), Nefertiti, Dougie Dee, and Yaggu Front. In addition to performing for free, the artists are speaking to high school and college students about their experiences (Billboard, Feb. 27).

Upcoming is Imago's 15-city road show with Pere Ubu, Boneclub, and Orangutang, which starts in May. The outings will include sideshow performers, similar to those on Lollapalooza.

Though each tour had a different genesis, the goal is the same: to convert new fans. For Sony, the idea was to take the three club regulars directly to campuses. "The intent is to get some artists who don't necessarily have any direct means of exposure on a university level into these colleges," says Diarmuid Quinn, Columbia's West Coast VP of marketing. "Some of these college radio stations are too left of center for any of these acts." Each college determines the admission price, but it's usually no more than \$3.

A second goal of the Sony Music tour, as with the other two, is to take the artists directly to radio, retail, and branch outlets in the targeted markets. While it's still too early to gauge the results, Quinn says he thinks Sony will package more such outings.

For Imago, the tour is a way of helping create an image of the still-fledgling label, as well as expose nascent artists who are too new to latch on to an opening spot on a major tour. "Given the economic climate where a tour's opening act is expected to sell tickets along with the headliner, our tour is a chance to get meaningful exposure for a couple of our newer acts and to give more tour support for our headliner," says Imago's Sandy Sawotka. Average ticket price for the Imago extravaganza is \$12.

With Mercury, the idea was to create an event by bringing in several artists, rather than each individually. Similar to the Imago tour, special T-shirts have been designed for the Mercury Hip-Hop tour, which has announced that any profits from merchandise sales will go to charity.

THIS & THAT: Arrested Development will release its "MTV Unplugged" album Tuesday (23) via Chrysalis/EMI Records Group. Can "The Best of 'Unplugged'" be far behind? We bet not... Maybe it's just me, but it seems a little weird that the April 3 Pasadena Rose Bowl Fun-D Fest, which just made a big deal about dumping Shabba Ranks from its concert line-up because of his anti-gay comments (Billboard, March 20), is now announcing that it will have Nazi SS officer Heinrich Himmler's car on display as part of the event's ancillary auto show...

Joe Ely's first art exhibit of his "Continuous Tone Color Images" (are those anything like paintings?) runs through March 31 at the Laguna Gloria Art Museum Satellite Shop in Austin, Texas.

SEEMS LIKE YESTERDAY: And it practically was. But EMI Records Group, which this week releases "Living In Oblivion—The '80s Greatest Hits," doesn't



by Melinda Newman

seem to care. This 18-track "oldies" package crystallizes a moment in time—however recent—and features such "classics" as Talk Talk's "Talk Talk," Total Coelo's "I Eat Cannibals," and Kajagoogoo's "Too Shy." Hardcore '80s fans will be delighted at the inclusion of the Vapors' "Turning Japanese," the Stray Cats' "(She's) Sexy + 17," and Thomas Dolby's "She Blinded Me With Science." And the package wouldn't be complete without Kim Wilde's "Kids In America," Re-Flex's "Politics Of Dancing," and Naked Eyes' cover of "Always Something There To Remind Me."

The campaign for "Oblivion" takes a tongue-in-cheek approach to push these "10 miserable years captured in 65 wonderful minutes," but Bruce Harris, director of catalog development and marketing for the EMI Records Group, is confident the package will find its audience.

"It's not the trend of trends, exactly, but it does address an interest that the consumer definitely has," he says. "This material hasn't worn thin for several reasons... For one, it's not that old; and it was never around long enough to latch onto in the first place."

"Living In Oblivion" is set to hit stores Tuesday (23), and the label is promoting the release to alternative and college radio. Two subsequent volumes are scheduled for fall and early next year.

Assistance in preparing this column was provided by Deborah Russell in Los Angeles.

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## Artists & Music

### Suit Limits Disney's Rights Restricts Film Music Use To Video

BY FRED KIRBY

NEW YORK—The Walt Disney Co. has the right to use music from its two earliest animated features in videos—but not in TV advertising and promotions, a federal district court jury ruled here March 5.

Affected was the music from "Snow White And The Seven Dwarfs" and

"Pinocchio."

George Berger of Phillips, Nizer, Benjamin, Krim & Ballon, attorney for plaintiff Bourne Music, said a decision on whether to appeal would depend on discussions with his client and the opposing counsel.

Jurors, who got the case from Judge Louis L. Stanton the previous afternoon, ruled that Bourne had given Disney the video rights but not the advertising rights, including such commercials as those for Disneyland and Disney World.

Beebe Bourne, GM of Bourne Music and daughter of its founders, the late Saul Bourne (nee Bornstein) and his wife, Bonnie, was the plaintiff's principal witness during the 11-day trial, while Peter Nolan, Disney's VP and counsel, was Disney's main court spokesman.

Beebe Bourne testified that Disney did not have a music publishing operation in the late '30s, so it contracted with Irving Berlin Inc., Bourne's predecessor, to publish the music from the two films. The Berlin firm had published the music from several Disney short subjects through a 1933 agreement.

Bourne said video and TV advertising rights were not then contemplated, while Nolan countered that copyrights for ads were obtained as film copyrights. In questioning by Disney attorney Sanford M. Litvack, Nolan explained that videos of films were, in fact, films.

In his summation March 4, Litvack said the relationship between Disney and Bourne had not been questioned for some 50 years, until Beebe Bourne took charge after her mother became incapacitated.

Bourne attorney Berger, in his summation, said that the rights had been questioned by Bourne from time to time but that no formal action was taken until the suit in question was filed in 1991. He accused Nolan of "trying to turn motion pictures into videos."

Although much of the testimony covered Disney TV programming, film trailers, and singalongs featuring the music, the case centered on videos and TV ads.

The question of damages, which were not part of the trial, will be decided by trial or agreement.

### Past Sounds Strike Chord With Present Songwriters

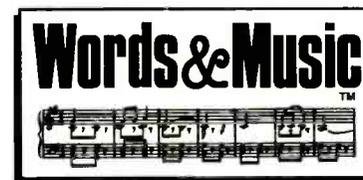
FROM DANCE TO MELODY: That each older generation bemoans cultural losses of its own youth has been documented by songwriters. The latest is a new song on Michael Feinstein's new album, "Forever" (Elektra), called "Whatever Happened To Melody." Written by Cynthia Johnson and Ray Jessel, the song not only wonders about "who stole the poetry," but decries the loss of romantic love and cultural heroes of the past. There was no dearth of tunes in the golden era of pop music, so back then writers gently commented on why certain dance styles and other societal mores lost favor. In 1914, a Jerome Kern/Harry B. Smith song from "The Girl

From Utah" wondered, "Why Don't They Dance The Polka Anymore?" As the sound of rock began to dominate the airwaves, Irving Berlin, in his 1962 musical, "Mr. President," requested, "Let's Go Back To The Waltz." Easily the most familiar song of this type is Charles Strouse and Lee Adams' "Those Were The Days," which served as a jaunty "conservative" backdrop to Archie Bunker's ravings on "All In The Family." Back to the Feinstein album, it's worthwhile to note one of its other new songs is "Soon," from a new animated film, "Thumbelina." The song, written by Barry Manilow, Bruce Sussman, and Jack Feldman, is lovely in both music and words.

ASCAP'S TWO NEW NAMES: In ASCAP board elections, EMI Music chairman/CEO Martin Bandier replaces Buddy Killen, a member of the board for the past decade, while John Cacavas fills a writer slot open because of the January death of lyricist Sammy Cahn. Otherwise, the 12-writer and 12-publisher board remains the same for the next two-year term, beginning April 1. Re-elected writer members are Morton Gould, Stanley Adams, Marilyn Bergman, Cy Coleman, Hal David, Arthur Hamilton, Wayland Holyfield, Burton Lane, Johnny Mandel, Jack Beeson, and Stephen Paulus. Re-elected publisher members are Leon Brettler, Dean Kay, Leeds Levy, John McKellen, Jay Morgenstern, Ralph Peer II, Irwin Robinson, and Lester Sill.

DEALS: Warner/Chappell Music has signed hit writer/producers L.A. Reid and Daryl Simmons to global co-publishing agreements. The separate deals include their entire back catalog as well as future works. Warner/Chappell chairman/CEO Les Bider notes that his company has had an arrangement with Reid and Simmons outside the U.S. for the past seven years... Giant Publishing has signed a worldwide co-publishing deal with writers/producers Terry

Coffey and Jon Nettlesbey, known collectively as Mercenary Productions. They've penned hits for Keith Washington and Howard Hewett... Watch Music has been formed in Toronto as a worldwide joint venture with MCA Music for the production and development of new Canadian talent. Ross Munro, who operates the Watch label, heads the company, and Cameron Carpenter, MCA Music director of A&R, will act as liaison... Craig Moore, the country music writer/singer, has signed a publishing agreement with N.Y.-based PT Music, a SESAC affiliate. Moore previously was associated with Kris Publishing in Nashville, with several releases on the



by Irv Lichtman

Kim-Pat label... Actor David Keith is a member of BMI after teaming on two songs: the theme song for the defunct NBC series "Flesh And Blood," written with Leon Russell, and "Two Roads," penned with Gregg Allman. Keith is preparing to tape "Trailer Park" for CBS, for which he will collaborate on the theme song with Lyle Lovett. His publishing affiliation is Diamond Back Music.

THE ALIAS OF FRANNE: Writer Franne Golde has been in the music business for almost 20 years and has apparently taken with good humor the misspellings of both her first and last names—Richard Rodgers, no matter the depth and length of his fame, often had only the 'd' in his last name to contend with. Golde, in noting a recent Words & Music goof on the subject, has collected some of the variations on her name. They've included Franny Gold, Franne Gold, Frannie Gold, Franny Goldy, Franny Golde, Franne Goldie and Frannie Goldie. Golde, a Virgin Music writer, has got it right in recent years with "Even If My Heart Would Break," currently on the "Bodyguard" and Kenny G album smashes and "I Belong To You" by Whitney Houston and "Night Shift" by the Commodores. She also has songs on upcoming releases by Alexander O'Neal, Penny Ford, Cheryl "Pepsi" Riley, and Elisa Fiorillo.

BETTER YET: Last week's item on the total sales of albums containing Interscope Songs should have stated sales of 65,000 were for a single week's period.

PRINT ON PRINT: The following are the best-selling folios from CPP-Belwin Inc.:

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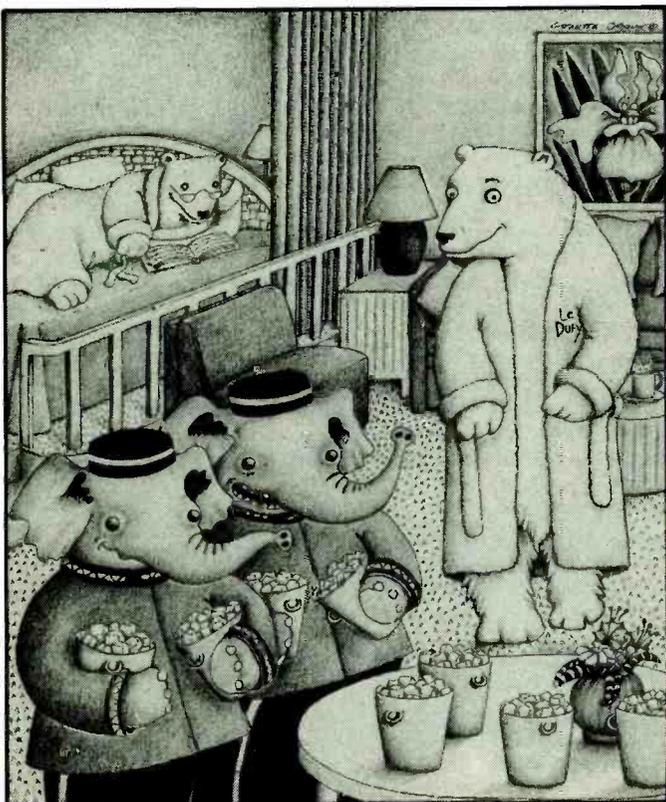
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**ARTIST DEVELOPMENTS**

**BACK AS BLACK**

"People never got the other stage name," says Frank Black, the one-time Pixies front man, formerly known as Black Francis, explaining why he opted to release his self-titled March 9 solo debut under the new name Frank Black.

"They kept calling me Charles Francis or Black Thompson," he says. "They couldn't just accept that Black is the first name and Francis was the second name, so I said, 'Screw it. I'm going to twist it and come out with something new that is a little more direct.'"

Black also opted not to use his real name—Charles Thompson—because it "basically doesn't look good on a marquee," he adds. "Plus I didn't want people to think, 'this is my solo record, this is more intimate, and more sensitive.'"

While "Frank Black" may not be more "sensitive" than his work with the Pixies, he admits the sound is "a little grander, little slicker, and a little more polished."

The 4AD/Elektra album originally began as a collection of cover songs. Pixies producer Gil Norton suggested Thompson work with one-time Captain Beefheart sideman Eric Drew Feldman, "but by the time we did it, it was a year later and I had a bunch of songs [written]." The album does include one cover: a disco-style rendition of the Beach Boys rarity "Hang On To Your Ego."

"Managers tend to scream at you if you do covers because they think you are pissing away good money that you could be earning for yourself," says Black. "[But] it's a way of saying thanks and putting a little money in [the artist's] pocket, hopefully."

First single, "Los Angeles," which Black says is not about the riots, will be worked at college and modern-rock radio. John Linnell of They Might Be Giants, who plays saxophone on the album, directed the video for the track.

While there may not be any other covers on the album, Black does pay tribute of sorts to other artists. "I Heard Ramona Sing" is a cleverly disguised love song to punk forefathers the Ramones, which includes the refrain, "I hope if someone retires/ They pull another Menudo."

"Their thing is defined enough that if they kept sort of in their own camp, they could replace themselves," he says. "I can see when Joey Ramone is finally this silver white fox on stage and he decides, 'I'm going to step down.' Then he goes down into the stage, and

*(Continued on page 20)*



FRANK BLACK



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## Metallica, En Vogue Grab Bammies

■ BY ROBIN TOLLESON

SAN FRANCISCO—Metallica and En Vogue were the big winners at the 1993 Bay Area Music Awards (Bammies), held March 8 at the newly named Bill Graham Civic Auditorium. Voted on by readers of BAM magazine, the awards honor artists and industryites in 20 different categories. Among the presenters and performers were Carlos Santana, Dirty Dozen Brass Band, 4 Non Blondes, Midnight Voices, Gregg Allman, Joe and Jennifer Montana, Eddie Money, John Fogerty, Mr. Big, Narada Michael Walden, Tony Williams, and Father Guido Sarducci. Proceeds from the event went to local organizations Communities In Schools, The Freedom Foundation, and Blue Bear School of American Music.

The complete list of winners:

**Outstanding album:** "Harvest Moon," Neil Young.

**Outstanding debut album:** "Bigger, Better, Faster, More," 4 Non Blondes.

**Outstanding independent album or EP:** "Slanted And Enchanted," Pavement.

**Outstanding jazz album:** "Lush Life," Joe Henderson.

**Outstanding blues album:** "I Was Warned," Robert Cray.

**Outstanding urban/contemporary album or EP:** "Funky Divas," En Vogue.

**Outstanding metal album:** "The Ritual," Testament.

**Outstanding song:** "To Be With You," Mr. Big.

**Outstanding group:** Metallica.

**Outstanding male vocalist:** Sammy

Hagar.

**Outstanding female vocalist:** En Vogue.

**Outstanding guitarist:** Kirk Hammett (Metallica).

**Outstanding bassist:** Jason Newsted (Metallica).

**Outstanding drummer/percussionist:** Lars Ulrich (Metallica).

**Outstanding keyboardist/synthesist:** Roddy Bottum (Faith No More).

**Outstanding reeds/brass:** Clarence Clemons.

**Musician of the year:** Carlos Santana.

**Club band of the year:** Overwhelming Colorfast.

**Arthur M. Sohcot Award:** Wavy Gravy.

**Bill Graham Lifetime Achievement Award:** Ali Akbar Khan.

## WOMEN IN MUSIC & HOME

### ENTERTAINMENT

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## Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

**PITTSBURGH:** The band is called Out Of The Blue, and that's where it came from to win the 1993 Graffiti Bud Light Rock Challenge. A nine-member band that recalls the Allman Brothers, Santana, and the Grateful Dead, the group hails from State College, Pa., a 2½-hour drive from Pittsburgh. Fifteen other bands—many more familiar to Pittsburgh audiences—performed in the competition. In the March 5 finals, Out Of The Blue beat Thickhead Grin, an underground crunch-howl-wah garage outfit; Seventh House, whose smart lyrics and considerable funk/metal chops bring to mind a blue-eyed Living Colour; and a brand-new rock band called Rust. Out Of The Blue wins 60 hours of studio time, 1,000 copies of the resulting full-length CD/cassette, and distribution through the National Record Mart chain. Meanwhile, the band is readying a five-song demo for release by the end of March. Out Of The Blue's seven men and two women, ages 17 to 24, have performed mostly covers in their year together at State College. They hadn't played a full set of originals until the Feb. 12 rock challenge semifinals. "It's just strange that we would come out of our environment and play music that we really weren't accepted for, considering we were a cover band," said bassist Mike Speranzo. "This is pretty strong evidence that we're doing the right thing with our originals and we should continue." The Graffiti nightclub has hosted a rock challenge for seven years, with performers including popular Pittsburgh groups such as the Affordable Floors, Chill Factor International, and Rusted Root.

PETER B. KING

**SYRACUSE:** No one can be a rock star forever, unless of course, you're undead, as the members of Dracula Jones claim to be. Over the past three years, Dracula Jones has sought solace from the doomed existence of immortality through its powerful sound, while garnering itself significant attention from fans, critics, and radio stations across the state. As the name suggests, Dracula Jones' sound mixes dark, brooding melodies with familiar blues, rock, and metal convention. Guitarist Edmond Ordez provides the gothic tinges, sometimes wielding a violin bow; while bassist Scott Schimpff and drummer Lee Waters lay down solid, heavy grooves. The deep wail of singer/guitarist Jeff Jones rounds out a sound he says resembles "new age redneck." "We're not interested in politics; we're interested in people," he explains. "I'm like the restless man of the '90s: I don't know what I want to do, who I want to do it with, and why those people don't want to do it with me. It's a matter of finding ourselves in the music. But we realize if we weren't doing this, we'd all be fixing cars or tarring roofs for a living." Jones and Ordez started working together in the spring of '90, recruited a bassist and drummer, since replaced, and took to the local club circuit. With a retooled lineup that includes Schimpff and Waters, the band's strong live show has earned it a significant fan base from Buffalo to Binghamton to Albany, while here at home it consistently packs local clubs with more than 500 sweaty fans. Many fans showed their devotion by starting up a Dracula Jones fanzine called "The Impaler," which has a circulation of more than 1,200. Last fall, the band decided to invade the studio and recorded a potent four-song EP, "Speak." The set has sold 2,000 copies in three months and has garnered the band airplay at college and alternative stations across the state. In light of Dracula Jones' success, several record labels recently have been bitten by the infectious band, and the Jones hope one will soon be ready to join their flock for eternity.

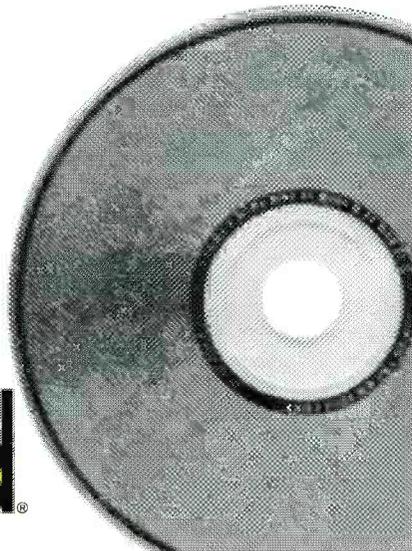
BRUCE BUCKLEY

**BOSTON:** Bobby Brown is the top nominee for the Pepsi Boston Music Awards, to be held April 7 at the Wang Center for the Performing Arts. Brown nabbed 10 nominations, closely followed by Charles & Eddie, with nine. Lemonheads and Extreme both landed eight mentions. Public balloting for winners in more than 45 categories is conducted through The Boston Globe and Strawberries Music and Video. The awards also highlight Boston's active local scene. Among the bands up for local rock band are Chucklehead, Cliffs Of Dooneen, Concussion Ensemble, Heretix, Mighty Mighty Bosstones, and 360's. Groups competing for local hard-rock band are Big Catholic Guilt, Cobalt 60, the Fighting Cocks, Flesh, Seka, and Stomp Box. Vying for new local rock band are Gigolo Aunts, Letters To Cleo, Morphine, Orangutang, Sidewalk Gallery, Swirlies, and the Trojan Ponies. Up for new folk/acoustic act are Catie Curtis, Melissa Ferrick, Laurie Geltman, Patty Griffin, Jim Infantino, Barbara Kessler, and Ellis Paul.

MELINDA NEWMAN



DRACULA JONES



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**DAVID BOWIE**

*(Continued from page 12)*

no way I can't admit that I'm an absolute music fan. Fortunately, I've never gotten to the point where I feel bias about it. This week, my favorite new act is Suede. I'm not being immodest when I say they lean heavily toward my work, but that has no bearing on [my affection for them]; there are a number of bands that have leanings toward me that I wouldn't mention."

Not only does Bowie watch the music; he watches the industry. Although he does have a staff to assist him, "I haven't had a manager since 1976," he says. "I discovered that if I was going to have financial solvency, I'd have to look after myself. It's simply a question of saying no or yes if you want to do something. Everything else managers tell you they have to do is bullshit to qualify them for taking their 15%."

So when it came time to switch to a new label, Bowie knew what he was seeking. "I was looking for the same thing that attracts me to any company: that I'm given the artistic latitude that I require."

Bowie seems completely undaunted by BMG-distributed Savage's relative lack of commercial success. "They haven't had me yet," he says archly. "And I can't take away from BMG's expertise."

And if Savage chairman David Mimran has his way, Bowie will "absolutely be the artist to break Savage wide open. If I had one artist to represent what I think Savage is all about, it's David," he says. "He's everything that I could use to describe Savage."

To go along with an album "that is very rich, with a lot of different influences," Mimran says the label has designed a multifaceted marketing plan.

The campaign starts with the release of the first single, "Jump They Say," which is being worked to the dance community with special remixes as well as to album rock, alternative, and adult alternative radio. "We think the momentum will just build as people play it," says Savage GM/VP of marketing and promotion Gordon Anderson. "By the middle of April, we feel CHR will be able to accept it as a hit."

Savage is linking with Miami-based interactive music video channel The Box to propel the video for "Jump They Say." It is sending out V.I.P. cards to key retailers and radio programmers allowing them to request the clip twice on The Box for free.

Other promotions include producing a limited-edition package with a series of different works of art, which will be available for special retail and radio promotions. Savage has also prepared a radio special to premiere the album the weekend of April 3. The radio promotion also includes a March 29 appearance on Rockline.

At retail, Anderson says a television, print, and radio ad campaign will run through June. Additionally, Savage hopes its two electronic press kits will receive retail play along with the music video. A series of point-of-purchase materials and posters also have been manufactured.

## ARTISTS IN CONCERT

### PRINCE & THE NEW POWER GENERATION

Sunrise Musical Theatre  
Sunrise, Fla.

"Y'ALL AIN'T gonna let us get out of here, are you?" Prince said, deep into the visually stunning, gut-throbbing Broadway-style affair that marked the kickoff of his latest U.S. tour.

The diminutive singer, who played here March 8-9, emerged to the thumping "My Name Is Prince," garbed in a dandy's suit of neon blue, orange, and yellow, his face obscured behind gold chains dangling from an orange cop's cap and his feet stuffed into high heels.

The 4,084 tickets for the opening night's show were snapped up in eight minutes, indicating just how much Prince had been missed on U.S. soil. Compensation for the long absence meant 135 minutes of relentless, in-

your-face rhythm crunch from Prince and the New Power Generation. The band proved to be a versatile outfit that gracefully shifted from funk to rock to rap and back, jolting with neo-symphonic chord splashes and dizzying, speedy riffs thrown into more familiar groove terrain.

The evening included several visually striking elements as well, among them the inventive pirouetting, sword balancing, roller skating, and erotic aerobics of a new dancing discovery, 21-year-old Mayte; elaborate staging that boasted a reporter-pursuing-the-star sketch and a sheiks-chasing-Princess Mayte number; avant-garde choreography of an ensemble that expanded to 18 performers; and a hit parade that stretched from the old apocalyptic party song, "1999," to the new one, "7."

The boundless energy and irrepressible sexual charisma for the first set

fueled the nasty live incarnations of "Sexy M.F.," the swaying lilt of the reggae-punched "Blue Light," and a never-before-heard "Peach" that had the Gumby-limbed singer slipping into come-on mood, cooing and screaming about "the kind of girl you want to teach."

The second set featured an audience-friendlier string of hits, including "Kiss," "Scandalous," "Gett Off," "Cream," and a euphoric "Purple

Rain" that had fans flicking Bies and waving arms.

PHILIP BOOTH

### SAOE

Universal Amphitheater  
Universal City, Calif.

IN TWO back-to-back sold-out concerts as part of a 17-city North American tour, U.K. band Sade, led by namesake Sade Adu, convincingly proved that its four-year hiatus from record-

ing and performing hasn't diminished either its musical skills or its ability to please.

Lead singer Adu's recognizable vocals remain the focal point, while the group's stylish sound is the work of Paul Denman (bass), Andrew Hale (keyboards), and Stuart Matthewman (guitars and sax). A strong five-person unit provided additional musical support during the two-hour set.

(Continued on next page)

## NEVER ENUFF: BAND BACK WITH NEW LABEL, NEW MEMBER

(Continued from page 12)

acoustic duo on a promotional tour.

Speaking of the songs on the album, Znuuff says, "We didn't step over the four line on the writing. The record is very melodic but played aggressively. We're not freaking our fans out; if they dug old Enuff Znuuff, they'll dig this."

Old Enuff Znuuff featured drummer Vic Foxx, who recently departed to join Vince Neil's new band. He was replaced by Ricky Parent, who will join the band on its upcoming tour.

Original guitarist Derek Frigo is still on board, playing with so much sizzle that it's no wonder some people have confused the band with a metal act.

Vie and Znuuff—along with Phil Bonanno—originally produced "Animals." However, as the project unfolded, the band felt it would benefit from a veteran producer who would bring in fresh ears to the project, says Znuuff.

"When you produce, you get so close, you lose your objectivity, so it's good to get an outside guy with fresh ears. It was important that we got a big-league guy who's totally objective."

Enter Richie Zito. The famed studio man—whose latest effort is Poison's "Native Tongue" album—was hired to rework four tracks, including first single and power ballad "Right By Your Side," and probable follow-ups "Innocence" and "One Step Closer To You."

Other cuts include revamped opener "Superstitious," Beatles-esque "Black Rain," and thought-provoking "Marianne Lost Her Baby."

Arista and the band hope label support will propel it toward its first major hit. Arista senior VP Jack Rovner says, "There's going to be a lot of grass-roots marketing that we're going to have to do. When we go into a market, we're

going to turn it upside down, between press, radio, and local video outlets."

The label's goal, according to Rovner, is to "refamiliarize" Enuff Znuuff to its fans and introduce the band to an audience that can appreciate it for its songs, not for its unfounded reputation as a metal band.

Following the acoustic shows and planned appearances on Howard Stern's syndicated radio talk show and "Late Night With David Letterman," the group will embark on a major tour as the opening act, says Rovner.

A video has been shot for "Right By Your Side," and others will follow as necessary, according to Rovner.

Enuff Znuuff is wasting no time waiting around for things to happen, though. It already has recorded six songs for its next album, which Vie and Znuuff say will be called "Tweaked."

## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
METALLICA	Sports Palace Mexico City	Feb. 25-27, March 1-2	\$3,562,734 (11,044,475 Mexican pesos) \$53.12/ \$21.87	101,722 104,460	Ocesa
ELTON JOHN	Sydney Entertainment Centre Sydney	March 4-6, 8-9, 11-12	\$2,085,746 (\$2,958,506 Australian) \$45.50	73,044 77,000	Duet Prods.
BARRY MANILOW	Radio City Music Hall New York	March 2-7	\$1,360,750 \$60/ \$40/ \$35/ \$30	32,661 34,944	Radio City Music Hall Prods.
GRATEFUL DEAD	Rosemont Horizon Rosemont, Ill.	March 9-11	\$1,172,633 \$25	48,356 three sellouts	Metropolitan Entertainment Jam Prods.
NEIL DIAMOND	Orlando Arena Orlando Centroplex Orlando, Fla.	Feb. 18-19, 26	\$1,076,075 \$25	43,043 three sellouts	Ogden Presents American Concerts
NEIL DIAMOND	Miami Arena Miami	Feb. 21-22	\$804,300 \$25	32,172 two sellouts	Ogden Presents Cellar Door Concerts
NEIL DIAMOND	North Charleston Coliseum North Charleston, S.C.	Feb. 28-March 1	\$564,925 \$25	22,597 two sellouts	Ogden Presents
NEIL DIAMOND	The Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 24-25	\$546,525 \$25	21,861 two sellouts	Ogden Presents American Concerts
SALSA INTERNACIONAL: OSCAR DELEON LOUIS ENRIQUE	Madison Square Garden New York	Feb. 14	\$537,999 \$40/ \$38/ \$34/ \$25	16,477 20,000	in-house
GRATEFUL DEAD	Richfield Coliseum Richfield, Ohio	March 14	\$437,374 \$24.50	17,852 sellout	Metropolitan Entertainment Belkin Prods.

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## ARTISTS IN CONCERT

(Continued from preceding page)

From the opening nuber, the sensuous "Sweetest Taboo," to the second encore, the plaintive "Jezebel," the band could do no wrong. By selecting songs from its four albums that allowed for a variation in tempo, the group created a powerful musical momentum that lasted throughout the evening.

While the focus was on selections from "Love Deluxe," Sade's current platinum album, the band satisfied a highly supportive audience by also including previous hits.

Adu's vocal artistry and keen sense of interpretation mark her as one of contemporary music's most distinctive stylists. While midtempo tunes like "Paradise," "Stronger Than Pride," "Kiss Of Life," and "Hang On To Your Love" gave her an opportunity to groove with her musical colleagues, Adu excelled on ballads like "Haunt Me" and the poignant "Like A Tattoo." Her stark, heart-wrenching reading of "Pearls," about a woman starving in Somalia, a standout on the group's lat-

est CD, was easily one of the evening's highlights. Over the 19-song set, Adu's warm vocal presence proved as strong live as on album.

As evocative mood-makers, the band has few peers: A tasteful set and superb use of lighting simply enhanced tunes like "No Ordinary Love," "Feel No Pain," the still-strong "Smooth Operator," and "Is It A Crime," a gem in the group's burgeoning repertoire.

DAVID NATHAN

### ARC ANGELS POORBOYS

Omni New Daisy Theater  
Memphis

**M**EMPHIS GOT a solid dose of non-nonsense rock'n'roll on this very compatible double-billing. Arc Angels, the evening's headliners, backed up their Austin, Texas, pedigree with a show

that provided a textbook lesson in group dynamics and chemistry. The set, which opened up with "Paradise Cafe," a standout track from their solid self-titled Geffen debut, featured a number of dazzling lead guitar workouts between Doyle Bramhall and Charlie Sexton. Highlights included the funky workout "Good Time," "Spanish Moon" with its heavy Jimi Hendrix-inspired psychedelic blues, "Sent By Angels," and "Carry Me On." All this was more than amply supported by the unshakable rhythm section of bassist Tommy Shannon and drummer Chris Layton. Besides originals, Arc Angels performed great versions of John Lee Hooker's "Dimples," Hendrix's "Angel," and the John Mayall chestnut "Looking Back."

The Poorboys kicked the night off with an energetic set, featuring the bulk of their Hollywood Records debut

"Pardon Me." Stylistically, the band's thunderous delivery treads the line between Black Crowes anglo-Southern rock and Replacements-style garage crunch. What Poorboys lacked in chops they more than compensated for in exuberance and dramatic stage presence. Even though lead singer/guitarist Dennis Hill was an appealing frontman, it was lead guitarist Rik Sanchez's Joe Perry-meets-Dave Davies delivery and bassist Joey Phillip (with his galumphing clodhoppers, torn jeans, and looks reminiscent of Jefferson Airplane's Jack Casady) who really commanded attention.

Local radio evidently had predisposed the audience toward the band—many sang along. Particularly strong performances were the single "Guilty," the driving "Can't Get Back," "Shine," and the anthemic "The Last Time."

RICK CLARK

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## ARTIST DEVELOPMENTS

(Continued from page 15)

the new Joey Ramone comes on stage—someone that he has selected personally."

In a nod to Iggy Pop, on "Ten Percenter," Black sings, "I'm just trying to be a guy who's hailing from Ann Arbor."

While the Pixies have broken up, Black doesn't completely rule out the possibility that the band could record again. He's surprised the news has generated so much interest.

"Bands break up and bands sort of fizzle out," he says. "We're just some crawny little indie band and I'm flattered sometimes, but sometimes people really treat me as if I'm in some smaller version of the Beatles or something."

CRAIG ROSEN

### 'SKINS MAKE THE GRADE

"It's like having a baby and sending it off to school. Sometimes it comes back with Bs, and sometimes Ds and Fs." So says Nick Burton, guitarist and vocalist of U.K. quintet the Candyskins, waxing philosophical about the sales potential of the band's new DGC/Geffen album, "Fun?," released last month.

If Burton sounds more like an experienced parent than an aspiring pop star it may be because he and fellow Candyskins Nick Cope, Mark Cope, Karl Shale, and John Halliday learned some important lessons after the release of their label debut, 1991's "Space I'm In."

The biggest reality check for the band members came when they decided to launch "Space" themselves in England, independent of DGC, which handled the album in all other territories.

"We thought it would be so cool to do it ourselves," says Burton. "Well, we were so independent [in England] that we were independent from the general public. We're much more well-known in America. We're still trying to find our audience [in the U.K.]."

With "Fun?," the band is leaving the promotional plans to DGC. Says Robert Smith, the label's head of marketing, "There are already a lot of Candyskins fans out there and we plan to build and build on that."

Plans include a tour to hit either clubs or larger venues in conjunction

with another act. "Their product doesn't contain a lot of studio manipulation, and they do really well for themselves playing live anywhere," Smith says.

Similar to first single "Wembley," a guitar-and-drum propelled ode to feelings as overwhelming as the famed British venue that is getting plenty of play on modern-rock radio, the rest of "Fun?" pumps a harder, more ethereal groove than the previous effort, an effect Burton explains was intentional. "What can I say? It's these post-Nirvana days," he says, laughing.

Ironically, the Candyskins' harder edge was achieved in a serene old barn-

turned-studio in Wales, which the band and producer Pat Collier selected as the recording site for "Fun?"

"We'd wanted to do it in America," says Burton, "but in retrospect, I think this was much better. What you need to record is absolutely no distractions, and that's what we had."

Besides, the countryside has its other attractions. The day the Candyskins were supposed to showcase for the label in L.A. last May was the same day the riots broke out there. "At least you don't get shot in Wales," says Burton. "The most that can happen is you'll get bitten by a horse."

CATHERINE APPLEFIELD



THE CANDYSKINS: Mark Cope, John Halliday, Nick Burton, Karl Shale, and Nick Cope.

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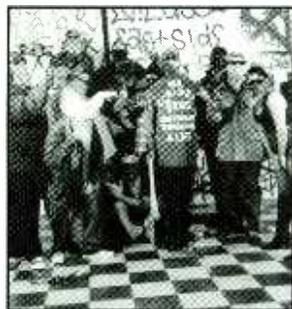
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### TOUR DATES:

Fri. Apr. 2	Portland, OR
Sat. Apr. 3	Seattle, WA
Sun. Apr. 4	Vancouver, BC
Tue. Apr. 6	Denver, CO
Thu. Apr. 8	Omaha, NE
Fri. Apr. 9	Kansas City, KS
Sat. Apr. 10	St. Louis, MO
Sun. Apr. 11	Minneapolis, MN
Mon. Apr. 12	Green Bay, WI
Wed. Apr. 14	Columbus, OH
Thu. Apr. 15	Detroit, MI
Fri. Apr. 16	Cincinnati, OH
Sat. Apr. 17	Cleveland, OH
Sun. Apr. 18	Toronto, Ontario
Mon. Apr. 19	Buffalo, NY
Tue. Apr. 20	Pittsburgh, PA
Wed. Apr. 21	Rochester, NY
Thu. Apr. 22	New Britain, CT
Fri. Apr. 23	Hadley, MA
Sat. Apr. 24	Hyannis, MA
Sun. Apr. 25	New York, NY



**Gangs All Hear.** Usually, when the Crips and Bloods are mentioned in headlines, the topic is street violence, but members of both gangs have gotten ink lately for the rap album "Bangin' On Wax." The title bypasses Heatseekers by debuting at No. 24 on Top R&B Albums in its first week of release. It also enters The Billboard 200 at No. 154.



**In Stereo.** British import Stereo MC's are getting a boost in the U.S., thanks to Buzz Bin rotation on MTV—and airplay from more than 50 radio stations—for the title track from the group's new "Connected." The MC's played during PolyGram's presentation at the National Assn. of Recording Merchandisers.



**Better, Faster.** A slow-but-steady build brought 4 Non Blondes to last week's Heatseekers chart. This week, a 17% sales increase moves the band 21-15. Radio-driven sales push the quartet to No. 3 among Heatseekers in the Mountain and West North Central regions; it's also top 10 in heavily populated Middle Atlantic and Pacific regions.

**BELLY FULL:** A 9% sales increase over the previous week moves **Belly** to the top of the Heatseekers pile. It is the second week in a row the group has seen a gain in the 8%-9% range, and the momentum moves its "Star" up 28 places—to No. 115—on The Billboard 200.

Belly's "Feed The Tree," which had a three-week reign atop Billboard's Modern Rock Tracks chart, is in Buzz Bin rotation on MTV.

**ON THE TUBE:** A March 9 appearance on "The Arsenio Hall Show" pushes **Sunscreem** 7-5 on Heatseekers, while moving its album up 40 places, to No. 141, on The Billboard 200. Sales increased by 18% over the prior week... The **Samples**, the one-time Arista group that now records for independently distributed W.A.R., has booked a March 30 stop on "The Tonight Show With Jay Leno." The label says the Colorado-based band is in demand on the college concert circuit... Metal Blade's **Cannibal Corpse** was featured on a February edition of "A Current Affair." The bloody rockers started a U.S. tour last month that extends through the end of March... **Blood & Crips**, whose novel rap project bypasses Heatseekers with a high debut on Top R&B Albums, talked about their album on the March 9 airing of Maury Povich's syndicated talk show. The Bloods & Crips title also has drawn ink from USA Today, the Los Angeles Times, and consumer mag Rap Pages.

**NO PLACE LIKE HOME:** Chameleon/Elektra's **Sonia Dada**, one of the bands that played the "Unplugged" store managers' bash at an Orlando Peaches store during the National Assn. of Recording Merchandisers confab (see Retail Track, page 58), also scores some tube time, hitting "Live With Regis & Kathie Lee" Monday (22).

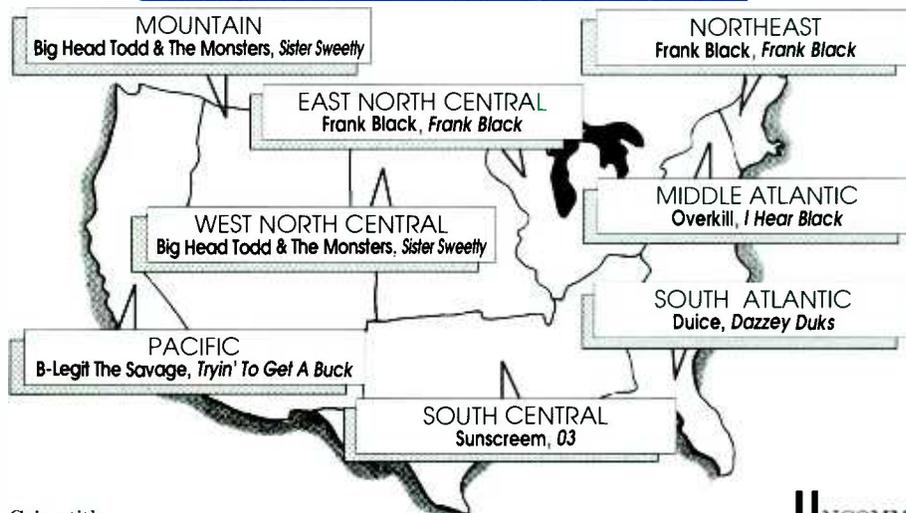
While at NARM, Sonia Dada guitarist Daniel Laszlo shared a priceless story with Popular Uprisings about the band's recent trip to Australia, where the single "You Don't Treat Me No

Good" reached No. 1. It seems that while there, the band heard a **John Coltrane** recording—not an elevator-music rendition of one of his songs, but Coltrane himself—while visiting a Melbourne shopping center. Laszlo says one of his band mates said, "Our music is big here, the women are beautiful, and they play

John Coltrane in the mall. Why should I go home?"

**OUT:** MCA's **Flotsam & Jetsam** are touring with new Megaforce act **Nudswirl**. The 21-date swing started March 17 in Las Vegas and winds up April 11 in Athens, Ga. . . **Col. Bruce Hampton & the Aquarium Rescue Unit** started 18 dates in February on a tour that extends through the last week of March. The Unit's second Capricorn album comes in May... **Sacred Reich** is opening for **Pantera** during a monthlong tour that started at the beginning of March... Def American's **Jayhawks** snagged a slot at the Farm Aid VI concert, set for April 24 at Ames, Iowa's Cyclone Stadium. Farm Aid will be cablecast by The Nashville Network... **311** was set to start a tour March 19. The band starts with California and Colorado dates this month, and Capricorn says more dates will be added shortly... Every U.S. state except Alaska and Hawaii, plus some Canadian stops. That's the itinerary for Columbia's **FIREHOSE**, which promises to hit "every state reachable via Econoline van." The "48 state 'cuda bake tour '93" rolls out Thursday (25).

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. B-Legit The Savage, Tryin' To Get A Buck	1. Sunscreem, O3
2. Infectious Grooves, Sarsippius' Ark	2. Duice, Dazzezy Duks
3. Clannad, anam	3. Underground Kingz, Too Hard To Swallow
4. Stereo MC's, Connected	4. Mark Collie, Mark Collie
5. Belly, Star	5. McBride & The Ride, Sacred Ground
6. Frank Black, Frank Black	6. Bass Outlaws, Illegal Bass
7. Sunscreem, O3	7. Buddy Guy, Feels Like Rain
8. The Pharcyde, Bizarre Ride II The Pharcyde	8. Frank Black, Frank Black
9. 4 Non Blondes, Bigger, Better, Faster...!	9. Rodney Foster, Del Rio, TX 1959
10. Positive K, Skills Dat Pay Da Bills	10. Clannad, Anam

**UNCOMMON:** In the March 6 issue, rapper **Common Sense** became the first Relativity artist to appear on Billboard's Top R&B Albums chart. This week, his "Can I Borrow A Dollar" ranks No. 85 in its fourth week on that list, while his "Breaker 1/9" jumps 22-18, with a bullet, on Hot Rap Singles.

To ensure sales growth, Relativity has the album in ad programs at Trans World Music Corp. stores in Chicago, Florida, and the Carolinas; at the Philadelphia-based Wee Three chain, at Sound Warehouse's Chicago stores, Kemp Mill Music in Washington, D.C., and at Houston's Southwest Wholesale.

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

# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MARCH 27, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	6	<b>BELLY</b> SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR
2	—	1	<b>FRANK BLACK</b> 4.A.D 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK
3	—	1	<b>OVERKILL</b> ATLANTIC 82476*/AG (10.98/15.98)	I HEAR BLACK
4	4	8	<b>CLANNAD</b> ATLANTIC 82409* (10.98/15.98)	ANAM
5	7	6	<b>SUNSCREEM</b> COLUMBIA 53449* (6.98 EQ/9.98)	O3
6	—	1	<b>BUDDY GUY</b> SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN
7	1	9	<b>DUICE</b> TMR 71000*/BELLMARK (9.98/15.98)	DAZZEZY DUKS
8	2	4	<b>INFECTIOUS GROOVES</b> EPIC 53131* (10.98 EQ/15.98)	SARSIPIUS' ARK
9	16	6	<b>STEREO MC'S</b> GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
10	9	3	<b>MARTHA WASH</b> RCA 66052* (9.98/15.98)	MARTHA WASH
11	6	17	<b>DADA</b> I.R.S. 13141* (7.98/11.98)	PUZZLE
12	11	12	<b>POSITIVE K</b> ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
13	8	17	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
14	5	3	<b>BIG HEAD TODD &amp; THE MONSTERS</b> GIANI/REPRISE 24486*/WB (9.98/15.98)	SISTER SWEETLY
15	21	2	<b>4 NON BLONDES</b> INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!
16	10	10	<b>MARK COLLIE</b> MCA 10658* (9.98/15.98)	MARK COLLIE
17	13	6	<b>YOUNG BLACK TEENAGERS</b> SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
18	12	27	<b>SCREAMING TREES</b> EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
19	19	21	<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
20	14	46	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND

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

21	15	6	<b>BRIAN MAY</b> HOLLYWOOD 61404*/ELEKTRA (10.98/15.98)	BACK TO THE LIGHT
22	—	1	<b>GREEN JELLO</b> ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK
23	20	3	<b>SCHOOL OF FISH</b> CAPITOL 98530* (9.98/13.98)	HUMAN CANNONBALL
24	17	20	<b>SHAWN COLVIN</b> COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
25	30	2	<b>BOY KRAZY</b> NEXT PLATEAU/LONDON 28403*/PLG (9.98/13.98)	BOY KRAZY
26	26	2	<b>B-LEGIT THE SAVAGE</b> SIC WID IT 712* (9.98/14.98)	TRYIN' TO GET A BUCK
27	33	2	<b>THE PHARCYDE</b> DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE
28	28	38	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
29	24	6	<b>GIN BLOSSOMS</b> A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
30	29	27	<b>SUGAR</b> RYKODISC 10239* (10.98/15.98)	COPPER BLUE
31	23	21	<b>JUDE COLE</b> REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
32	—	1	<b>L.A. STYLE</b> ARISTA 18718* (9.98/13.98)	L.A. STYLE
33	25	5	<b>JELLYFISH</b> CHARISMA 86459*/VIRGIN (9.98/15.98)	SPLILT MILK
34	31	5	<b>WHITE ZOMBIE</b> GEFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
35	32	2	<b>JACCI MCGHEE</b> MCA 10291* (9.98/15.98)	JACCI MCGHEE
36	—	2	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
37	18	3	<b>SACRED REICH</b> HOLLYWOOD 61369*/ELEKTRA (10.98/15.98)	INDEPENDENT
38	34	4	<b>KING MISSILE</b> ATLANTIC 82459*/AG (10.98/15.98)	HAPPY HOUR
39	40	48	<b>ARC ANGELS</b> DGC 24465*/GEFFEN (9.98/13.98)	ARC ANGELS
40	27	14	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW

# The Look, The Voice, The Passion

Give Him A Love He Can Feel -66326

# tené Williams

Produced by Steve "Silk" Hurley  
for I.D. Productions

From her self-titled album soon to be  
released on Pendulum Records 61416



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# R&B

ARTISTS & MUSIC

## 'Train' Awards Lack Polish But Jackson Adds Drama

**S**OUL STREET: Back belatedly to New York from sunny L.A., thanks to the worst snowstorm in recent history, and glowing with news and tidbits from our trip.

This year's Soul Train Music Awards lacked some of the spit and polish, vim and vigor of last year's slickly produced show, but you can't dismiss the total drama of **Michael Jackson**, suddenly a "real person," showing up on crutches and performing—nay, smoking!—from a chair. As actress **Sheryl Lee Ralph** professed in the press room when asked about a hello hug she received from the King of Pop: "He's such a *man* now!"

If the show was missing last year's energy, the atmosphere in the press room backstage at

the Shrine Auditorium was downright lackluster. Either we found the artists presented too boring as a group or we had been inundated with publicity tidbits about them for far too long. I mean, what do music journalists have to ask presenters like **Holly Robinson** or **Jamie Fox**?

And hey, what's with the superelitism and nastiness at the afterparties? I received a ticket for the gold party at Glam Slam, but no VIP button, which was a requirement for entry. Even with a borrowed button, my entrance was barred by goonlike bodyguards who let homeboys in and shoved everyone else back. This is not right, not fair, and not necessary. Organizers of the Soul Train postparties must take heed: The after-events are as much a part of the main awards program as the postparties at the Grammys, and by making them unpleasant, stressful, and downright dangerous, you do a disservice to the industry and to the awards.

Anyway, here's some of what we were able to glean from the fashion parade of winners and presenters backstage: Two-time winner **Mary J. Blige**, who has developed a reputation among the press as something of a nightmare, was beyond thrilled by her win as best new artist. "I thought it would be **Arrested Development**, because they were cleaning up," she gasped. "I'm thankful. I just thank God." Asked to what she attributes her success, she said, "I think just being me got me where I am." Up next? "More hard work" . . . The fabulous **Chaka Khan** revealed she is currently recording both a contemporary album and a set of jazz pieces. She embarked on a brief tour of clubs March 19 . . . **En Vogue**, which sang a show-stopping medley of '70s hits after picking up the Soul Train en-

tertainer-of-the-year award, was elated to get some belated recognition. "We're so shocked because we're so used to not winning," declared **Terry Ellis**. "To be nominated is so great. It's a major shock any time we win." The group has since picked up an award at the Bay Area Music Awards (Bammies). The funky divas revealed they will star in their own Fox-TV special . . . While presenting an award, **Ice-T** gave an on-air shout out to the truce by the Bloods and the Crips, members of which have gone into the studio to record a rap album on

Quality Records. Backstage, Ice-T was more emphatic. "Right now there's a gang truce in Los Angeles, and it hasn't gotten any publicity," he



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and the  
Blues**™

by Janine McAdams

said. "There's been more brothers of mine killed in that gang war than in any foreign war. I think people have to stop acting like these are just some kids playing. There were over 800 murders last year in the streets of Los Angeles, and it's the most important thing that happened in my life; it's my charity" . . . Best-jazz-album winner **Najee** says he'll be going out on tour with bassist **Stanley Clarke** and guitarist **Larry Carlton** as a band . . . **Dr. Dre** is working on production for the next **Michel'le** album and **Snoop Doggy Dog's** debut . . . **Raoul Roach**, departed from the A&R VP slot at MCA, soon to be in New York, is writing a documentary on his sister **Maxine's** group, the **Uptown String Quartet** . . . Catching Up: **Timmy Regisford** just signed on as senior A&R VP at Atlantic, **Scott Folks** is in the VP/GM chair at LaFace, **Darryl Clark** has left the Lee Solters Agency.

**S**TAR TIME: Luminaries from the world of entertainment and sports gathered March 10 on Hollywood Boulevard for the unveiling of the 1,978th star on the Walk Of Fame, this time presented to producers **Jimmy Jam** and **Terry Lewis**. **Johnny Grant**, the honorary mayor of Hollywood, hosted the event, which drew superstar attendees **Quincy Jones**, **Janet Jackson**, and **Magic Johnson**, and read a proclamation naming Jam & Lewis Day in Hollywood.

At the luncheon that followed at Campanile, it was a celebration of friends and family, with Lewis' wife, **Karyn White**, and their new baby; **Clarence Avant**; **Morris Day**; **Jerome Benton**; producers **Tony Haynes**, **Denzil Foster**, the **Characters**, and **L.A. Reid & Babyface**

(Continued on page 27)



**NEITHER RAIN NOR SLEET:** There's lots of excitement on the Top R&B Albums chart this week. "Till Death Do Us Part" by the **Geto Boys** (Rap-A-Lot) makes a grand debut. This is the second time, since the album chart began using SoundScan sales information, that an album has debuted at No. 1. The first was "The Predator" by **Ice Cube** (Priority), which also entered The Billboard 200 at No. 1. Two albums debuted at No. 2: "The Bodyguard" soundtrack (Arista) and "The Chronic" by **Dr. Dre** (Death Row). The next single, "Six Feet Deep," reportedly is getting play from the album (we should see monitored results next week). The Geto Boys seem to be at their best when telling vivid tales of street life, such as on "Mind Playing Tricks On Me," from their previous album, "We Can't Be Stopped." "Six Feet Deep" talks down the senseless street killings, even between best friends, over drugs, jewelry, and almost anything for that matter. If the Geto Boys aren't careful, they're gonna ruin their bad reputation!

**DOUBLE YOUR PLEASURE:** Two new albums by the same artist make strong debuts. This is definitely a first on the R&B albums chart. "This Is How It Should Be Done" debuts at No. 51 and "Bass: The Final Frontier" enters at No. 35. Cheetah Records' owner and artist, **D.J. Magic Mike**, explains his strategy: "My reason for doing two albums is because I had two veins that I wanted to go after at one time. 'This Is How It Should Be Done' is for the street listeners. 'Bass: The Final Frontier' was done for the bass-heads, my core fans. The two albums were done at the same time because everyone said that it couldn't be done. About a year ago **Bruce Springsteen** did it, but nobody thought it could be done by a rap artist. I had to prove them wrong."

**BOASTIN' AND BANGIN':** The themes of early rap records usually centered on one DJ boasting he/she was better than another. Frequently, the rappers actually called each other out. Legendary rivals have banded together to create a new battlefield. "Bangin' On Wax" (Dangerous/Pump) was recorded by members of the **Bloods & Crips**. One side is the Blood side and the other is the Crips side. Members of both gangs got together to record the title song. It enters the album chart at No. 24.

**SINGLES ACTION:** In spite of the exciting debuts on the albums chart, there is some evidence the blizzard of '93 did affect record sales. There are fewer bullets this week on the Hot R&B Singles chart than in any week since we have been printing it. However, radio increases made it possible for many records to maintain bullets... At the top of the chart, "Freak Me" by **Silk** (Keia) gains in sales and radio points and retains its bullet for the third week. It has a commanding lead over "Nuthin' But A 'G' Thang" by **Dr. Dre** (Death Row), which is losing points. "I'm So Into You" by **SWV** (RCA) will probably benefit from a **Teddy Riley** remix, which should arrive at radio this week, but the point spread to the top of the chart is significant.

**POWER PICKS:** **Run-D.M.C.**'s new single, "Down With The King" (Profile), earns this week's sales award. And they said rap wouldn't last! "Every Little Thing U Do" by **Christopher Williams** (Uptown) makes a huge leap, 94-58, from an incredible radio surge and earns the Power Pick/Airplay honors.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	17	2	DOLLY MY BABY	SUPER CAT (COLUMBIA)
2	4	4	GOLD DIGGIN' GIRLS	MC NAS-D & DJ FRED (PANDISC)
3	9	3	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)
4	21	2	LOVE ME DOWN	TISHA (CAPITOL)
5	11	3	HOW I'M COMIN'	LL COOL J (DEF JAM/COLUMBIA)
6	8	4	GIVE IT UP	TROOP (ATLANTIC)
7	15	2	REMEMBER WHO YOU ARE	NORMAN CONNORS (MOJAZZ/MOTOWN)
8	—	1	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
9	12	2	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
10	7	9	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
11	—	1	TAKE A DIP	HIGHLAND PLACE MOBSTERS (LAFACE)
12	19	2	HOW FAST FOREVER GOES	HOWARD HEWETT (ELEKTRA)
13	14	3	BREAKER 1/9	COMMON SENSE (RELATIVITY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	13	4	PLASTIC	P.M. DAWN (GEE STREET/ISLAND/PLG)
15	—	1	I DON'T WANNA CRY	AL B. SURE! (WARNER BROS.)
16	—	1	IF ONLY YOU KNEW	DONELL RUSH (RCA)
17	—	1	A SONG FOR YOU	RAY CHARLES (WARNER BROS.)
18	22	4	SUNNY WEATHER LOVER	DIONNE WARWICK (ARISTA)
19	20	2	TICK TOCK	KILO (WRAP/ICHIBAN)
20	16	5	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
21	—	1	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)
22	—	1	CLOUDY WITH A CHANCE OF TEARS	VOICES (ZOO)
23	—	1	RESPECT DUE	DADDY FREDDY (CHRYSLIS/ERG)
24	2	7	THERE FROM THE START	LADEEZ 1ST (RCA)
25	23	3	I GET WRECKED	TIM DOG (COLUMBIA)

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 83 7 (Controversy/WB, ASCAP/Budget/Bug/BMI) WBM
  - 59 BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
  - 39 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
  - 65 BORN 2 B.R.E.E.D. (MCA, Controversy/WB, Michael Anthony, ASCAP)WBM/HL
  - 29 CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
  - 82 CAN'T GET ANY HARDER (Virgin, ASCAP/Cole, ASCAP/Civillies, ASCAP/Duranman, ASCAP/Leaders Of The New School, BMI)
  - 4 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
  - 98 CONFUSED (Willaire, ASCAP/AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
  - 67 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
  - 89 CROOKED OFFICER (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
  - 90 DAMN U (Controversy, ASCAP/WB, ASCAP) WBM
  - 35 DAZZEY DUKS (Giglio Chez, BMI/Alvert, BMI)
  - 12 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
  - 23 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
  - 8 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
  - 25 DOWN WITH THE KING (Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
  - 85 DROP IT ON THE ONE (Legrones, BMI/Jammin' Penguins, BMI/MCA, ASCAP/Bobby Brown, ASCAP)
  - 58 EVERY LITTLE THING U DO (Babydon, EMI April, KG Blunt, Zomba, Isaya He's Funky, ASCAP)
  - 51 EVERYTHING'S GONNA BE ALRIGHT (EMI April, /Across 110th Street, /Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM
  - 79 FOREVER IN LOVE (Kennedy G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
  - 1 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
  - 60 FUNKY CHILD (Marly Marl, ASCAP/EMI April, ASCAP)
  - 36 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/CP
  - 63 GANGSTA BITCH (Forked Tongue, ASCAP)
  - 11 GET AWAY (Zomba, Donril, WB, B Funk, Polygram Int'l, Toe Knee Hangs, /MCA, Bobby Brown, ASCAP) CPP/WBM/HL
  - 55 GIVE IT TO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
  - 43 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
  - 72 GOOD 4 WE (More Cut, BMI)
  - 21 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
  - 47 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP/Keith Sweat, ASCAP) WBM
  - 15 HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM
  - 88 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
  - 30 HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM
  - 5 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
  - 26 HONEY DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP)
  - 44 I CAN'T STAND THE PAIN (Pejo, BMI/Walter Simmons, BMI)
  - 27 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI)
  - 50 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)
  - 77 IF YOU EVER LOVED SOMEONE AND LOST (Julorae, BMI)
  - 22 I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
  - 40 I GOT A THANG 4 YA! (New Perspective, ASCAP)
  - 9 I HAVE NOTHING (Warner-Tamerlane, /One Four Three, /Linda's Boys, BMI) WBM
  - 7 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
  - 16 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
  - 61 IN OUR LOVE (Orange Tree, BMI/EMI Blackwood, BMI/Rub, BMI)
  - 91 IN THE STILL OF THE NITE (Lee, BMI) HL
  - 45 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
  - 53 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
  - 75 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/in Flight, ASCAP)
  - 32 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
  - 100 IT'S A SHAME (So So Def, ASCAP/Artistic Control, ASCAP/Saja, BMI/EMI April, ASCAP)
  - 14 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP) HL
  - 33 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
  - 18 KISS OF LIFE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP) HL
  - 95 KNOCK-N-BOOTS (EMI April, /Abdur Rahman, Zomba, Donril, /Tadej, ASCAP) WBM/CP
  - 81 LOTS OF LOVIN' (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
  - 78 LOVE DON'T LOVE YOU (Two Tuff-Enuff, Irving, BMI)
  - 72 LOVE IS (WB, /Pressmancherry, /N.Y.M., /Warner-Tamerlane, /Pressmancherryblossom, ASCAP/Chereman, BMI)
  - 24 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
  - 84 LOVE ME OR LEAVE ME ALONE (Def Jam, ASCAP)
  - 34 LOVE SHOULDA BROUGHT YOU HOME (Saba Seven, /Kear, /Ensign, /Greenskirt, /Sony Songs, BMI) CPP
  - 37 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
  - 38 LOVE THANG (Frabensha, /MCA, /Frank Nitty, /Velle, /Ness, Nitty & Capone, /Warner Bros., /Geffen, /Edie Brickell, ASCAP) WBM
  - 68 MARY, MARY (Zomba, ASCAP/4MW, ASCAP)

# 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)
1	2	4	FREAK ME	SILK (KEIA/ELEKTRA) 1 week at No. 1
2	1	8	NUTHIN' BUT A 'G' THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
3	4	11	INFORMER	SNOW (EASTWEST/AG)
4	5	9	I'M SO INTO YOU	SWV (RCA)
5	3	8	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
6	12	2	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
7	7	3	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
8	9	9	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
9	6	17	I GOT A MAN	POSITIVE K (ISLAND/PLG)
10	10	8	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
11	8	10	SO ALONE	MEN AT LARGE (EASTWEST/AG)
12	11	13	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
13	14	16	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
14	17	20	DUICE	TMR/BELLMARK
15	13	13	DON'T WALK AWAY	JADE (GIANT/REPRISE)
16	15	19	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
17	16	9	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
18	18	4	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
19	19	6	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
20	20	15	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
21	21	10	GET AWAY	BOBBY BROWN (MCA)
22	22	19	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
23	23	15	GANGSTA BITCH	APACHE (TOMMY BOY)
24	41	5	FUNKY CHILD	LODOS OF UNDERGROUND (PENDULUM)
25	24	3	GOOD OL' DAYS	LEVERT (ATLANTIC)
26	32	8	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
27	31	6	THROW YA GUNZ	ONYX (CHAOS/COLUMBIA)
28	26	7	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
29	25	13	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
30	35	28	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
31	28	5	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
32	34	6	SHOOP SHOOP (NEVER STOP...)	MICHAEL COOPER (REPRISE)
33	36	13	FOREVER IN LOVE	KENNY G (ARISTA)
34	27	9	IT HURTS ME	JACCI MCGHEE (MCA)
35	33	13	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
36	29	24	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
37	42	16	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	49	4	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
39	43	10	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
40	30	5	CROOKED OFFICER	GETO BOYS (RAP-A-LOT/PRIORITY)
41	37	24	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
42	45	8	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
43	44	24	LOVE SHOULDA BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
44	39	24	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
45	51	3	LOVE ME OR LEAVE ME ALONE	BRAND NUBIAN (ELEKTRA)
46	60	3	IF I COULD	REGINA BELLE (COLUMBIA)
47	65	2	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
48	62	2	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
49	40	17	QUALITY TIME	HI-FIVE (JIVE)
50	38	18	HAPPY DAYS	SILK (KEIA/ELEKTRA)
51	46	23	GOOD ENOUGH	BOBBY BROWN (MCA)
52	63	3	HONEY DIP	PORTRAIT (CAPITOL)
53	47	16	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
54	64	2	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
55	—	1	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
56	61	3	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
57	48	19	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
58	50	14	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
59	67	2	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)
60	55	7	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
61	59	13	CHECK IT OUT	GRAND PUBA (ELEKTRA)
62	72	27	GAMES	CHUCKII BOOKER (ATLANTIC/AG)
63	52	18	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
64	—	1	KISS OF LIFE	SADE (EPIC)
65	66	4	MUSCLE GRIP	SHABBA RANKS (EPIC)
66	54	22	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
67	—	1	SALLY GOT A ONE TRACK MIND	DIAMOND & THE NEUROTICS (CHEMISTRY)
68	56	20	PUNKS JUMP UP TO GET...	BRAND NUBIAN (ELEKTRA)
69	—	28	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
70	53	21	BABY I'M FOR REAL/NATURAL...	AFTER 7 (VIRGIN)
71	—	3	TIME 4 SUM AKSION	REDMAN (RAL/CHAOS/COLUMBIA)
72	57	5	GIVE IT TO YOU	MARTHA WASH (RCA)
73	68	22	NO ORDINARY LOVE	SADE (EPIC)
74	—	1	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
75	—	13	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)

○ Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

- 99 ME & MRS. JONES (Warner-Tamerlane, BMI) WBM
- 10 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 54 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
- 92 MUSCLE GRIP (Sony Songs, BMI/Zomba, AuntHilda, ASCAP/Songs Of PolyGram, /Ixat, BMI)CPP
- 56 NEVER BEFORE (Vangeroed, ASCAP)
- 41 NEVER DO YOU WRONG (MCA, /Geffen, ASCAP/Music Corp. Of America, BMI/Geffen)
- 2 NUTHIN' BUT A 'G' THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI)
- 87 ONE MORE CHANCE (EMI, ASCAP/Maxi, PRS)
- 93 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- 69 PHOTOGRAPH OF MARY (EMI April, ASCAP/November Nights, ASCAP)
- 31 QUALITY TIME (Willesden, BMI/R.Kelly, BMI) CPP
- 19 REBIRTH OF SLICK (Wide Grooves, /Giro, BMI)
- 86 RELEASE ME (Coffey, Nettlesby, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
- 28 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
- 49 RUMP SHAKER (EMI April, /D. Wynn, /Zomba, /Abdur Rahman, /MCA, ASCAP) WBM/CP
- 97 SALLY GOT A ONE TRACK MIND (Dusty Fingers, BMI/All Jams, BMI/Terrace, BMI/Soul Cap, ASCAP)
- 57 SEND FOR ME (Ljersrika, BMI/Mercy Kersey, BMI/Irving, BMI) CPP
- 17 SHDOP SHOOP (Norcal Atlanta, /Warner-Tamerlane, /Playfull, BMI)
- 6 SO ALONE (Trycep, /Ramal, /Willesden, BMI)CPP
- 76 SO CLOSE (Polygram Int'l, ASCAP/MCA, ASCAP)
- 94 SOMETHING ON THE INSIDE (Zomba, ASCAP)
- 20 SWEET ON U (New Perspective, ASCAP)
- 13 SWEET THING (MCA, ASCAP) HL
- 80 TAP THE BOTTLE (Disco Breaks From The Motherland, ASCAP)
- 46 TELLIN' ME STORIES (Big Herb's, BMI/Down Low, BMI/Davone Rayone Lee, BMI)
- 70 THE THINGS THAT WE ALL DO FOR LOVE (Virgin, ASCAP)
- 74 THROW YA GUNZ (Harris Onyx, /111 Posse, /JMJ, ASCAP)
- 71 TIME 4 SUM AKSION (Funky Noble, /MCA, /Cypress Hill, ASCAP/Saja, BMI/Troutman, BMI/BMG, BMI)
- 52 TYPICAL REASONS (EMI Blackwood, BMI/Flow Tech, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)
- 42 WELCOME TO MY LOVE (Aural Elixir, /Rosalie, /Mycenae, ASCAP/Feel The Beat, /Stone Diamond, BMI) CPP
- 64 WHO GOT THE PROPS (Target Practice, ASCAP/Misam, ASCAP)
- 48 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP) HL
- 96 WITH YOU (Full Swing, ASCAP/AAC, ASCAP)
- 73 WRECKX SHOP (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP)
- 66 YOU'RE THE LOVE OF MY LIFE (Sweetman, BMI/Careers-BMG, BMI/Next Plateau, ASCAP)

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 27, 1993

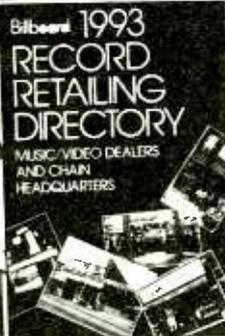
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1			1	<b>GETO BOYS</b> RAP-A-LOT 57191*PRIORITY (10.98/16.98) 1 week at No. 1	TILL DEATH DO US PART	1
2	2	2	13	<b>DR. DRE</b> DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
3	3	3	17	<b>SILK KEIA</b> 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	2
4	1	1	4	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
5	4	4	17	<b>SOUNDTRACK</b> 7 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
6	5	6	17	<b>KENNY G</b> 3 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
7	9	8	5	<b>DIGABLE PLANETS</b> PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
8	7	7	50	<b>ARRESTED DEVELOPMENT</b> 2 CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
9	10	10	19	<b>SADE</b> 5 EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
10	11	11	20	<b>SWV</b> RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	10
11	6	9	12	<b>SHAI</b> GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
12	12	12	33	<b>MARY J. BLIGE</b> 2 UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
13	8	5	4	<b>2PAC</b> INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
14	14	13	66	<b>MICHAEL JACKSON</b> 5 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
15	15	17	8	<b>SNOW</b> EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	15
16	13	15	18	<b>ICE CUBE</b> 1 PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
17	27	—	2	<b>SOUNDTRACK</b> MCA 10758 (9.98/15.98)	CB4	17
18	16	14	4	<b>REGINA BELLE</b> COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	14
19	17	16	29	<b>BOBBY BROWN</b> 2 MCA 10417 (10.98/15.98)	BOBBY	1
20	18	18	4	<b>KAM</b> STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
21	21	20	11	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
22	19	24	51	<b>EN VOGUE</b> 2 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
23	20	25	23	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
24	<b>NEW</b>		1	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	24
25	24	21	37	<b>SOUNDTRACK</b> 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
26	31	32	7	<b>PAPERBOY</b> NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
27	26	28	54	<b>TLC</b> 2 LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
28	22	19	6	<b>BRAND NUBIAN</b> ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
29	23	29	17	<b>JADE</b> GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
30	33	33	36	<b>MEN AT LARGE</b> EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
31	29	23	9	<b>HEAVY D. &amp; THE BOYZ</b> UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
32	25	27	6	<b>ABOVE THE LAW</b> RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
33	34	31	95	<b>BOYZ II MEN</b> 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
34	28	26	5	<b>ALEXANDER O'NEAL</b> TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
35	<b>NEW</b>		1	<b>D.J. MAGIC MIKE</b> MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	35
36	30	22	5	<b>APACHE</b> TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
37	32	30	16	<b>WRECKX-N-EFFECT</b> 1 MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
38	37	34	19	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
39	44	43	29	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
40	35	35	22	<b>PRINCE AND THE NEW POWER GENERATION</b> 1 PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♂	8
41	41	53	4	<b>B-LEGIT THE SAVAGE</b> SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
42	45	45	4	<b>KIRK WHALUM</b> COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
43	36	36	13	<b>EAZY E</b> 1 RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
44	49	46	23	<b>GEORGE DUKE</b> WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
45	39	41	23	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
46	42	38	22	<b>LO-KEY?</b> PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
47	40	44	59	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> 1 JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
48	46	39	9	<b>DUICE</b> TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
49	38	37	7	<b>KING TEE</b> CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17

50	43	40	24	<b>SHABBA RANKS</b> 1 EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
51	<b>NEW</b>		1	<b>D.J. MAGIC MIKE</b> MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	51
52	59	54	22	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
53	47	47	18	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
54	48	42	3	<b>MARTHA WASH</b> RCA 66052* (9.98/15.98)	MARTHA WASH	42
55	52	49	50	<b>KRIS KROSS</b> 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
56	51	58	34	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
57	50	50	33	<b>HOUSE OF PAIN</b> 1 TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
58	63	79	11	<b>THE PHARCYDE</b> DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	58
59	54	73	9	<b>JACCI MCGHEE</b> MCA 10291* (9.98/15.98)	JACCI MCGHEE	54
60	98	—	35	<b>NAJEE</b> EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
61	66	67	77	<b>CYPRESS HILL</b> 1 RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
62	56	61	47	<b>SPICE 1</b> TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
63	57	65	92	<b>JODECI</b> 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
64	55	56	19	<b>POSITIVE K</b> ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
65	64	62	6	<b>MICHAEL COOPER</b> REPRISE 26686*/WARNER BROS. (9.98/15.98)	GET CLOSER	62
66	70	68	36	<b>BRIAN MCKNIGHT</b> MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
67	67	63	38	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
68	73	72	25	<b>DA LENCH MOB</b> STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
69	58	52	81	<b>VANESSA WILLIAMS</b> 1 WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
70	90	82	10	<b>BIG BUB</b> EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
71	71	64	26	<b>MIKI HOWARD</b> GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
72	85	86	25	<b>AL B. SURE!</b> WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
73	65	51	35	<b>MARIAH CAREY</b> 2 COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
74	62	57	16	<b>STEPHANIE MILLS</b> MCA 10690 (10.98/15.98)	SOMETHING REAL	22
75	95	97	24	<b>BUSHWICK BILL</b> RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
76	78	81	25	<b>CHUCKII BOOKER</b> ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
77	69	66	18	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
78	60	60	24	<b>COMPTON'S MOST WANTED</b> ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
79	53	48	18	<b>GETO BOYS</b> RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UNCUT DOPE	31
80	86	99	9	<b>PRINCE MARKIE DEE AND THE SOUL CONVENTION</b> COLUMBIA 48686 (9.98 EQ/15.98)	FREE	47
81	61	55	17	<b>KOOL G RAP &amp; D.J. POLO</b> COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
82	77	69	29	<b>FATHER M.C.</b> UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
83	79	84	35	<b>TOO SHORT</b> 1 JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
84	76	71	21	<b>GRAND PUBA</b> ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
85	74	70	4	<b>COMMON SENSE</b> RELATIVITY 1084 (9.98/14.98)	CAN I BORROW A DOLLAR	70
86	75	76	3	<b>VANESSA BELL ARMSTRONG</b> JIVE 41468 (9.98/13.98)	SOMETHING ON THE INSIDE	75
87	72	78	31	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
88	88	91	38	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
89	81	85	3	<b>CARON WHEELER</b> EMI 97879*/ERG (10.98/15.98)	BEACH OF THE WAR GODDESS	81
90	87	89	19	<b>DIAMOND AND THE PSYCHOTIC NEUROTICS</b> CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
91	82	93	6	<b>YOUNG BLACK TEENAGERS</b> SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
92	91	80	18	<b>D.J. JIMI</b> AVENUE 9105* (9.98/14.98)	IT'S JIMI	57
93	84	74	5	<b>ANGELA BOFILL</b> JIVE 41510* (9.98/13.98)	I WANNA LOVE SOMEBODY	51
94	89	77	69	<b>TEVIN CAMPBELL</b> 1 QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
95	68	59	18	<b>PATTI LABELLE</b> MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
96	97	92	56	<b>SIR MIX-A-LOT</b> 1 DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
97	83	75	27	<b>MAD COBRA</b> COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
98	<b>RE-ENTRY</b>		5	<b>R.B.L. POSSE</b> IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	85
99	92	—	9	<b>E-40</b> SIC WID IT 711* (9.98/13.98)	FEDERAL	80
100	<b>RE-ENTRY</b>		44	<b>ICE CUBE</b> 1 PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1

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

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BDRD0106

# Rap Duo Leaves Competitors In Dust; Saxman Adds Street 'Lifestyle' To Jazz

**BACK TO THE GRILL:** The evidence is being scattered. What with loose parts from 3rd Bass and EPMD and a steady stream of Nice & Smooth conflict rumors, one could conclude rap duos are an endangered species over at Def Jam/RAL. As 3rd Bass defectors Prime Minister Pete Nice & Daddy Rich prepare to drop their debut album, "Dust To Dust," concerned observers are wondering how long this latest pairing on Russell Simmons' legendary label will last.

If they can stand strong together, Rich & Nice definitely have a future. On "Dust To Dust," due late next month, the team has crafted densely knit tracks strung together with soul grooves, hip-hop kick, and big-band blast. The album's beats are as insistent as a jackhammer, and its sampled bits sparkle through the mixes like stolen precious gems.

Lyricaly, Nice represents gangsterology and braggadocio that mostly engages. On "3 Blind Mice," he weaves a lucid morality tale. In "Verbals" and "Lumberjack," he makes amusing allusions to that enduring Hanna-Barbera animated series, "The Flintstones."

The album's first single is "Rat Bastard," which debuted commercially last December. A video by director Brett Ratner brings the song's brutal imagery to life. The clip opens with Nice re-creating a scene from the motion picture "The Untouchables." After delivering a speech about baseball, he bashes in the skull of a self-minded associate who resembles M.C. Serch, from 3rd Bass. Even with its disclaimer ("This film is fictional..."), the impression one gets is Nice is giving vent to frustrations brought on by his relationship with Serch. For a moment, 3rd Bass' private bickerings appear to have driven Nice to go berserk in public.

**WITH ITS BUBBLING MESH** OF



by Havelock Nelson

samples, turntable cuts, and live instrumentation, Greg Osby's "3-D Lifestyles" (Blue Note) reaches further into the jazz-rap realm than anything before it. The key to the record's appeal is the fact that Osby isn't a rapper but a jazz terrorist, a post-mod saxman who ain't afraid to let his jeans sag over his butt. His melodic lines conjure up the rhythmic din and color of the contemporary street, and on cuts like "God Man Cometh" and first single "Mr. Gutterman," he explores a new style he has dubbed street jazz. "I'm like an instrumental rapper," he says. The album's Jeep beats will cold knock you out, but its criss-crossing intricacy will also grip and rip. Producers on "3-D Lifestyles" are Ali Shaheed, from A Tribe Called Quest; Eric Sadler, of the Bomb Squad; and Philadelphia rap crew 100 X, which also performs rhymes on much of set. The street date for "Mr. Gutterman" is Tuesday

(23). "3-D Lifestyles" arrives May 4.

**FLIP DA SCRIPT:** Ultramagnetic MCs recently signed with Wild Pitch Records. This influential but underrated quartet has begun collaborating in the studio with several producers and will release a single in early May. In July, they'll drop an album... Speaking of Wild Pitch, it's now using a mail campaign to help stir a buzz for another of its new signings. Last week, the label shipped a postcard showing the backs of two urban-outfitted young men on one side and a multiple-choice quiz ("WHERE ARE THESE GUYS GOING?") on the other. Wild Pitch will service the 2,000 recipients of this tease two more times, before revealing the identity of the fledgling act... PHAT, the line of clothing masterminded by Russell Simmons, debuts commercially Tuesday (23). The designs will be available at PHAT Farm, 129 Prince St. in Manhattan. Simmons' partner in PHAT is fashion entrepreneur Marc Bugatta... After being dark for seven years, Bronx nightclub The Fever was set to reopen March 19. Invited guests were to include Russell Simmons, L.L. Cool J, Run-D.M.C., Red Alert, Naughty By Nature, and others.

## RHYTHM AND BLUES

(Continued from page 22)

& Daryl Simmons. A&M CEO/president Al Cafaro, who had also participated in the unveiling of the star, introduced a toast by Avant. Others on hand: Perspective's Sharon Heyward and Kevin Fleming; A&M's Jerry Moss, Herb Alpert, Miller London, Iris Perkins, and Don Eason; promoter Al Haymon; Benny Medina; and Pebbles.

**EAR TO THE BEAT:** Gangstarr's Guru hits big with the fabulously fla-

vorful "Jazzmatazz," his compilation of collaborations with jazzmen Donald Byrd, Branford Marsalis, Ronnie Jordan, Lonnie Liston Smith, Roy Ayers, Courtney Pine, N'Dea Davenport (of Brand New Heavies), and Carlene Anderson... The Black Rock Coalition is sponsoring a panel called "Music In Cinema: The Lowdown On Film Soundtracks," Tuesday (23) at the Musicians' Union, Local 892 (322 W. 48th St.) in New York.



**Rhythm Section.** Honorees and presenters of the fourth annual Rhythm & Blues Foundations' Pioneer Awards gather backstage at a pre-awards press party at the Hollywood Palace. Shown, from left, are presenter Don Henley; co-host Bonnie Raitt; co-host (and former Pioneer Award winner) Ruth Brown; honorees Wilson Pickett, Martha Reeves, and Lowell Fulson; and Suzan E. Jenkins, executive director of the Rhythm & Blues Foundation.

**\* JUST-ICE \***  
**THE NEW SINGLE**  
**OUT NOW!!**  
**"GIRLS N' GUNS"**

**FROM THE FORTHCOMING ALBUM**  
**GUN TALK**  
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Billboard® FOR WEEK ENDING MARCH 27, 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	1	7	<b>*** NO. 1 ***</b> NUTHIN' BUT A "G" THANG (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE 3 weeks at No. 1
2	2	3	8	THROW YOUR GUNZ (M) (T) RAL/CHAOS 74766*/COLUMBIA	◆ ONYX
3	3	4	7	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
4	5	9	6	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN
5	7	10	6	MURDER SHE WROTE (C) (T) MANGO 530 131/ISLAND	◆ CHAKA DEMUS & PLIERS
6	10	14	7	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
7	4	2	15	INFORMER (C) (M) (T) EASTWEST 98471	◆ SNOW
8	6	8	8	YABADABADOO (M) (T) SELECT 66349*/ELEKTRA	◆ CHUBB ROCK
9	12	16	5	V.S.O.P. (M) RUTHLESS 40601*/REPRISE	◆ ABOVE THE LAW
10	14	20	4	FUNKY CHILD (M) (T) PENDULUM 66330*/ELEKTRA	◆ LORDS OF THE UNDERGROUND
11	15	21	3	CROOKED OFFICER (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS
12	8	6	15	REBIRTH OF SLICK (COOL LIKE DAT) (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS
13	11	15	6	IT'S A SHAME (M) (T) RUFFHOUSE 74836*/COLUMBIA	◆ KRIS KROSS
14	17	26	3	SALLY GOT A ONE TRACK MIND (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
15	30	—	2	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE
16	21	27	3	BORN 2 B.R.E.E.D. (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE
17	19	24	4	GETTIN IT ON (C) (T) ATLANTIC 87399	◆ SHAWNIE RANKS
18	22	23	4	BREAKER 1/9 (C) (T) RELATIVITY 1139	◆ COMMON SENSE
19	9	5	11	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ
20	18	22	5	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
21	<b>NEW</b>	—	1	DOWN WITH THE KING (C) (D) (T) PROFILE 5391	◆ RUN-D.M.C.
22	13	13	8	CHECK IT OUT (C) (T) ELEKTRA 64671	◆ GRAND PUBA
23	28	—	2	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
24	<b>NEW</b>	—	1	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
25	<b>NEW</b>	—	1	TYPICAL REASONS (C) (M) (T) COLUMBIA 74865	◆ PRINCE MARKIE DEE
26	24	18	19	I GOT A MAN (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K
27	<b>NEW</b>	—	1	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
28	25	17	12	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541*	◆ APACHE
29	16	7	10	FREEDOM GOT AN A.K. (M) (T) EASTWEST 96090*/AG	◆ DA LENCH MOB
30	27	29	10	DITTY ● (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY

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

## Estefan Fills Dance Card; Acts Bare Their Soul

**BACK IN THE MIX:** Gloria Estefan is out to prove that you *can* go home again.

After a steady stream of successful ballads during the past several years, few seem to recall the Epic artist's late-'80s tenure as a club siren, belting out such Latin-disco gems as "Dr. Beat" and "Conga." Although she is free to enjoy her comfy niche at top 40 radio, Estefan says she is itchy for a twirl back onto the dancefloor—thus, the release of the 12-inch single "Go Away."

"I think the general perception of me as an artist recently has been colored by the fact that I've had hits with the ballads on my albums. But the truth is that I've never stopped recording dance music. It would be so limiting and dull for me to only make one type of record. I'm hoping that this single will remind people of my roots."

Here's a slice of history: Estefan and her band, **Miami Sound Machine**, were originally signed to **Sony Discos** as a Latin act. Despite an ardent regional club following here, the group was not picked up by Epic until after it was embraced

mood. Musto was also on hand to reconstruct Estefan's 1992 single, "Live For Loving You."

"It helps so much to have input from people who are able to be in constant touch with what's going on in the clubs on a daily basis," Estefan says. "It's fascinating to see how they interpret songs in remixes."

While the wheels of promotion spin behind "Go Away," Estefan is back in the studio, recording a traditional Latin album for autumn release. We hear several cuts will be accessible to club formats.

**SOUL DEEP:** Last month, **Billboard** printed a report on the influx and popularity of British soul acts such as **D-Influence** and **Young Disciples** in the States. Since then, we've been deluged with a slew of tapes and records by cool new acts in search of U.S. deals. Not surprisingly, Jamaican club mainstay **Noel McKoy's** stirring baritone is voice behind two of the more intriguing acts.

First, he joins his sister, **Junete**, and brothers, **Robin** and **Cornell**, for the sterling "Full Circle" (**Right Track**, U.K.), an album they recorded under the McKoy family name. You can easily hear the influence of early **Marvin Gaye** and **Donald Byrd** records on the silky ballad "What Are We Gonna Do," and on the percussive and funky lead single, "Fight." Lightly spiritual and uplifting lyrics, the set's focal point, are delivered with layers of harmonies and gritty lead vocals.

Noel McKoy also lends his talents to "Supernatural Feeling," the fourth album by the **James Taylor Quartet**. Adventurous, import-smart spinners will remember late-'80s jazz/funk treasures such as "Do Your Own Thing" and "Get Organized." The addition of McKoy gives the normally instrumental band much-needed mainstream viability. Tracks like the house-inflected "We Need Each Other" and the wriggling, midtempo "Got To Get To Know You" are ready to redefine the boundaries of urban radio. And management by the powerful **Big Life** posse doesn't hurt, either.

Finally, the **Dodge City Productions** clique packs a serious punch with "Unleash Your Love" and "As Long As We're Around," two delightful singles available via **Island/4th & Bway's** U.K. branch. Besides the fact that both songs have an unusually complex groove construction and catchy melodies, the major selling-point of this act is singer **Ghida de Palma**, who comes across as a hybrid of **Mary J. Blige**, **Caron Wheeler**, and **Chaka Khan**. An album is in the works, and we are breathlessly awaiting Island's decision regarding its future in the U.S.

Actually, all of these projects are worthy of club and urban attention in the U.S. All that's required is a remix or two, and a willingness and commitment to break out of the mold of mediocrity so many U.S. labels dwell in. Just because some



by Larry Flick

programmers are used to a tired old sound does not mean labels shouldn't make an effort to try something new and out-of-the-ordinary.

**SHAKIN' BAKER:** Dance music legend **Arthur Baker** is not quite ready to rest on his laurels. Besides opening a luxurious new studio in New Jersey, he has a busy agenda of recording projects.

Top priority is a new (and still unnamed) band that will be fronted by a charismatic unknown vocalist, **Romel Henry**. According to Baker, the act's first album will straddle the fence dividing clubland and radio by exploring a variety of house, hip-hop, and jazz vibes. A deal with **BMG International** is in place, though he will start seeking a U.S. home upon completion of recording. One of Baker's other side groups,

churning with word that **Arista** is *this close* to picking up the project for the States.

Is anyone else out of breath? *Whew!*

**THE SINGLE LIFE:** Miami's **Murk Boys** (aka **Ralph Falcon** and **Oscar Gaetan**) continue to build a rich catalog of powerful mixes and productions with "Tumbe" by **Tito Valdez** (**Irma**, New York), a virtually flawless blend of dark house and Latin influences.

As always, they keep arrangements deceptively simple, zeroing in on a few interesting song or vocal elements and spreading them out over three or four mixes—as opposed to blowing an entire creative wad on one primary mix. This ultimately holds the DJ's and listener's interest for a longer period of time. With that in mind, each of the versions included here are essential programming choices—though we can't help citing "Oscar G's Dope Dub" as a fave.

Aren't you just dying for another slice of diva-house? We thought so. Have a nibble on "Square 'Em Up," by **Showbud with Lori Perry** (**Elephant**, Los Angeles). Perry ably works the lower register of her voice to fine effect, while Showbud surrounds her with a muscular deep-house bass line and fluffy disco strings. A cool underground entry that would have a shot at more mainstream play with a fleshier (read: poppy) remix.

With the increasing DJ interest in his debut effort, "One More Chance" (available through the **Hot Tracks** remix service), Los Angeles-based **Jeff Johnson** is poised to become the first bona fide star to rise from

the hi-NRG community in years. The **Chris Cox** production is a catchy, pop-glossed ditty with the kind of relaxed vocal NRG DJs regularly subscribe to. A harder-edged remix will be needed to make the crossover onto more mainstream pop/house formats.

**TID-BEATS:** If you long for the days of '80s acts like **Kajagoogoo** and **Kim Wilde**, you can't miss "Living In Oblivion" (**EMI**), an 18-song trip down memory lane. Retro club DJs will revel in guilty pleasures such as "Turning Japanese" by the **Vapors**, "I Eat Cannibals" by **Total Coelo**, and "Chant No. 1" by **Spandau Ballet** . . . Speaking of oldies, fans of the **Commodores** should look for the band's club-smart reworking of its classic "Brick House" (**SBR**, Minneapolis). It pumps . . . Congrats to **RCA** for putting the original **E-Smoove** house version of "Symphony" on **Donell Rush's** upcoming debut album, "Coming & Going." Also, the label has decided to give his new single, "If Only You Knew," a house remix . . . **Felix** should have no trouble increasing the momentum started by his recent hit, "Don't You Want Me," with the onset of "One" (**deConstruction**, U.K.), a smokin' six-cut EP. Test pressings already have generated DJ interest in the fun, tempo-shifting "Fastslow," with its Euro-disco trance leanings. Also noteworthy is the house-inflected "Fools In Love" and "You Gotta Work." **Felix** is signed to **RCA** for a U.S. album, and the label has yet to decide whether it will issue this EP, or wait for the full-length set to be completed.



Epic artist Gloria Estefan took a break from recording her forthcoming Spanish-language album to promote her new club single, "Go Away," at a barbeque held during the recent Winter Music Conference in Miami Beach. Pictured, from left, are Michele Levan, manager of dance promotion, Epic; Frank Ceraolo, director of dance music, Epic; and Estefan.

by British dance pundits and was a hot item among import hounds.

Ultimately, "Go Away" is not only a reminder of Estefan's past, but also a clear illustration of her broadening future as a writer and performer. The traditional salsa flavor that has dominated her previous up-tempo tunes is evident, but it is tempered with savvy house elements. Also, Estefan's vocal is easily her most relaxed and playful to date.

Naturally, these days an artist needs more than a strong song to generate an across-the-board club hit. Enter producer/remixer **Tommy Musto**, whose stellar dubs create a necessary underground

### Billboard. Dance Breakouts

FOR WEEK ENDING MARCH 27, 1993

#### CLUB PLAY

1. FEVER MADONNA MAVERICK/SIRE
2. WAKE UP EVERYBODY NICK SCOTTI REPRISE
3. SWEET LULLABY DEEP FOREST EPIC
4. FUNKY CHILD LORDS OF THE UNDERGROUND PENDULUM
5. I LIKE IT DEEP SINE INSTINCT

#### MAXI-SINGLES SALES

1. WRECKX SHOP WRECKX-N-EFFECT MCA
2. TOOK MY LOVE BIZARRE INC FEATURING ANGIE BROWN COLUMBIA
3. SALLY GOT A ONE TRACK MIND DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY
4. WAKE UP EVERYBODY NICK SCOTTI REPRISE
5. MORE AND MORE CAPTAIN HOLLYWOOD PROJECT IMAGO

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

**Brooklyn Funk Essentials**, will also issue new music shortly. He's teamed up with U.K. writer/producer **Lati Krunlund** for a urbanized album that has guest appearances by **Maceo Parker** and **Paul Shapiro**. Baker plans to announce a U.S. label situation for this one shortly.

Finally, Baker is at the executive-production helm of **Al Green's** pop comeback album. He has produced half of the collection himself, and is supervising contributions by **Fine Young Cannibals** and **U2's Bono** and the **Edge**. Another **BMG International** signing, the rumor mill is



**Kylie Goes Global.** Kylie Minogue has inked a new worldwide recording contract with **BMG**, which will see the singer's upcoming releases on **Imago** in the States, **Mushroom** in Australia, and **deConstruction** through **RCA** for the rest of the world. Minogue's first album under the new deal is due this autumn. Gathered for the signing, from left, are **Pete Hadfield**, co-managing director, **deConstruction**; **Terry Ellis**, president, **Imago**; **Minogue**; **Jeremy Marsh**, managing director of **RCA U.K.**; and **Keith Blackhurst**, co-managing director, **deConstruction**.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
				<b>★★★ No. 1 ★★★</b>	
1	1	2	9	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEN
2	3	4	7	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
3	6	8	7	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
4	9	21	4	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
5	12	22	5	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
6	10	14	6	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
7	8	9	8	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
8	2	1	10	I'M EVERY WOMAN ARISTA 1-2520	◆ WHITNEY HOUSTON
9	19	25	5	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE
10	14	15	6	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
11	16	16	6	FOREVERGREEN EPIC 74433	◆ FINITRIBE
12	22	29	4	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
13	5	5	9	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
14	4	3	9	GET AWAY MCA 54512	◆ BOBBY BROWN
15	7	7	10	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
16	13	6	16	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
17	11	13	8	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
18	31	44	3	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
19	18	17	7	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
20	30	41	3	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
21	26	37	4	BOSS DRUM EPIC 74898	◆ THE SHAMEN
22	28	34	4	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
23	20	12	11	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
24	24	28	6	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
25	27	31	5	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
26	17	10	9	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
				<b>★★★ POWER PICK★★★</b>	
27	36	45	3	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN
28	34	47	3	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
29	33	39	4	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
30	21	20	8	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
31	23	23	12	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
32	15	11	11	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
33	29	27	8	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
34	39	—	2	NO LIMIT RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
35	44	—	2	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD
36	41	—	2	EVERYBODY GET ON UP PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
37	25	18	9	NUSH X-TREME 002	NUSH
				<b>★★★ HOT SHOT DEBUT★★★</b>	
38	NEW ▶	1	1	I CAN'T GET NO SLEEP CUTTING 273	MASTERS AT WORK FEATURING INDIA
39	46	—	2	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
40	NEW ▶	1	1	INDEPENDENCE SBK 19777/ERG	◆ LULU
41	37	33	7	UNDERSTAND THIS GROOVE CHINA IMPORT	FRANKE
42	42	43	4	OUT OF SPACE ELEKTRA 66347	◆ THE PRODIGY
43	NEW ▶	1	1	L.S.D. BOLD! 2001	THE TRIPP
44	NEW ▶	1	1	PALLAS ATHENA ARISTA IMPORT	PALLAS ATHENA
45	40	40	8	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO
46	NEW ▶	1	1	LOVE MAKES NO SENSE TABU 7707/A&M	◆ ALEXANDER O'NEAL
47	35	32	9	I STILL WANT YA GUERRILLA 13878/I.R.S.	OUTER MIND
48	32	24	12	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
49	47	46	6	COME RAIN COME SHINE GREAT JONES 530 621/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
50	43	30	11	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.	
				<b>★★★ No. 1 ★★★</b>	
1	3	4	11	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
2	4	5	4	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
3	5	6	6	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
4	1	2	9	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
5	2	1	7	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
6	8	9	7	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
7	9	13	9	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
8	7	3	12	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
9	11	14	6	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO
10	16	26	3	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
11	20	27	4	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
12	17	19	8	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREEN
13	6	7	10	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
14	14	18	7	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
15	18	21	7	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
16	10	8	16	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
17	15	20	6	KNOCK-N-BOOTS (M) (T) (X) MCA 54583	◆ WRECKX-N-EFFECT
18	12	10	16	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
19	36	—	2	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
20	24	25	5	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
21	27	36	3	BORN 2 B.R.E.E.D. (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
				<b>★★★ POWER PICK★★★</b>	
22	32	35	3	SHOW ME LOVE (M) (T) BIG BEAT 10110/AG	ROBIN S.
23	30	37	3	IT'S MY LIFE (M) (T) (X) ARISTA 1-2492	◆ DR. ALBAN
24	31	34	3	FOREVERGREEN (T) (X) EPIC 74433	◆ FINITRIBE
25	23	23	10	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
26	26	24	11	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
27	28	29	3	HAT 2 DA BACK (M) (T) (X) LAFACE 2-4046/ARISTA	◆ TLC
28	34	38	3	I'M SO INTO YOU (T) RCA 62452	◆ SWV
29	29	33	4	THROW YA GUNZ (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONYX
30	38	—	2	I'M RAVING (M) (T) (X) ARISTA 1-2525	◆ L.A. STYLE
31	40	—	2	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	JAMES BROWN
32	33	32	5	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN
33	25	16	10	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM
34	21	17	14	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
				<b>★★★ HOT SHOT DEBUT★★★</b>	
35	NEW ▶	1	1	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
36	39	44	3	PHANTOM OF THE OPERA (T) (X) Zyx 6677	HARAJUKU
37	13	11	11	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
38	43	—	2	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
39	37	28	10	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
40	44	41	3	BRIGHTER DAYS (T) CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
41	35	22	10	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
42	NEW ▶	1	1	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
43	41	43	6	CONNECTED (T) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
44	NEW ▶	1	1	DOWN WITH THE KING (M) (T) (X) PROFILE 7391	◆ RUN-D.M.C.
45	42	30	16	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
46	NEW ▶	1	1	IF YOU BELIEVE (T) I.D. 1015/RCA	CHANTAY SAVAGE
47	22	12	10	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
48	19	15	7	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS
49	45	42	10	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
50	47	39	14	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	◆ AB LOGIC

○ 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.

# WHO IS IT

{Just Ask Your Customers}

THE NEW 12", CD-5 AND MAXI-CASSETTE FROM MICHAEL JACKSON.

The 12" & CD-5 include the sought after re-working of the classic "Beat It" by Moby.

The 7" vinyl & maxi-cassette include the Brother In Rhythm remix of the club gem "Wanna Be Startin' Somethin'."

IN-STORE 4/6.



Executive Producer: Michael Jackson/Produced by Michael Jackson and Bill Bottrell.  
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## Canada Growing Fond Of Homegrown Country

BY LARRY LeBLANC

TORONTO—With the opening of the city's first country FM radio outlet here and a bounty of top-notch domestic album releases recently, music industry figures here are bullish about the future of Canadian country music.

"There's certainly a great awareness of country here," says manager Allan Kates, who handles Prairie Oyster, Cassandra Vasik, and Sylvia Tyson. "[Industry] people are reading the trades and are seeing what's going on in both America and in Canada, and the Canadian consumer is taking Canadian artists seriously. Prairie Oyster and Michelle Wright are both platinum [100,000 units] acts. They have also had some very major American exposure, including being on TNN and CMT, which are both strong in this country."

Among the veteran artists releasing albums since the start of the year are George Fox (Warner Music Canada), Joan Kennedy (MCA), Anita Perras (Savannah), Vasik (Epic), the Johner Brothers (Sceptre), and Terry Kelly (Gun). Additionally, there have also been impressive debuts by such newcomers as Jim Witter (fre), Vern Cherchoo (Dark Light Music), and Jennifer Gibson (T.S. Records). Meanwhile, Canadian country programmers still are heavily airing cuts from 1992 albums by the Rankin Family (Capitol), Ian Tyson (Stony Plain), Tracey Prescott & Lonesome Daddy (Columbia), Patricia Conroy (WEA), Rita MacNeil (Virgin), Sylvia Tyson (Sony), Gary Fjellgaard (Savannah), and Don Neilson (Einstein Brothers).

"We've had two years' worth of really good CanCon [Canadian-content] records, but in the last year it's been

exceptionally good," says media strategist Dave Charles, president of the Joint Communications Corp.

"With CanCon, there's never been a rhyme or reason to releases until recently, when the major companies got involved," says Bill Anderson, program director at AM country station CKYC here.

Canadian country broadcasters, operating with a government-regulated 30% domestic-content requirement since the '70s, have rarely had difficulty in achieving that quota although the supply often has been maddeningly erratic. The reason for the uneven supply is that after the '60s, when RCA, Capitol, and Columbia had extensive domestic country rosters, major labels blatantly ignored the domestic country market—preferring to invest in pop and rock acts. Even today, despite a renewed interest in do-

mestic country by the majors, the overwhelming method of releasing country singles is via independent compilations issued by such companies as RDR, Hillcrest, Altair, Saddlestone, and Bookshop. Albums, even those released by the majors, have until very recently tended to be a series of previously issued singles.

Renewed interest in Canadian country began in the late '80s, after the U.S. signings of k.d. lang & the Reclines (Sire), Prairie Oyster (BMG), and Wright (Arista), as well as the domestic signing of Alberta's Fox

(Warner Music Canada). More recently, the overnight success of folksy singer Vasik, who used to record on the Einstein Brothers label and is now signed to Epic, distributed by Sony Music Canada, has focused attention on homegrown country talent.

Although lang has since branched away from country music, a quasi-star system has emerged in Canada in recent years. Canadian broadcasters, which once dumped CanCon country records in off-peak hours or relegated them to ultralight rotations, have be-

(Continued on page 54)

## Bernstein Center Sets Date For Gala Smoky Mtn. Boys Whittled To Oswald & Charlie

**MAESTRO:** The movers of Music City and Music Row met for breakfast at ASCAP's headquarters on March 16 to hear about the hopes and promises inherent in Nashville's fledgling Leonard Bernstein Center For Education Through The Arts. Essentially, the Center's goal will be to demonstrate that the various arts are central rather than peripheral to learning.

Bernstein, who died in 1990, chose Nashville as the place to test his ideas about education, and the center was officially established in the city last year by a joint effort of the Bernstein Education Through The Arts Fund and the Nashville Institute For The Arts.

To draw attention to the center and prepare the community for the fund drive that will follow, its backers will hold a "gala inaugural" April 29-May 1 in Nashville. Among the celebs who will be in town to support the effort will be newsman Peter Jennings and actress Lauren Bacall, both of whom are

on the center's national advisory council, as well as authors John Naisbitt and Charles Fowler. There will, in addition, be a series of presentations and panel discussions and a concert by Mike Reid.

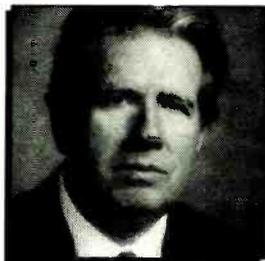
Scene Three has already produced a short but eloquent video to answer questions about and build enthusiasm for the center. In the video, Bacall speaks of Bernstein's "passion for education," and Jennings observes that "in all he did, Leonard Bernstein taught."

**SMOKED:** The management of the Grand Ole Opry has fired the two junior members of the late Roy Acuff's Smoky Mountain Boys, leaving only Bashful Brother Oswald (Pete Kirby) and Charlie Collins to carry on the King's legacy, and effectively bringing his legendary band to an end. Gone are fiddler Dan Kelly and banjoist Larry McNeely. Kirby and Collins say they feared the breakup was coming with Acuff gone. "They took our parking place, they took our dressing room, and they let two of our boys go," Kirby summarizes. "I wished they'd kept us together," Collins laments. He and Kirby will now perform on the Opry as "Oswald & Charlie." "Anywhere we [Smoky Mountain Boys] played," Collins con-

tinues, "Acuff always built us up. Seemed like he was proud of us."

**MOTHER OF ALL DATES:** This year's Country Music Assn. Awards Show will be broadcast live at 9 p.m., Eastern time, Sept. 29 on CBS-TV.

**MAKING THE ROUNDS:** Jim Beam is launching a Country Music Talent Search that will culminate in the winner performing on the Jim Beam Country Caravan, currently headlined by Lucinda Williams. Artists compete by submitting audio tapes of their performances to the liquor company's screening committee before July 31. Five finalists will be selected and flown to Nashville to vie for the grand prize . . . The Shock Ink public relations firm has opened a Nashville office with Nancy Russell and Janie Osborne as reps. Clients include Mary-Chapin



by Edward Morris

Carpenter, Lucinda Williams, Collin Raye, Travis Tritt, Trisha Yearwood, and Lynyrd Skynyrd.

Scheduled to perform May 11 on the Academy Of Country Music Awards Show on NBC-TV are Alabama, John Anderson, Suzy Bogguss, Garth Brooks, Brooks & Dunn, Mary-Chapin Carpenter, Billy Dean, Vince Gill, Alan Jackson, Kenny Loggins, Patty Loveless, Delbert McClinton, Doug Stone, Travis Tritt, Tanya Tucker, Wynonna, Reba McEntire, and George Strait. There will also be taped performances by newcomer nominees Confederate Railroad, Billy Ray Cyrus, Great Plains, Tracy Lawrence, Little Texas, Martina McBride, Collin Raye, Joy White, and Michelle Wright.

**MARK YOUR CALENDAR:** The sixth annual Johnny Russell Homecoming Celebration will be held in Moorhead, Miss. Proceeds will go toward providing scholarships for students at Delta Community College . . . The third annual City Of Hope Celebrity All-Star Softball Challenge & Concert will be held June 6 in Nashville at Greer Stadium. Confirmed to appear at the event are Clint Black, Mark Collie, Billy Ray Cyrus, Sammy Kershaw, Little Texas, and McBride & the Ride.

## New Vision For Brooks' 'Free' Video In Heavy Rotation On CMT

NASHVILLE—Five months after his single "We Shall Be Free" peaked at No. 12 on the Hot Country Singles & Tracks chart, Garth Brooks is looking to his music video version of the song to further its message of tolerance.

NBC-TV debuted the video just prior to Brooks' performance of the national anthem at this year's Super Bowl. And now, Country Music Television has added the video in heavy rotation.

Stephanie Davis and Brooks wrote the song following last year's riots in Los Angeles, and Liberty Records released it as the first single from Brooks' fifth album, "The Chase."

"We Shall Be Free" is the first music video Brooks has released since early 1991, when The Nashville Network and Country Music Television—claiming fears of controversy—refused to air "The Thunder Rolls," his clip that features scenes of domestic violence.

To illustrate a world that is in turmoil and in need of greater tolerance among its inhabitants, "We Shall Be Free" uses vivid news footage of war, famine, riots, and natural and human-made disasters.

Interspersing the footage with pleas for harmony, self-esteem, and understanding are Paula Abdul, Troy Aikman, Burt Bacharach, Harry Belafonte, Michael Bolton, John Elway, Boomer Esiason, Whoopi Goldberg, Amy Grant, Julio Iglesias, Bernie Kosar, Jay Leno, Marlee Matlin, Reba McEntire, Warren Moon, Eddie Murphy, Martina Navratilova, Craig T. Nelson, Gen. Colin Powell, Joan Rivers, Michael W. Smith, Patrick Swayze, Elizabeth Taylor, Lily Tomlin, and Kristi Yamaguchi.

In addition to programming the video five times a day during its first week, CMT also ran notices prior to each showing to alert viewers the video was coming up.

The single was the lowest-charting one of Brooks' career, coming in four places lower on the charts than his first effort, "Much Too Young (To Feel This Damn Old)." Some observers speculated the song's relatively low ranking was radio's reaction to its liberal message; but others argued it was the song's gospel sound that caused it to die an early death on the charts.

EDWARD MORRIS

## 'Country Takes Manhattan' Dates Set, Lineup Pending

NASHVILLE—Most of the talent has been lined up for "Country Takes Manhattan," although the sponsors have not yet released the official roster. Jointly produced by Radio City Music Hall Productions and talent manager Ken Kragen, the event will run from May 14-22 and feature performances at various New York locales by Dolly Parton, Clint Black, Wynonna, Willie Nelson, Travis Tritt, Trisha Yearwood, Marty Stuart, Little Texas, Sammy Kershaw, and possibly others.

The Nashville Network will also tie into the event with various programming. "Crook & Chase," TNN's hour-long weeknight news magazine, will air live from the American Festival Cafe in Rockefeller Plaza, May 17-21.

Other programs are still being worked out.

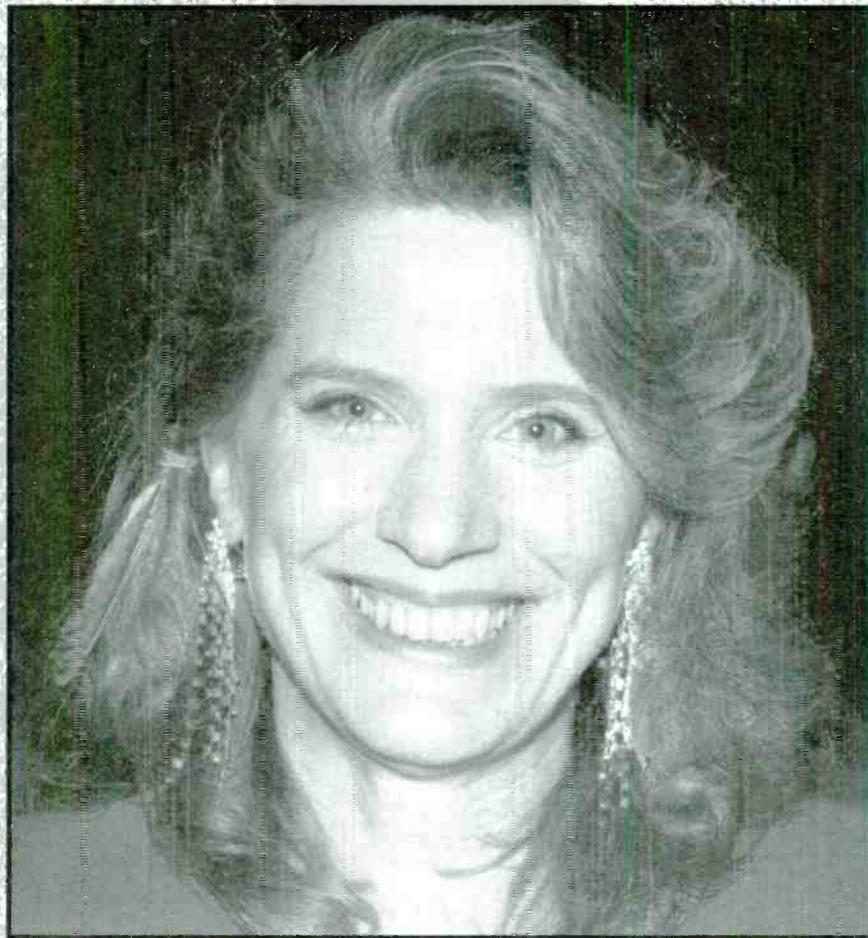
Parton will open the event May 14 at Carnegie Hall, and Nelson (possibly with an assist from Bob Dylan and other friends) will close the affair with a May 22 show at Radio City Music Hall. Also, Tritt, Yearwood, and Little Texas are booked into Radio City that weekend as part of the Budweiser Rock 'N' Country tour. Clint Black and Wynonna will play Radio City May 18 and 19. Stuart and Kershaw are set for shows at the Beacon Theatre on May 17.

Early plans called for a performance by a major country act in Central Park, but there are as yet not details on whether this will materialize.

EDWARD MORRIS

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# Billboard **HOT COUNTRY** SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	10	11	*** No. 1 *** WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62429
2	2	8	11	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	TANYA TUCKER (V) LIBERTY 44915
3	1	2	13	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	GEORGE STRAIT (V) MCA 54563
4	7	11	13	LET THAT PONY RUN P.WORLEY,E.SEAY (G.PETERS)	PAM TILLIS (C) (V) ARISTA 1-2506
5	8	15	8	LEARNING TO LIVE AGAIN A.REYNOLDS (S.DAVIS,D.SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
6	9	13	13	OL' COUNTRY M.WRIGHT (B.LAMOYN HARDIN)	MARK CHESNUTT (V) MCA 54539
7	10	14	8	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2513
8	4	5	14	PASSIONATE KISSES J.JENNINGS,M.C.CARPENTER (L.WILLIAMS)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
9	3	3	14	ONCE UPON A LIFETIME J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.J.MYERS)	ALABAMA (V) RCA 6242B
10	12	16	11	SHE'S NOT CRYIN' ANYMORE J.SCAIFE,J.COTTON (B.R.CYRUS,T.SHELTON,B.CANNON)	BILLY RAY CYRUS (C) (V) MERCURY 864 778
11	13	17	6	THE HEART WON'T LIE T.BROWN,R.MCENTIRE (K.CARNES,D.T.WEISS)	REBA MCENTIRE & VINCE GILL (V) MCA 54599
12	14	18	10	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	RADNEY FOSTER (V) ARISTA 1-2512
13	6	1	15	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN (V) BNA 62414
14	16	21	7	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	SAMMY KERSHAW (C) (V) MERCURY 864 854
15	19	28	6	ALIBIS J.STROUD (R.BOUDREAUX)	TRACY LAWRENCE (C) (V) ATLANTIC 87372
16	21	24	10	MENDING FENCES J.LEO,RESTLESS HEART (A.BYRD,J.ROBINSON)	RESTLESS HEART (V) RCA 62419
17	20	20	8	TONIGHT I CLIMBED THE WALL K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2514
18	23	27	6	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB ALBUM CUT
19	22	25	9	BORN TO LOVE YOU D.COOK (M.COLLIE,D.COOK,C.RAINS)	MARK COLLIE (V) MCA 54515
20	24	29	9	MY BLUE ANGEL E.GORDY,JR. (A.TIPPIN,K.WILLIAMS,P.DOUGLAS)	AARON TIPPIN (V) RCA 62430
21	11	7	17	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	COLLIN RAYE (V) EPIC 74786
22	26	26	10	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B.MAHER (B.JONES,B.MCDILL,D.LEE)	KATHY MATTEA (V) MERCURY 864 810
23	28	32	9	I'D RATHER MISS YOU J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	LITTLE TEXAS (V) WARNER BROS. 18668
24	31	43	4	*** AIRPOWER *** YOU SAY YOU WILL G.FUNDIS (B.N.CHAPMAN,V.THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
25	33	42	5	*** AIRPOWER *** MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	DOUG STONE (V) EPIC 74885
26	17	9	20	JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)	MCBRIDE & THE RIDE (C) (V) MCA 54494
27	32	34	7	*** AIRPOWER *** ROMEO S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
28	15	4	17	DRIVE SOUTH J.BOWEN,S.BOGGUSS (J.HIATT)	SUZY BOGGUSS (V) LIBERTY 56786
29	36	39	7	*** AIRPOWER *** NOW I PRAY FOR RAIN J.STROUD (L.SATTERFIELD,G.TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
30	27	19	19	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87404
31	18	6	16	TRYIN' TO HIDE A FIRE IN THE DARK J.BOWEN,B.DEAN (B.DEAN,T.NICHOLS)	BILLY DEAN (V) SBK 56804/LIBERTY
32	25	12	18	ALL THESE YEARS R.SCRUGGS,M.MILLER (M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT
33	39	41	7	HIGH ROLLIN' D.JOHNSON (D.GIBSON,B.MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
34	40	47	4	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	LEE ROY PARNELL (V) ARISTA 1-2523
35	29	22	17	CAN I TRUST YOU WITH MY HEART G.BROWN (T.JRITT,S.HARRIS)	TRAVIS TRITT (V) WARNER BROS. 18669
36	38	38	6	LIKE A RIVER TO THE SEA S.HENDRICKS,T.DUBOIS (S.WARINER)	STEVE WARINER (V) ARISTA 1-2510
37	45	60	3	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	DWIGHT YOAKAM (V) WARNER BROS. 18590
38	37	33	19	LOOK HIGHT, NO HANDS K.LEHNING (T.BRUCE,R.SMITH)	RANDY TRAVIS (V) WARNER BROS. 18709

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	30	19	IN A WEEK OR TWO M.POWELL,T.DUBOIS (J.HOUSE,G.BURR)	DIAMOND RIO (V) ARISTA 1-2457
40	44	53	4	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	LARRY STEWART (V) RCA 62474
41	53	63	3	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
42	30	23	17	MY STRONGEST WEAKNESS T.BROWN (N.JUDD,M.REID)	WYNONNA (C) (V) CURB 54516/MCA
43	42	37	20	BOOM! IT WAS OVER S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,B.LLOYD)	ROBERT ELLIS ORRALL (V) RCA 62335
44	52	54	4	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (V) MERCURY 864 342
45	48	48	7	WHAT A WOMAN WANTS R.CROWELL,L.WHITE,S.SMITH (L.WHITE,C.CANNON)	LARI WHITE (V) RCA 62420
46	50	50	9	TRUE CONFESSIONS B.CHANCEY,P.WORLEY (KOSTAS,M.STUART)	JOY WHITE (V) COLUMBIA 74845
47	51	51	7	SOMEONE TO GIVE MY LOVE TO T.BROWN (J.FOSTER,B.RICE)	TRACY BYRD (C) (V) MCA 54497
48	43	36	18	LET GO OF THE STONE J.STROUD,J.ANDERSON (M.D.BARNES,M.T.BARNES)	JOHN ANDERSON (V) BNA 62410
49	49	44	19	TAKE IT BACK T.BROWN,R.MCENTIRE (K.JACKSON)	REBA MCENTIRE (V) MCA 54544
50	46	35	18	LEAVIN' BEEN A LONG TIME COMIN' R.BYRNE,K.STEGALL (M.MCGUIRE,C.CRAIG,S.DAILEY)	SHENANDOAH (V) RCA 62397
51	57	68	3	JUST AS I AM S.BUCKINGHAM (L.BOONE,P.NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
52	47	46	11	WHY BABY WHY C.HOWARD,K.FOLLESE,T.MCHUGH (G.JONES,D.EDWARDS)	PALOMINO ROAD LIBERTY PROMO SINGLE
53	63	—	2	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	JOE DIFFIE (V) EPIC 74911
54	55	57	6	LOOK AT YOU GIRL J.BOWEN,J.CRUTCHFIELD (L.ROSS)	CHRIS LEDOUX (V) LIBERTY 44915
55	54	56	6	HONKY TONKIN' FOOL R.LANDIS (A.BARKER)	DOUG SUPERNAW (V) BNA 62432
56	56	58	5	THE CHANGE S.BOGART,R.GILES (S.BOGART,R.GILES)	MICHELLE WRIGHT (V) ARISTA 1-2528
57	71	71	8	T-R-O-U-B-L-E G.BROWN (J.CHESSNUT)	TRAVIS TRITT (V) WARNER BROS. 18588
58	61	61	3	IF I HAD A CHEATIN' HEART C.HOWARD (W.HOLYFIELD,A.TURNEY)	RICKY LYNN GREGG LIBERTY ALBUM CUT
59	72	—	2	A LITTLE BIT OF HER LOVE S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,L.WILSON)	ROBERT ELLIS ORRALL (V) RCA 62475
60	58	45	16	HIGH ON A MOUNTAIN TOP R.BENNETT,T.BROWN (O.B.REED,A.CAMPBELL)	MARTY STUART (V) MCA 54538
61	NEW	1	1	*** Hot Shot Debut *** TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	SAWYER BROWN (V) CURB 1043
62	67	67	3	HARD WAY TO MAKE AN EASY LIVIN' H.BELLAMY,D.BELLAMY (H.BELLAMY,D.BELLAMY,J.BELAND)	THE BELLAMY BROTHERS (V) BELLAMY BROTHERS 9108/INTERSOND
63	62	49	17	ROCK ME (IN THE CRADLE OF LOVE) R.VAN HOY (R.VAN HOY,D.ALLEN)	DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
64	64	62	6	EVERYTHING COMES DOWN TO MONEY AND LOVE B.BECKETT,J.STROUD,H.WILLIAMS,JR. (D.LOGGINS,G.SCRIVENOR)	HANK WILLIAMS, JR. (V) CURB/CAPRICORN 18614/WARNER BROS.
65	69	—	2	WRONG'S WHAT I DO BEST E.GORDY,JR. (D.LEE,M.CAMPBELL,F.WELLER)	GEORGE JONES (V) MCA 54604
66	60	59	6	HONKY TONK WALKIN' THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 864 808
67	65	65	4	LOOK WHO'S NEEDING WHO R.PENNINGTON (C.GREGORY,R.HARDISON,K.GRANTT)	CLINTON GREGORY (V) STEP ONE 457
68	68	64	20	BIG HEART D.JOHNSON (D.GIBSON,B.MILLER,F.WELLER)	GIBSON/MILLER BAND (C) (V) EPIC 74739
69	NEW	1	1	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTA,A.L.GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
70	NEW	1	1	GARTH BROOKS HAS RUINED MY LIFE D.DAUGHTRY (T.WILSON)	TIM WILSON (C) SOUTHERN TRACKS 0034
71	NEW	1	1	HEARTACHE J.BOWEN,S.BOGGUSS (L.GEORGE,I.ULZ)	SUZY BOGGUSS LIBERTY ALBUM CUT
72	75	—	2	DRIVE TIME R.LANDIS (A.COTTER,K.TRIBBLE)	LISA STEWART (C) (V) BNA 62444
73	74	—	2	AMERICA, I BELIEVE IN YOU J.BOWEN,C.DANIELS (C.DANIELS,T.DIGREGARIO,C.HAYWARD)	CHARLIE DANIELS LIBERTY ALBUM CUT
74	NEW	1	1	WHAT MADE YOU SAY THAT H.SHEDD,N.WILSON (T.HASELDEN,S.MUNSEY,JR.)	SHANIA TWAIN (C) (V) MERCURY 864 992
75	70	70	3	BROKEN HEARTLAND J.STROUD,G.SMITH (B.LABOUNTY,S.LORBER)	ZACA CREEK GIANT ALBUM CUT/WARNER BROS.

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	TOO BUSY BEING IN LOVE D.JOHNSON (V.SHAW,G.BURR)	DOUG STONE EPIC
2	1	1	6	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC
3	2	2	4	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	VINCE GILL MCA
4	9	10	25	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	BROOKS & DUNN ARISTA
5	—	—	1	WALKAWAY JOE G.FUNDIS (V.MELAMED,G.BARNHILL)	TRISHA YEARWOOD MCA
6	6	7	3	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	ALAN JACKSON ARISTA
7	5	3	4	SOMEWHERE OTHER THAN THE NIGHT A.REYNOLDS (K.BLAZY,G.BROOKS)	GARTH BROOKS LIBERTY
8	11	9	13	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	WYNONNA CURB
9	7	6	7	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	HAL KETCHUM CURB
10	4	4	3	WILD MAN S.BUCKINGHAM (S.LONGACRE,R.GILES)	RICKY VAN SHELTON COLUMBIA
11	8	8	7	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	ALABAMA RCA
12	3	5	6	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	GEORGE STRAIT MCA
13	10	11	11	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	MARK COLLIE MCA

14	12	12	13	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	JOHN ANDERSON BNA
15	14	15	10	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	LORRIE MORGAN BNA
16	13	14	7	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	TANYA TUCKER LIBERTY
17	15	13	7	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK RCA
18	19	16	8	LOST AND FOUND S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	BROOKS & DUNN ARISTA
19	18	18	16	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON ARISTA
20	16	20	11	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	BILLY DEAN SBK
21	17	17	13	IF I DIDN'T HAVE YOU K.LEHNING (S.EWING,M.D.BARNES)	RANDY TRAVIS WARNER BROS.
22	20	21	13	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	RADNEY FOSTER ARISTA
23	21	19	12	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	PAM TILLIS ARISTA
24	—	23	16	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	VINCE GILL MCA
25	24	22	24	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER COLUMBIA

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

# COUNTRY CORNER



by Lynn Shults

**T**OPPING THE SINGLES chart for the seventh time is **Clint Black**, with "When My Ship Comes In." The track is Black's first No. 1 from his album "The Hard Way." The song was co-written by Black and his longtime cohort **Hayden Nicholas** and co-produced by Black and **James Stroud**. Changes have been taking place during the past two years in Black's career, but now things seem to have settled down. Black and **Wynonna Judd** will be co-headlining 95 dates this year, beginning April 16 in Tucson, Ariz. Wynonna's lead single, "Tell Me Why," from the album by the same name, hits radio this week. The album will be available at retail May 11. The combination of these two high-profile artists should make their "Black And Wy" tour one of the most visible on the '93 schedule. The stage has been designed by **Mark Howard** and **Mike Swinford**. Lighting for the show is being designed by **Peter Morse**. Morse has created lighting for the likes of **Michael Bolton**, **Dolly Parton**, and **Michael Jackson**. Also, Black will continue his affiliation with Miller Lite.

**T**HE 10 MOST ACTIVE titles on the Hot Country Singles & Tracks chart are "I Love The Way You Love Me" (53-41), by **John Michael Montgomery**; "Ain't That Lonely Yet" (45-37), by **Dwight Yoakam**; "Honky Tonk Attitude" (63-53), by **Joe Diffie**; "Made For Lovin' You" (33-25), by **Doug Stone**; "T-R-O-U-B-L-E" (71-57), by **Travis Tritt**; "Tender Moment" (40-34), by **Lee Roy Parnell**; "Learning To Live Again" (8-5) by **Garth Brooks**; "When My Ship Comes In" (5-1), by **Clint Black**; "Now I Pray For Rain" (36-29), by **Neal McCoy**; and "You Say You Will" (31-24), by **Trisha Yearwood**.

**N**EW ALBUM RELEASES BY established artists are the big news on the Top Country Albums chart. The top new entry is "Alibis," by **Tracy Lawrence** (which debuts at No. 7), followed by "Haunted Heart" (26), by **Sammy Kershaw**; "Out Of Left Field" (33), by **Hank Williams Jr.**; and "The Wheel" (37), by **Rosanne Cash**. All of the albums also debut on The Billboard 200.

**S**EVERE WEATHER IN the East and Southeast greatly affected the retail market last weekend. Next week's sales are likely to be affected as well. The only album showing a gain in sales over the previous week is "Read Between The Lines" (25-25), by **Aaron Tippin**. Albums also successfully weathering the storm are "Life's A Dance" (23-20), by **John Michael Montgomery**; "Home-ward Looking Angel" (32-28), by **Pam Tillis**; "Watch Me" (19-17), by **Lorrie Morgan**; and "Longnecks & Short Stories" (30-30), by **Mark Chesnutt**.

**C**OMEDY IS TREKKING around the fringes of the country radio format in strange and mysterious ways. Humor is usually delegated to morning- and afternoon-drive-time talent and not programming content. **Jerry Clower** and **Ray Stevens** have been the most successful country humorists—Clower with his storytelling and Stevens with his writing and performing flair. Video exposure via CMT and TNN has been invaluable for recent efforts by the **Geezins-law Brothers** and **Run C&W**. Debuting at No. 70 on this week's Hot Country Singles & Tracks chart is "Garth Brooks Has Ruined My Life" by **Tim Wilson**. BDS information tells us WKKX St. Louis; WKMF Flint, Mich.; KRPM Seattle; WRKZ Harrisburg, Pa.; WGAR Cleveland; and 25 other monitored stations believe in a good dose of humor.

## Songwriters Take The Nashville Spotlight Two Events Name 'I Believe In You' Song Of Year

**NASHVILLE**—Songwriters took the spotlight here recently as the object of two award functions: the Music City News Country Songwriters Awards show, broadcast live March 9 on The Nashville Network, and the Nashville Songwriters Assn. International Songwriter Achievement Awards, presented at a dinner March 13.

Vince Gill and his co-writer John Barlow Jarvis were lauded at both affairs, winning the Music City News song-of-the-year honor for "I Still Believe In You" and an NSAI citation for the same song. "I Still Believe In You" has also earned a Grammy.

The NSAI awards were conferred in the following categories to the following composers:

**Country:** "Achy Breaky Heart," Don Von Tress; "Billy The Kid," Billy Dean, Paul Nelson; "Boot Scootin' Boogie," Ronnie Dunn; "Bubba Shot The Jukebox," Dennis Linde; "I Don't Need Your Rockin' Chair," Billy Yates, Frank Dycus, Kerry Kurt Phillips; "I Feel Lucky," Mary-Chapin Carpenter, Don Schlitz; "I Still Believe In You," Gill, Jarvis; "I'm In A Hurry (And Don't Know Why)," Roger Murrah, Randy VanWarmer.

Also "Jesus And Mama," Danny Mayo, James Dean Hicks; "Maybe It Was Memphis," Michael Anderson; "Midnight In Montgomery," Alan Jackson, Don Sampson; "Seminole Wind," John Anderson; "She Is His Only Need," Dave Loggins; "Ships That Don't Come In," Paul Nelson, Dave Gibson; "Something In Red," Angela Kaset; "Straight Tequila Night," Kent Robbins, Debbie Hupp; "The Greatest Man I Never Knew," Richard Leigh, Layng Martine Jr.; "There Ain't Nothin' Wrong With The Radio," Aaron Tippin, Buddy Brock; "Two Sparrows In A Hurricane," Mark Alan Springer; and "Walkaway Joe," Vince Melamed, Greg Barnhill.

**Top 40/Pop:** "I Can't Make You Love Me," Mike Reid, Alan Shamblin; "Achy Breaky Heart" and "When She Cries," Marc Beeson, Sonny Lemaire.

**Adult Contemporary:** "I Still Believe In You," "When She Cries," and

"I Will Always Love You," Dolly Parton.

**Urban Contemporary:** "Save The Best For Last," Wendy Waldman, Jonathan Lind, Phil Galdston; "Just For Tonight," Keith Thomas, Cynthia Weil; and "I Will Always Love You."

**Rock:** "She Takes My Breath Away," Dennis Morgan, Eddie Money, Monti Byrom, Gary Brohamer, Mark Tanner; "Tears In Heaven," Eric Clapton, Will Jennings; "Every Time I Roll The Dice," Max D. Barnes, Troy Seals.

**Gospel:** "The Great Adventure," Steven Curtis Chapman, Geoff

Moore; "He Never Changes," Don Koch, Mark Harris; "Last Train," Jamie Cramer, Steven Patrick, Andy Robbins, Terry Russell, Scott Soderstrom, David Zaffior; "Wish You Were Here," Michael C. Williams; and "Through The Storm," V. Michael McKay.

Overall winners were:

**Songwriter/Artist of the year:** Garth Brooks, Alan Jackson (tie).

**Songwriter of the year:** Gary Burr, Susan Longacre (tie).

**Song of the year:** "Achy Breaky Heart."

## NEW ON THE CHARTS

Lari (pronounced "Laurie") White has been impeccably systematic in her pursuit of stardom. It is a trait now paying off in the strong chart showing of her first RCA Records single, "What A



WHITE

Woman Wants," No. 45 with a bullet this week on the Hot Country Singles & Tracks chart. A native of Dunedin, Fla., White got an early start in show biz, singing in a trio with her parents. (She was four at the time.) While her earliest experience was in singing gospel music, she was surrounded at home by music of all sorts: "We had classical records and atonal modern music," she recalls, "right next to Ray Charles and John Denver."

As she grew older, White added writing to her other musical interests. Her high school experiences—which included performing in rock bands—were sufficiently impressive to earn her a full academic scholarship to the

Univ. of Miami—where she majored in music engineering and voice. During college, she says she performed all kinds of musical material: "I even sang salsa sessions and did a Toyota Corolla commercial in Spanish."

In 1988, White journeyed to Music City to compete in The Nashville Network's "You Can Be A Star" show. She won first prize, which included a singles contract with Capitol Records. "Flying Above The Rain," her first and only single for the label, earned White some regional attention, but fell short of launching her career.

Still, she stayed in Nashville, writing for Ronnie Milsap's publishing company, taking acting lessons, and performing in local theater productions. In 1991, Rodney Crowell hired her as a backup singer for his summer tour. A few months later, she signed with RCA, and Crowell agreed to produce her first album. The album, "Lead Me Not," will be released April 27.

Lari White is managed by William N. Carter, Nashville, and booked by the William Morris agency.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
37 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL	
15 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL	
32 ALL THESE YEARS (Beginner, ASCAP) WBM	
40 ALRIGHT ALREADY (Collins Court, ASCAP/J. B. Rudd, BMI) CPP	
73 AMERICA, I BELIEVE IN YOU (Cabin Fever, BMI/Miss Hazel, BMI)	
68 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL	
43 BOOM! IT WAS OVER (EMI April, ASCAP/JKids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM	
19 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	
75 BROKEN HEARTLAND (Warner-Tamerlane, BMI/Top Own, BMI/Sony Tunes, ASCAP) HL	
35 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL	
56 THE CHANGE (Rancho Bogardo, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP) CPP	
28 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) HL	
72 DRIVE TIME (Polygram Int'l, ASCAP/Kicklighter, ASCAP/Brian's Dream, ASCAP)	
64 EVERYTHING COMES DOWN TO MONEY AND LOVE (MCA, ASCAP/Emerald River, ASCAP/Music Corp Of America, BMI) HL	
70 GARTH BROOKS HAS RUINED MY LIFE (Brother Bill's, ASCAP/Wilson & Dipetta, ASCAP)	
62 HARD WAY TO MAKE AN EASY LIVIN' (Bellamy Bros, ASCAP/BMG, ASCAP) HL	
7 HARD WORKIN' MAN (Sony Tree, BMI) HL	
71 HEARTACHE (Naked Snake, ASCAP)	
3 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM	
18 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL	
11 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)	
60 HIGH ON A MOUNTAIN TOP (Midstream, BMI)	
33 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	
53 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI)	
55 HONKY TONKIN' FDOOL (O-Tex, BMI)	
66 HONKY TONK WALKIN' (Polygram Int'l, ASCAP/Mama Effie's, ASCAP/Songs Of PolyGram, BMI/Tractor Tracks, BMI) HL	
23 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	

58 IF I HAD A CHEATIN' HEART (PolyGram International Tunes, SESAC/Songs Of PolyGram, BMI) HL		47 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL
41 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI)		22 STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI) HL
39 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL		49 TAKE IT BACK (Fever Pitch, BMI)
2 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP		34 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
21 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL		17 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
51 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL		61 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)
26 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL		57 T-R-O-U-B-L-E (Sony Tree, BMI) HL
5 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP		46 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's Cadillac, BMI) HL
50 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI) HL		31 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL
48 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP		45 WHAT A WOMAN WANTS (LaSongs, Ascaph/Almo, ASCAP/Taste Auction, BMI) CPP
4 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL		74 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI)
36 LIKE A RIVER TO THE SEA (Steve Warner, BMI/Irving, BMI) CPP		13 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP
59 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/JKids, ASCAP/Zomba, ASCAP)		1 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP) CPP
54 LOOK AT YOU GIRL (Wyoming Brand, BMI)		52 WHY BABY WHY (Trio, BMI/Fort Knox, BMI) HL
38 LOOK HEART, NO HANDS (MCA, ASCAP) HL		65 WRONG'S WHAT I DO BEST (Songs Of PolyGram, BMI/Young World, BMI)
67 LOOK WHO'S NEEDING WHO (Almarie, BMI/Millstone, ASCAP)		24 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ides Of March, ASCAP) HL
69 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI)		
25 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL		
16 MENDING FENCES (WB, ASCAP) WBM		
20 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/CPP		
42 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP		
12 NOBODY WINS (Polygram, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL		
29 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/PPP		
6 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM		
9 ONCE UPON A LIFETIME (Zomba, ASCAP/Oxie Stars, ASCAP) HL/CPP		
8 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM		
30 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)		
63 ROCK ME (IN THE CRADLE OF LOVE) (Royboyz, BMI/Posey, BMI)		
27 ROMEO (Velvet Apple, BMI) CPP		
14 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL		
10 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL		
44 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL		

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 27, 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	43	BILLY RAY CYRUS ▲ <sup>5</sup> MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
2	2	3	3	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
3	3	2	13	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
4	4	10	3	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
5	5	4	25	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
6	6	5	83	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
7	NEW		1	TRACY LAWRENCE ATLANTIC 82483*AG (9.98/15.98)	ALIBIS	7
8	7	6	26	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
9	8	7	37	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
10	9	8	28	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
11	10	9	50	WYNONNA ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
12	11	11	131	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1
13	12	12	23	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
14	13	13	79	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
15	14	14	57	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
16	15	15	31	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
17	19	21	23	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17
18	18	18	24	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
19	16	17	7	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
20	23	23	18	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*AG (9.98/15.98)	LIFE'S A DANCE	20
21	17	19	30	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
22	20	16	23	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
23	21	20	202	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
24	22	27	3	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
25	25	32	53	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
26	NEW		1	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	26
27	24	22	46	CONFEDERATE RAILROAD ATLANTIC 82335*AG (9.98/15.98)	CONFEDERATE RAILROAD	21
28	32	33	24	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
29	27	28	33	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
30	30	30	50	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
31	28	25	28	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
32	26	26	96	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
33	NEW		1	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	33
34	31	29	35	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
35	29	24	26	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
36	34	42	30	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
37	NEW		1	ROSANNE CASH COLUMBIA 52729 (9.98 EQ/15.98)	THE WHEEL	37
38	36	34	76	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
39	35	37	22	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	33	31	29	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
41	38	40	29	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
42	37	41	94	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
43	39	43	31	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
44	41	39	31	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
45	40	36	23	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
46	44	46	20	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
47	47	48	77	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
48	42	35	20	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
49	43	38	10	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
50	50	47	26	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
51	45	45	100	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
52	46	54	23	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	43
53	48	44	36	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
54	49	51	105	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
55	52	53	68	TRACY LAWRENCE ● ATLANTIC 82326*AG (9.98/13.98)	STICKS AND STONES	10
56	53	49	154	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
57	55	60	18	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
58	51	50	46	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
59	54	52	70	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
60	56	55	89	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
61	59	59	123	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
62	58	57	94	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
63	57	58	72	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
64	66	68	46	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
65	63	62	19	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
66	64	66	126	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
67	61	56	29	GARTH BROOKS ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
68	60	61	83	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
69	65	64	158	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
70	71	73	25	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
71	73	74	46	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
72	67	71	89	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
73	62	63	240	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
74	70	67	75	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
75	75	69	77	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 27, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	PATSY CLINE ▲ <sup>4</sup> MCA 12 (7.98/12.98)	GREATEST HITS	97
2	1	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	5
3	6	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	95
4	3	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	80
5	5	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	42
6	7	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	82
7	9	PATSY CLINE DELUXE 5050*/JMG (4.98/8.98)	20 GOLD HITS	5
8	8	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	96
9	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	37
10	10	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	97
11	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	97
12	12	ALABAMA ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	96
13	13	ALABAMA ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	86

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	15	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	85
15	16	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	54
16	14	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	84
17	17	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	95
18	19	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	6
19	18	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	71
20	20	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	74
21	—	KENNY ROGERS REPRIS 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	10
22	24	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	76
23	23	ALABAMA ▲ <sup>4</sup> RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	67
24	—	MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98)	STATE OF THE HEART	3
25	—	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	3

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

## PolyGram Latina Takes Fresh Approach; Hot Salsa Ignites Late-Night Miami Sets

**VIEW FROM THE TOP:** Many industry seers and a few armchair economists—otherwise known as record executives—enjoy chanting hosannas to that long-standing brilliant up-and-comer known as Latin America. They will collectively point to the region's (record-friendly) young demographics, lower import tariffs, and political stability, and pronounce confidently that Latin America's time has at long last finally come.

Alain Levy, president and CEO of PolyGram International, does not cotton to such chatter. Levy, who last year created PolyGram's Latin division, PolyGram America Latina, asserted that artists—not economic reports—will make or break the Miami-based Latin division.



by John Lannert

"I might tell the financial analyst that we see great gross in Latin America, therefore we set up an office in Miami," said Levy. "But that's not the way I feel."

"I feel that there's great potential and you shouldn't forget that I'm French and probably I see the world in a bit of a different way than some of my colleagues. I'm a great believer of multicultural... and it's a pity that we have not been present

[in Latin America]. I'm sure there's great talent and I'm not going to make any promises that we'll be better than the others at exporting it.

"What I know," he continued, "is that without a Latin American office, we're not exploiting enough our international repertoire in terms of coordinating tours and having common marketing policy."

In Miami Beach, for PolyGram America Latina's coming-out party March 11, Levy stated with avuncular firmness that PolyGram's Latin division under the leadership of Manolo Díaz will prosper in Latin America—and in the Hispanic U.S.

"You know, I find the [Latin] (Continued on page 40)

## Capitol/EMI Latin Again Sizzles At Tejano Awards

■ BY RAMIRO BURR

SAN ANTONIO—For the third consecutive year, Capitol/EMI Latin—led by Grammy nominee Emilio Navaira and Selena—dominated the Tejano Music Awards, held March 12 at the Convention Center Arena here.

Capitol triumphed in 11 out of 13 categories, with Navaira snagging four prizes and Selena notching three. Label mates Mazz and David Lee Garza nabbed two trophies each. The awards program, hosted by Texas Tornados' crooner Freddie Fender and Holly Dunn, was broadcast live for the first time via satellite to 32 markets in the Southwest U.S. and California.

Not all labels and artists participated in this year's ceremony, however. Capitol's unprecedented 13-for-13 performance in 1992 prompted four record companies—Sony Discos Inc., Freddie Records, Fonovisa, and Rodven—to pull out of the awards, citing perceived procedural improprieties. To date, however, none of the labels has provided any evidence to back the claim.

Five acts were inducted into the Tejano Music Hall of Fame at the TMA's annual Hall of Fame Dance, held March 13 at the Freeman Coliseum here: Carlos Guzmán, Gilbert Rodríguez, Roy Montelongo, Santiago Jiménez Sr., and Juan Sifuentes, the latter two of which were honored posthumously.

Here is a list of the winners:

- Most promising band: Culturas.
- Song of the year: "Lo Voy A Hacer Por Ti."
- Single of the year: "Lo Voy A Hacer Por Ti."
- Male entertainer: Emilio Navaira.
- Male vocalist: Emilio Navaira.
- Female entertainer: Selena.
- Female vocalist: Selena.
- Vocal duo: Emilio and Raúl Navaira.
- Album, orchestra: "Entre A Mi Mundo," Selena.
- Album, conjunto-progressive: "Unsung Highways," Emilio Navaira.
- Album, conjunto-traditional: "Right On Track," La Tropa F.
- Tejano country: "She's Not Alone," David Lee Garza.
- Show band: David Lee Garza Y Los Musicales.

## Hot Latin Tracks™

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

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

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by Jeff Levenson

**IT'S ONLY A ONE-MEASURE RIFF**, sampled from a late-'70s Art Blakey record, but it could mean a whole lot of money, exposure, and prestige to its composer, James Williams. Williams, former Jazz Messenger and one of jazz's most respected pianists, has had the good fortune of having his tune "Searchin'" metamorphose into the Digable Planets' hit single "Rebirth Of Slick (Cool Like Dat)."

The group, composed of bohemian hip(hop)sters whose first album respectfully plumbed the creative wellspring of jazz (including samples from Lonnie Liston Smith, Eddie Harris, Sonny Rollins, and Joe Sample), honed Williams' simple horn hook into a warm, cutting-edge release that may be the most convincing fusion of jazz and rap to date. For the composer of "Searchin'," whose own issue, "James Williams Meets The Saxophone Masters," has just been released by DIW/Columbia, this musical turn of events comes completely out of the blue.

"I guess I just fell into it," he admits, recognizing the irony of having his past become his present. "The group contacted me and sent me a cassette. They didn't just want my permission. It seemed they wanted my approval. I definitely got the impression that if I didn't like what they did, they would have gone in a different direction. Well, I heard it, and I dug it.

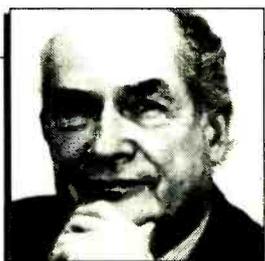
"The truth is, I don't have one rap CD in my house," he adds. "In fact, I was just on my way to a record store. There's one CD I know will be in my possession any minute now."

**THE BLUES AIN'T A BAD THING:** Without the blues, of course, none of this exists—not rap, not jazz, not popular music as we know it. No secret there. The blues as a distinct form, however, is gaining a foothold among jazzers who are basing their projects on its foundational place in music. Branford Marsalis and his Grammy-winning album, "I Heard You Twice The First Time" (best jazz instrumental performance), which featured the likes of B.B. King, Linda Hopkins, and John Lee Hooker, is good evidence of that.

Now we hear singer Lou Rawls (who has always defied easy categorization) is about to issue a new Manhattan release, "Portrait Of The Blues," which takes a reverse tack. Not only does it feature contributions from stalwart bluesmen such as Buddy Guy, Junior Wells, and Joe Williams, it taps the jazz/R&B side of life via help from Benny Golson, Lionel Hampton, Joe Lovano, Plas Johnson, David "Fathead" Newman, Hank Crawford, and Jimmy Knepper.

**THE BLUES, CONT'D:** Verve, which is becoming known as the label that routinely takes sagging careers and revives them, Cinderella-style (Stan Getz, Abbey Lincoln, Betty Carter, Joe Henderson, et al.), has announced plans to launch a blues line sometime in May. Three discs are scheduled: "Flyin' High" by guitarist Johnny Copeland (with guests Newman and Crawford); "I'm Ready" by multi-instrumentalist Lucky Peterson (with help from Illinois Jacquet); and "It's A Sin To Be Rich" by Lightnin' Hopkins and big band (including the ubiquitous Hooker).

Gitanes, the French tobacco company that has funded a good number of Verve's projects, will do the same here. Expect the Gitanes imprint on the albums' cover art.



by Is Horowitz

**PROMOTING CLASSICS:** The National Assn. of Recording Merchandisers is preparing a 60-page binder as a sales aid for retailers handling classical product. Some 25 members of the association's Classical Advisory Committee met in Orlando, Fla., March 10, a day after the NARM convention closed, to review a draft and to discuss other ways of promoting classical music.

The NARM Guide to Classical Music will comprise separate sections devoted to musical terminology, composers, instruments, opera, etc., to provide basic information for store clerks and retailers with little classical experience.

Written under the direction of NARM staffers Jim Donio and Holly Rosum, the guide is expected to be ready for distribution in May.

Committee members were asked to prepare articles on classical topics for use in NARM's Sounding Board, as a way to give classics a higher industry profile.

New subcommittees will also undertake research projects to develop a better profile of the industry, and to explore ways to promote classics to the public. The full committee is expected to meet again in June.

The March 10 meet, called by NARM executive director Pam Horowitz, was chaired by Richard Plummer-Raphael of Valley Records. Jim Rose, of Rose Records, was named committee chairman for the coming year.

**GOING ON RECORD:** Spring recording sessions at

Telarc start with a sprinkle in March, but blossom luxuriantly in April.

In mid-March, Empire Brass takes on a program of Mozart transcriptions, with the label's Elaine Martone as producer. But the pace quickens next month, starting with sessions in Swansea, Wales, devoted to Gilbert & Sullivan's "Pirates of Penzance." Charles Mackerras conducts the Welsh National Opera forces, and James Mallinson will produce.

Another early May project will find the Cincinnati Symphony Orchestra under music director Jesus Lopez-Cobos engaged in a Respighi package that will include his "Church Windows," along with more frequently recorded titles. Producer will be Robert Woods.

Telarc president Woods, who has been cutting back on self-assigned production chores as corporate duties mount, will be in charge later in the month when Yoel Levi and the Atlanta Symphony record Ravel's "Daphnis et Chloe." While microphones are set, the orchestra will complete a set of Rossini overtures, begun earlier.

Judith Sherman will be the producer when the Cleveland Quartet continues its traversal of the Beethoven Quartets, with titles from Op. 18 and 59 scheduled. Venue is Mechanics Hall, in Worcester, Mass.

**CORRECTION:** Michael Haas has indeed moved over to Sony Classical from British Decca, but not as a replacement for Olympia Gineri, former international director of A&R, as reported here in error last week. Latter post has been filled by Ervin R. Veg, longtime Sony Classical exec most recently headquartered in Paris. Haas joins SC as producer. Apologies to all concerned.

**PASSING NOTES:** Texas composer Mark Schultz is winner of this year's Rudolf Nissim Award with "The Sun, Split Like Spun Glass," a work for soprano and chamber orchestra set to poems by Marianne Moore. The ASCAP competition attracted 181 entries.

## Top Jazz Albums™

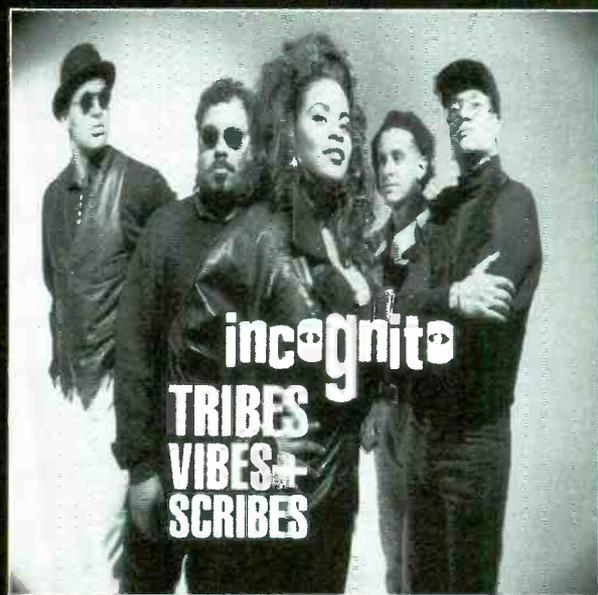
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	10	3	★ ★ ★ NO. 1 ★ ★ ★ JOE HENDERSON VERVE 517 674	1 week at No. 1 SO NEAR, SO FAR
2	3	5	WYNTON MARSALIS COLUMBIA 53324*	CITI MOVEMENT
3	1	25	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
4	6	5	ABBEY LINCOLN VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
5	2	15	HARRY CONNICK, JR. ● COLUMBIA 53172*	25
6	4	19	DAVID BENOIT GRP 9687*	LETTER TO EVAN
7	7	7	BILLY TAYLOR GRP 9692*	DR. T
8	15	3	JOHN SCOFIELD QUARTET BLUE NOTE 99586*/CAPITOL	WHAT WE DO
9	16	3	LOU RAWLS MANHATTAN 99548*/CAPITOL	PORTRAIT OF THE BLUES
10	12	5	JOHNNY GRIFFIN ANTILLES 512 604*/VERVE	DANCE OF PASSION
11	17	5	MARCUS ROBERTS NOVUS 63149*/RCA	IF I COULD BE WITH YOU
12	19	9	CHARLES FAMBROUGH CTI 79484*	THE CHARMER
13	20	5	HENRY THREADGILL AXIOM 514 258*/ISLAND	TOO MUCH SUGAR FOR A DIME
14	18	5	JIMMY SCOTT RHINO 71059*/ATLANTIC	LOST & FOUND
15	11	25	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
16	21	7	BILLY CHILDS WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
17	5	19	MIKE STERN ATLANTIC 82419*	STANDARDS
18	23	3	BOB MINTZER BIG BAND DMP 493*	DEPARTURE
19	NEW ▶		SCOTT HAMILTON CONCORD 538*	WITH STRINGS
20	9	15	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
21	14	11	GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
22	13	31	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
23	8	19	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
24	22	23	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
25	NEW ▶		CHARLIE SEPULVEDA ANTILLES 512 768*/VERVE	ALGO NUESTRO 'OUR THING'

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	15	★ ★ ★ NO. 1 ★ ★ ★ KENNY G ▲ <sup>3</sup> ARISTA 18646*	11 weeks at No. 1 BREATHLESS
2	2	9	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
3	3	7	YELLOWJACKETS GRP 9689*	LIKE A RIVER
4	11	3	KIRK WHALUM COLUMBIA 46931*	CACHE
5	4	23	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
6	6	15	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
7	9	15	RONNIE LAWS PAR 2015*	DEEP SOUL
8	5	17	FATBURGER SIN-DROME 1805*	ON A ROLL
9	12	5	INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
10	NEW ▶		LEE RITENOUR GRP 9697*	WES BOUND
11	14	5	NELSON RANGELL GRP 9695*	TRUEST HEART
12	7	17	STEPS AHEAD NYC 6001*	YIN - YANG
13	22	3	RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
14	24	3	STEVE LAURY DENON 75283*	KEEPIN' THE FAITH
15	20	9	KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
16	8	23	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
17	10	19	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
18	16	5	SPECIAL EFX GRP 9690*	COLLECTION
19	15	33	PAT METHENY GEFFEN 24468*	SECRET STORY
20	NEW ▶		TOM GRANT VERVE FORECAST 517 657*/VERVE	THE VIEW FROM HERE
21	13	29	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
22	17	21	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
23	18	29	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
24	21	45	DAVID SANBORN ELEKTRA 61272*	UPFRONT
25	23	7	ALEX MURZYN KAMEI 7005*	CROSS CURRENTS

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

# To know what's going on, listen to the Forecast



**INCOGNITO**  
Tribes, Vibes + Scribes  
12 \* Billboard Contemporary Jazz Chart  
"A must have"  
—Janine McAdams, *Billboard*

314 514 198 2/4

## TOM GRANT

The View From Here

Top 10 Contemporary Jazz Artist

#1 **F&R** NAC and Gavin AA artist



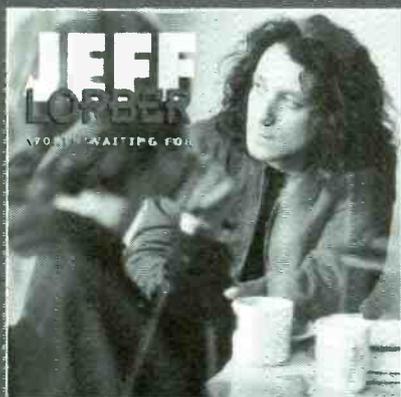
314 517 657 2/4

And Coming June 22:  
the next record from saxophone smash.  
**ART PORTER:**  
Straight To The Point

## COMING APRIL 23

### JEFF LORBER

Worth Waiting For



314 517 998 2/4

The return of Jeff Lorber, featuring Bruce Hornsby, Dave Koz, Art Porter, Janis Siegel, Lee Ritenour and others



© 1993 PolyGram Classics & Jazz/PolyGram Records, Inc.

## Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	45	★★★ <b>No. 1</b> ★★★ GORECKI: SYMPHONY NO. 3 LONDON 4362672*	NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN) 3 weeks at No. 1
2	2	21	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
3	3	15	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL
4	4	47	BAROQUE DUET SONY CLASSICAL SK 46672*	KATHLEEN BATTLE, WYNTON MARSALIS
5	18	3	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS	BROOKLYN PHILHARMONIC (DAVIES)
6	6	29	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
7	5	131	IN CONCERT▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
8	7	15	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
9	8	21	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093*	VLADIMIR HOROWITZ
10	10	47	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
11	9	25	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
12	14	5	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080*	ANONYMOUS FOUR
13	13	9	ENCORE! SONY CLASSICAL SK52568*	MIDORI
14	11	25	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
15	16	19	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191*	YO-YO MA, EMANUEL AX
16	12	19	IT AIN'T NECESSARILY SO EMI CLASSICS 54576*	NADJA SALERNO-SONNENBERG
17	15	55	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
18	<b>NEW</b>		DANCES FOR FLUTE RCA 60917*	JAMES GALWAY
19	20	21	BACH: SONATAS RCA 09026612742*	KEITH JARRETT, MICHALA PETRI
20	21	5	AMERICAN ORIGINALS DG 4358642*	EMERSON STRING QUARTET
21	17	5	BEETHOVEN: VIOLIN CONCERTO EMI CLASSICS 54574*	KENNEDY, NDR SYMPHONY (TENNSTEDT)
22	19	19	THE LAST RECITAL FOR ISRAEL RCA 09026611604*	ARTUR RUBINSTEIN
23	24	3	FAURE: PIANO QUARTETS SONY CLASSICAL 48066*	AX/STERN/LAREDO/YO-YO MA
24	22	59	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
25	<b>NEW</b>		RODRIGO: CONCIERTO DE ARANJUEZ ANGEL 54665*	CHRISTOPHER PARKENING

## TOP CROSSOVER ALBUMS™

1	1	5	★★★ <b>No. 1</b> ★★★ ILLUSIONS LONDON 4367202*	3 weeks at No. 1 UTE LEMPER
2	4	7	THE JULIET LETTERS WARNER BROS. 45180*	ELVIS COSTELLO AND BRODSKY QUARTET
3	2	23	THE KING AND I PHILIPS 4380072*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
4	3	57	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
5	10	3	GALWAY AT THE MOVIES RCA 61326-2*	JAMES GALWAY
6	6	49	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
7	5	19	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621*	THOMAS HAMPSON
8	7	9	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS
9	9	11	THE ART OF BAWDY SONGS DORIAN 90155*/ALLEGRO	THE BALTIMORE CONSORT
10	8	23	SYMPHONIC TANGO TELDEC 9031769974*	ETTORE STRATTA
11	13	3	AMERICAN PIANO CLASSICS TELARC 80112*	CINCINNATI POPS (KUNZEL)
12	12	21	STANDING ROOM ONLY RCA 61370-2*	JERRY HADLEY
13	<b>NEW</b>		THE CELTIC HARP RCA 61490*	THE CHIEFTAINS
14	14	23	DARK EYES PHILIPS 4340802*	DMITRI HVOROSTOVSKY
15	15	5	BROADWAY SHOWSTOPPERS ANGEL 54586*	LONDON SINFONIETTA (MCGLINN)

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

# Music Video

ARTISTS & MUSIC

## Black 47 Gets Real On 'Ceili' Clip Chaotic Pub Setting Offers Slice Of Life

BY DEBORAH RUSSELL

LOS ANGELES—Thanks to the miracle of music video, millions of people can experience—vicariously, that is—the claustrophobic frenzy inspired by a performance of Black 47.

That was a key goal director George Seminara set for himself when he agreed to shoot "Funky Ceili," the New York-based Irish rock band's debut video for SBK/EMI Records Group. After all, the Flashframe Films director often found himself in the very crowd he would later film for the "Funky Ceili" clip.

"I wanted to capture the real Black 47," says Seminara, who was introduced to the group by perennial punk rocker Joey Ramone. "All of their songs are stories. I wanted to show [lead singer/songwriter Larry Kirwan] as your typical Irish storyteller telling the bartender his tale, and then capture the band performing against the frenzy of the fans."

"Funky Ceili," from the band's new "Fire Of Freedom" album, is set to an

Irish jig in 6/4 time and chronicles the adventures of a roguish musician driven out of Ireland by his pregnant lover's irate father. Seminara and Kirwan decided to shoot most of the footage in black and white, casting exaggerated characters to portray the bartender and the father.

"We wanted that '50s comedy feel, we were going for the Italian freak show thing," says Seminara. "We did our best to keep all the pretty people away from the front of the stage. We went for the real faces."

"Real" is the operative word in describing this clip. Shooting on a budget of \$25,000, Seminara and producer George Wieser kept the production as simple as possible. They shot Black 47 performing in Paddy Reilly's, the New York pub where the band still plays two nights a week, and "cast" the extras by sending invitations to the band's mailing list.

More unintended realism leaked into the production, as the pub stayed open for business (they couldn't pay to close it down) and the "extras" got in-

creasingly drunk as the shoot wore on. "My assistant director, David Cox, lost his voice from yelling louder than the crowd all night," says Wieser. "But we definitely captured some authentic ambience."

That authenticity came as a real boon to the actor—another Black 47 fan—who volunteered his services to portray the bartender in the shoot, says Seminara.

"People were tipping him all night; he said he made more money that day than he does on his regular job."

Seminara was not so fortunate ("Even I volunteered on *that* budget"), but he describes "Funky Ceili" as a "labor of love and one of the most pleasurable experiences I've ever had."

Flashframe's Wieser, who agreed to shoot the low-budget clip because Black 47 is "my Irish brethren," says the limited funds simply forced the 10-person crew to be creative under pressure.

"It's a run-and-gun situation," he notes. "If anything goes wrong, you're kind of left with your butt hanging out. You have to make sure everything works perfectly the first time."

The crew began the one-day shoot on location at Kirwan's own Soho loft apartment, where it designed one corner to resemble Ireland, and another to double for the Bronx. Once they reeled the conceptual vignettes, it was off to Paddy Reilly's, where Seminara shot the rollicking action using a single camera.

Seminara tweaked the film in postproduction to add a grainy quality that lent a hardness to the performance and brought out the band's rocking edge.

"They're a band, not actors," says Seminara. "Their whole thing is about making music. I felt they were best represented by keeping true to who they are."

## MTV Europe Tackles Racism With Unity Forum

FREE YOUR MIND: Neo-Nazism and ethnic cleansing are just two subjects MTV Europe will explore in the controversial April 9 news forum "The Unity Weekend."

European viewers spanning 43 million households in 32 territories will be able to participate in the live special, which tackles racism in its most subtle and extreme forms. MTV Europe news editor Steve Blame will host a studio debate, featuring a panel of celebrities, experts, and everyday people. A live audience and callers from across the continent will have a chance to express their views, as well.

"It's a little risky," says MTV Europe CEO Bill Roedy, who notes the network has actively provided a platform for pro-social campaigns since its inception. "But we've decided to take this on."

In other news at MTV Europe: Roedy reports summer could see the release of the first compilation album featuring "MTV Europe's Greatest Hits." The network is negotiating a label deal and may release albums in various musical genres.

I WANT MY FTV: The influence of acclaimed film director Francis Ford Coppola could well infiltrate the programming mix at VH1 sometime in the near future. Coppola's pal, VH1 president Ed Bennett, says he is so fascinated by the director's creative drive that he may set aside a chunk of time for Coppola to do with as he pleases.

SPEAKING OF VH1: The network helped raise more than \$1 million for the Cystic Fibrosis Foundation during its annual Celebrity Ski event, co-sponsored by American Airlines.

During the past eight years, VH1 and American Airlines have raised more than \$3.5 million for the CCF.

Highlights from the event, held March 5-8 in Squaw Valley, Calif., will be broadcast March 27 and 28 during the special program "High Noone," hosted by the network's Peter Noone. Featured guests—and accomplished skiers—include Carole King, Curtis Stigers, Michael Bolton, and Kenny G, among others.

FOR YOUR INFORMATION: L.A.-based production company FYI is diversifying its production base and opening its doors to new directors, says the company's Paul Flattery.

He and partner Jim Yukich are working on a Willie Nelson TV special set to air on CBS in May. In addition to music videos, the pair has reeled more than 30 TV specials in the past five years.

Yukich is directing the forthcoming Nelson special; Flattery is producing with Brad Turell. Nelson's manager Mark Rothbaum and Stan Brooks of *Once Upon A Time* are executive producers.

Yukich also has pacted to direct a feature with Imperial Films.

COOPERATION: Kevin Ferd, producer/director at Newark, N.J.-based "Power Play," and Tom Sodeur, executive producer of Manchester, N.H.-based "New Music Now," have combined their resources to produce a monthly program that will reach their combined audience of an estimated 9 million viewers in 10 states.

Ferd and Sodeur will program, edit, and direct "Power Play Presents New Music Now," which will run in half-hour and hour segments beginning in April. They'll also continue to produce their own programs independently, but the joint operation offers increased clout and coverage for both programmers, Ferd says.

"We're negotiating time buys together and entering promotions as one whole group of numbers," he says, noting fellow programmers should follow his lead via the loosely knit Independent Music Video Assn. "My goal has been to cooperate, communicate, and educate so we can take this business to the next level."

ASPIRING DIRECTORS take note: MTV is sponsoring a video competition in which contestants submit videos for the Michael Jackson track "Who Is It." Deadline is March 31. Three winners will spend a weekend at Jackson's home, and the grand-prize winner will receive a \$10,000 "director's fee," and the chance to direct a video for an Epic act.

REEL NEWS: Diane Valensky is a new member of the Geffen video promotion team. She works with Kimberly Knoller and is the label contact for local programmers... Gia DeSantis, formerly the host of the now-defunct and Billboard-award-winning "Request Video," is doing overnights at KROQ, L.A.'s hippest alternative radio outlet.

L.A.-based Propaganda Films has signed Philippe Angers, Paul Boyd, and Lance Staedler to its directors' roster... Maddhatter Films has signed directors George Bloom and Luis Marciano. Lanette Phillips is their representative... Randy Sosin has joined L.A.-based the End as executive producer... L.A.-based Satellite Films has signed Nick Egan and Pam Thomas to its directors' roster.



Black 47's Larry Kirwan signals to the crowd that he had "two choices" during the video shoot for "Funky Ceili." (Photo: Bob Gruen)

## PRODUCTION NOTES

### LOS ANGELES

• Tycoon director Jeff Stein is the eye behind Poison's new Capitol video, "Until You Suffer Some (Fire And Ice)." Steve Fredriksz produced the shoot.

• Andy Morahan is the eye behind Page/Coverdale's new Geffen outing "Pride & Joy." Daniel Pearl directed photography; Warren Hewlett produced. In addition, Black Dog director Jake Scott is working on R.E.M.'s "Everybody Hurts" for Warner Bros.

• Original Video's Jon Reiss directed "Jezebel" for Maverick Records' act Proper Grounds. Adam Stern produced. Reiss and Stern also directed and produced Mind Bomb's new Mercury clip, "Do You Want Some." In addition, Original Video director Chris Painter reeled Dream Theater's Atlantic video "Take The Time" with producer Mark Kalbfeld.

• Riverside's Sire video "Cinnamon Eyes" is an E Squared production di-

rected by Sean Alquist and co-produced by Mark Meyers and Greg Everage.

### NEW YORK

• Eric Meyerson of 900 Frames directed Intro's debut Atlantic video "Love Thang." David Daniels directed photography; Marc Smerling produced. 900 Frames director Marcus Raboy recently reeled P.M. Dawn's "Plastic," for Gee Street/Island. Bob Lechterman directed photography and Jeanne Muller produced.

• Perry Films' Hart Perry directed Dirty Looks' new Rockworld video, "Five Easy Pieces," with producer Dana Heinz.

• Pamela Birkhead is the eye behind Brokin Englis klik's Wild Pitch video "Hard Core Beats." Matt Cole produced.

### NASHVILLE

• Scene Three's John Lloyd Miller

directed Marty Stuart's MCA clip "Hey Baby." Marc Ball directed photography; Anne Grace produced.

• Picture Vision's Jon Small directed and produced Reba McEntire and Vince Gill's MCA duet "The Heart Won't Lie."

### OTHER CITIES

• Oil Factory director Richard Heslop shot Paul McCartney's latest Capitol clip, "Biker Like An Icon," on location in London and Nevada. Peter Lawrence and Polly Tapson produced. London also was the site for Faith No More's video cover of the Commodores' "Easy." Oil Factory's Barry Maguire directed and Robert Grant produced for London Records.

• Bill Ward directed the Poster Children's new Sire clip, "Clock Street." Amy Ward produced the Chicago-based shoot through eMotion Pictures in association with Black Dog Films.

# THE EYE



by Deborah Russell

# Billboard THE CLIP LIST™

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



Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036



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



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

**ADDS**

Michael Jackson, Who Is It?  
Van Halen, Dreams  
Guns N' Roses, Dead Horse  
Whitney Houston, I Have Nothing  
Black Crowes, Bad Luck ...  
LL Cool J, How I'm Coming  
Tasmin Archer, Sleeping Satellite  
Vanessa Williams, Love Is

**ADDS**

David Bowie, Jump They Say  
Carmen Electra, Everybody Get On Up  
Peter Gabriel, Blood Of Eden  
Whitney Houston, I Have Nothing

**FIVE STAR VIDEO**

Clannad, Harry's Game

**ARTIST OF THE MONTH**

Sting, If I Ever Lose My Faith

**GREATEST HITS**

Elton John, Simple Life  
Eric Clapton, Running On Faith  
Duran Duran, Ordinary World  
Gloria Estefan, I See Your Smile  
Whitney Houston, I'm Every Woman  
Kenny G, Forever In Love  
Madonna, Bad Girl

**ADDS**

Silk, Freak Me  
Christopher Williams, Every ...  
Sybil, You're The Love Of My Life  
Ramsey Lewis, People Make ...  
Ray Charles, A Song For You  
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 O'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, 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

**ADDS**

Garth Brooks, We Shall Be Free  
Joe Diffie, Honky Tonk Attitude  
Cleve Francis, Walkin'  
Sammy Kershaw, Haunted Heart  
Lorrie Morgan, I Guess You Had To ...  
Paul Overstreet, Take Another Run

**EXCLUSIVE**

Black Crowes, Bad Luck ...  
Guns N' Roses, Dead Horse  
Van Halen, Dreams

**HEAVY**

Bon Jovi, Bed Of Roses  
Vanessa Williams, Love Is  
Boy George, The Crying Game  
Go West, What You Won't Do For Love  
Paul McCartney, Hope Of Deliverance  
Prince & The N.P.G., The Morning...  
Jon Secada, Angel

**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

**HEAVY**

Clint Black, When My Ship Comes in  
Suzy Bogguss, Drive South  
Brooks & Dunn, Hard Workin' Man  
Mary-Chapin Carpenter, Passionate...  
Mark Chesnutt, 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, Alibis  
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  
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 ...

**HEAVY**

Arrested Development, Mr. Wendal  
Bon Jovi, Bed Of Roses  
Coverdale Page, Pride And Joy  
Def Leppard, Tonight  
Duran Duran, Ordinary World  
Whitney Houston, I Have Nothing  
Naughty By Nature, Hip Hop Hooray  
Snow, Informer  
Spin Doctors, Two Princes  
Ugly Kid Joe, Cats In The Cradle

**WHAT'S NEW**

10,000 Maniacs, Candy Everybody...  
Dina Carroll, So Close  
Shawn Colvin, I Don't Know Why  
Nanci Griffith, Speed Of The Sound ...  
Carole King, Lay Down My Life  
Wendy Moten, Come In Out Of ...  
Sade, Kiss Of Life  
Michael W. Smith, Somebody Love Me  
Neil Young, Unknown Legend

**MEDIUM**

Aaron Tippin, My Blue Angel  
Alan Jackson, Tonight I Climbed...  
Billy Ray Cyrus, She's Not Cryin'...  
Brooks & Dunn, Hard Workin' Man  
Clint Black, When My Ship Comes in  
Dolly Parton & Friends, Romeo  
\*Garth Brooks, We Shall Be Free  
George Strait, Heartland  
Kathy Mattea, Standing Knee Deep ...  
Mark Chesnutt, Ol' Country  
Mark Collie, Born To Love You  
Mary-Chapin Carpenter, Passionate...  
Pam Tillis, Let That Pony Run  
Radney Foster, Nobody Wins  
Reba McEntire/V. Gill, The Heart...  
Restless Heart, Mending Fences  
\*Suzy Bogguss, Heartache  
Tanya Tucker, It's A Little Too ...  
Tracy Lawrence, Alibis

**MEDIUM**

Billy Burnette, Tangled Up In Texas  
Tracy Byrd, Someone To Give My ...  
Stacy Dean Campbell, Poor Man's Rose  
Clinton Gregory, Look Who's Needing...  
John Gorka, When She Kisses Me  
Ricky Lynn Gregg, If I Had A Cheatin'...  
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  
John Michael Montgomery, I Love ...  
Robert Ellis Orrall, A Little Bit Of ...  
Lee Roy Parnell, Tender Moment  
Larry Stewart, Alright Already  
Lisa Stewart, Drive Time  
Doug Supernaw, Honky Tonkin' Fool  
Shania Twain, What Made You Say That  
Joy White, True Confessions  
Lari White, What A Woman Wants  
Hank Williams, Jr., Everything Comes...  
Zaca Creek, Broken Heartland

**BUZZ BIN**

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

**THE BOX**

Continuous programming  
12000 Biscayne Blvd, Miami, FL 33181



Continuous programming  
2806 Opryland Dr, Nashville, TN 37214

**MEDIUM**

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Stacy Dean Campbell, Poor Man's Rose  
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Joy White, True Confessions  
Lari White, What A Woman Wants  
Hank Williams, Jr., Everything Comes...  
Zaca Creek, Broken Heartland

**STRESS**

10,000 Maniacs, Candy Everybody...  
Alice In Chains, Rooster  
Depeche Mode, I Feel You  
Dr. Dre, Nuthin' But A "G" Thang  
Michael Jackson, Who Is It?  
Jade, Don't Walk Away  
Lenny Kravitz, Are You Gonna Go...  
Living Colour, Leave It Alone  
R.E.M., Man On The Moon  
Sting, If I Ever Lose My Faith

**ADDS**

Candyskins, Wembley  
Christopher Williams, Every ...  
Da Youngsta's, Crewz Pop  
David Bowie, Jump They Say  
H-Town, Knockin' Da Boots  
The Pharcyde, Passin' Me By  
Sacred Reich, Independent  
Sha'dasious, I'ma Put My Thing Down  
Take That, It Only Takes A Minute

**BOX TOPS**

2 Live Crew, Mega Mix  
Apache, Gangsta Bitch  
Boy George, The Crying Game  
Carmen Electra, Everybody Get On Up  
Common Sense, Breaker 1/9  
Compton's Most Wanted, Def Wish II  
Denis Leary, Asshole  
Dolly Parton & Friends, Romeo  
Duce, Dazzy Dux  
Eazy E, Only If You Want It  
Flavor Unit, Roll Wit The Flava  
Geto Boys, Damn It Feels ...  
Green Jello, Three Little Pigs  
Ice Cube, It Was A Good Day  
Luke, You & Me  
Men At Large, So Alone  
Naughty By Nature, Hip Hop Hooray  
Onyx, Throw Your Guns In The Air  
Paperboy, Ditty  
Prime Minister Pete Nice, Rat Bastard  
Run D.M.C., Down With The King  
RuPaul, Supermodel  
Shai, Comforter  
Silk, Freak Me  
Snow, Informer  
SWV, I'm So Into You  
TLC, Hat 2 Da Back  
Whitney Houston, I'm Every Woman

**HEAVY**

Aaron Tippin, My Blue Angel  
Alan Jackson, Tonight I Climbed...  
Billy Ray Cyrus, She's Not Cryin'...  
Brooks & Dunn, Hard Workin' Man  
Clint Black, When My Ship Comes in  
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Reba McEntire/V. Gill, The Heart...  
Restless Heart, Mending Fences  
\*Suzy Bogguss, Heartache  
Tanya Tucker, It's A Little Too ...  
Tracy Lawrence, Alibis

**HOT SHOTS**

Joe Diffie, Honky Tonk Attitude  
John Michael Montgomery, I Love ...  
Larry Stewart, Alright Already  
Lorrie Morgan, I Guess You Had To...  
Marty Stuart, Hey Baby  
\*Patty Loveless, Blame It On...  
Paul Overstreet, Take Another Run  
Pearl River, Fool To Fall  
Robert Ellis Orrall, A Little Bit Of ...  
Travis Tritt, T-R-O-U-B-L-E

**MEDIUM**

Charlie Daniels, America, I Believe...  
Chris LeDoux, Look At You Girl  
Cleve Francis, Walkin'  
Clinton Gregory, Look Who's Needing...  
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Sammy Kershaw, Haunted Heart  
Sawyer Brown, All These Years  
Shania Twain, What Made You Say That  
The Bellamy Brothers, Hard Way To...  
\*Tim Ryan, Love On The Rocks  
Toby Keith, Should've Been A Cowboy  
Tracy Byrd, Someone To Give My ...  
\*DENOTES ADDS

**ACTIVE**

Tasmin Archer, Sleeping Satellite  
Boy George, The Crying Game  
Eric Clapton, Running On Faith  
Flotsam And Jetsam, Wading ...  
INXS, Beautiful Girl  
Jackyl, Down On Me  
Joy Lawrence, Nothin' My Love...  
LL Cool J, How I'm Coming  
Paperboy, Ditty  
Positive K, I Got A Man  
Prince & The N.P.G., The Morning...  
Shai, Comforter  
Silk, Freak Me  
Stone Temple Pilots, Plush  
Sunscream, Love U More  
SWV, I'm So Into You  
TLC, Hat 2 Da Back

**AMERICA'S NO. 1 VIDEO**

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

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One hour weekly  
216 W Ohio, Chicago, IL 60610

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Tracy Byrd, Someone To Give My ...  
\*DENOTES ADDS

**CURRENT**

Corbin/Hammer, I Will Stand By You  
Eric Clapton, Tears In Heaven  
Newsboys, Kingdom Man  
Ed DeGarmo, Something About That...  
Hammer, Do Not Pass  
Russ Taff, I'm Not Alone  
Mannheim Steamroller, Morning  
Amy Grant, Lead Me On  
Denise Graves, Give Thanks  
Bruce Cockburn, Great Big Love  
Mid South, You Were At The End  
Restless Heart, When She Cries  
Billy Dean, Only Here  
Corbin/Hammer, Lord I Hope  
Carman, Serve The Lord  
Two Hearts, Miracles  
Petra, Sight Unseen  
White Heart, Unchain  
Young Disciples, Apparently Nothing

**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  
Sonic Youth, Sugar Kane  
Low Pop Suicide, Kiss Your Lips

**CURRENT**

Naughty By Nature, Hip Hop Hooray  
R.E.M., Man On The Moon  
Jade, Don't Walk Away  
Jeremy Jordan, Right Kind Of Love  
Peabo Bryson/Regina Belle, A Whole...  
Go West, What You Won't Do For Love  
Positive K, I Got A Man  
Def Leppard, Tonight  
Boy George, The Crying Game  
B. Brown Posse, Drop It On The One

**MEDIUM**

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Young Disciples, Apparently Nothing

## 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!

**ISSUE DATE: MAY 1**  
**AD CLOSE: APRIL 6**

LA: Jodie Le Vitus 213-525-2304  
NY: Norm Berkowitz 212-536-5016  
MIDWEST: Ken Karp 212-536-5017

## Corbijn Has Depeche's (Sh)utter Faith & Devotion

■ BY ERIC BOEHLERT

**SHUTTER:** In 1979, Anton Corbijn bought a copy of Joy Division's "Unknown Pleasures" and soon left his home in Holland, headed for London to pursue his career as a photographer. "Music is my inspiration," he explains.

Today, Corbijn's work is instantly recognizable, particularly in the rock world. Thanks to his portraits of and album art for U2, R.E.M., Bryan Ferry, Nick Cave, and countless others, Corbijn is among the most successful rock photographers of his generation.

His darkly textured photos (and those of copycats) are seen everywhere, particularly in *Details*, where subscribers would be forgiven for mistaking Corbijn for a magazine staffer.

Now, thanks to his relationship with the members of *Depeche Mode*, Corbijn finds himself in a uniquely powerful position. A position some magazine editors find unsettling.

Essentially, for the Tuesday (23) release of the band's "Songs of Faith & Devotion" album, every visual image—photo, video, album package, T-shirt—will be the work of Corbijn, the band's self-titled "visual information supplier."

He says the agreement has evolved since he first met the band members in 1986 ("I was reluctant to work with them; I felt they were wimps") and that it's simply a verbal one, nothing signed. "Very English," he notes. As time passed, the band began using fewer photographers and directors, and soon, it was using only Corbijn.

If Depeche Mode wants to use an-

other, they're free to, he says. "But they trust me." Plus, with the current setup, band members know how Corbijn's photos will turn out, and are forced to sit through far fewer photo sessions.

Corbijn suggests that as fans read less and less about bands ("they look at the pictures"), his job of creating a consistent image becomes more important.

However, his association with the band does not sit well with some magazine editors who want to put Depeche Mode on their cover but are forced to use the Corbijn photos, or none at all.

His portraits of the band appear on the April covers of *Details*, *Request*, and *Pulse!* Keith Moerer, editor of *Request*, bemoans a loss of editorial control in the take-it-or-leave-it approach.

"I'm happy with the photos—we can't afford to set up our own Anton Corbijn shoot—but I'm not thrilled by the method which we had to get them. A certain amount of control is lost by the editors."

He's also concerned that the magazine's April issue will look too much like the competition, particularly on the newsstand, where single-copy sales determine monthly success and failure.

For his part, Corbijn stresses his lock on Depeche Mode "wasn't a big scheme for me to do it all. It just happened."

**COOL:** Those 65 episodes of "Beavis And Butt-Head" that MTV has on order can't come soon enough. The two lovable head bangers likely will return this summer. In the meantime, frog baseball, anyone?

### ON SCREEN

CB4

Directed by Tamra Davis  
(Universal Pictures)

Just when it seemed everybody—writers, artists, fans, label execs, and politicians—was taking hip-hop way too seriously, "CB4" comes along to good-naturedly skewer them all.

Starring Chris Rock from "Saturday Night Live" and co-written by Billboard alum Nelson George, "CB4" chronicles the mythical outlaw rap group of the same name.

The film opens with white-bread, supersensitive Chris Elliot trying to piece together his "rapumentary" on CB4, the massively successful gangsta rap act that, according to its bio, formed while locked up in cell block four. Through interviews and flashbacks, though, we soon discover that CB4's players are creations of their time. Seems

CB4 is actually made up of clean-cut, middle-class kids looking for a schtick.

Thanks to its prison fatigues and blood-soaked lyrics, CB4 soon explodes as a player in the world of hip-hop, a world "CB4" shows no mercy.

From the fast-talking president of Trust-Us Productions to the Afrocentric single "Black Man" ("I'm a black man! I'm a black man! I'm a black man!"), all are razed. Among the posse of real-world 'hoppers making cameos are Ice-T, Ice Cube, Eazy-E, and Flavor Flav.

As for the music, suffice to say CB4 raps as well as Spinal Tap rocks. Footage of CB4's live shows recalls most closely the splendor of "This Is Spinal Tap," particularly when inflated props start falling from the ceiling in twos during the censor-busting "Sweat Of My Balls." **ERIC BOEHLERT**

## 1992 Anti-Piracy Statistics

### COUNTERFEIT/PIRATE CASSETTE SEIZURES

	1988	1989	1990	1991	1992
Ex-Parte Program	NA	NA	19,847	78,385	232,035
Street Vendor Alert Program	NA	NA	NA	52,240	115,896
All Other Raids	912,099	932,220	1,056,900	1,270,538	2,200,099
Cassettes In-process	113,750	202,000	264,568	102,852	165,610
Counterfeit Labels	7,643,500	19,880,125	16,081,791	18,617,770	32,377,125
<b>TOTALS</b>	<b>912,099*</b>	<b>932,220*</b>	<b>1,076,747*</b>	<b>1,401,163*</b>	<b>2,548,030*</b>

### BOOTLEG SEIZURES

LPs	4,948	29,615	49,972	18,214	2,667
Cassettes	1,851	5,271	2,360	1,001	4,719
CDs	15	38,766	152,466	36,857	16,213
Video (music related)	6,690	388	1,589	3,000	4,458
<b>TOTALS</b>	<b>13,504</b>	<b>74,040</b>	<b>206,387</b>	<b>59,072</b>	<b>28,057</b>

### ACTIONS TAKEN

Cases Opened	967	910	1,225	1,301	972
Search Warrants/Consent Searches	74	130	178	112	116
Arrests/Indictments	154	147	254	283	224
Sight Seizures (without the necessity of a search warrant)	181	150	192	570	1,423
Guilty Pleas/Convictions	28	60	91	102	128
Civil Suits Filed	3	31	3	5	3
Ex Parte Civil Defendants	NA	NA	57**	108	140
Judgments/Settlements	1	14	68	1	6

\*Does not include labels and cassettes in process

\*\*Program commenced August 1990

Source: Recording Industry Assn. of America

## RIAA SAYS U.S. PIRATES HAD A VERY TOUGH YEAR IN 1992

(Continued from page 4)

in-process, which indicates a far greater capacity for manufacturing bogus product.

Criminal raids on production facilities more than doubled, taking out 29 operations, compared with 12 in 1991.

Field-sight seizures not requiring search warrants jumped from 570 to 1,423, and the number of ex-parte civil defendants swelled from 108 to 240.

Through the RIAA's ex-parte program, which serves as a vehicle for the confiscation of counterfeit tapes without prior notice, there was a 200% increase, from 78,385 pieces to 232,035, which included civil actions against manufacturers and major distributors.

Indictments stayed level, but the bounty of manufacturer booty

mushroomed as street vendor tips and local law enforcement investigations produced closings of major manufacturing plants.

Northeast pirate activity is deemed the worst in the country, and the RIAA focused much of its energy on vendors and manufacturers there—38.5% of the total number of confiscated product was seized in the New York area alone, due largely to raids on seven manufacturers and 15 major distributors.

RIAA's Steve D'Onofrio, executive VP and director of anti-piracy, says the posting of increases reflects the smooth operation of RIAA programs.

These include the deployment of tougher state anti-piracy statutes, which bring violators to trial and to jail quicker, the street vendor alert

program, and an overall increasing familiarity with these and other industry programs among retailers and law enforcement officials across the country.

Also helpful, the RIAA says, is the successful regionalization of industry efforts, especially full-time anti-piracy lawyers in the field.

At the bottom line, the payoff is a quicker seizure of product and a larger number of pirate manufacturers going to jail—some of them on first offenses.

"We're now going to focus the developments we've made on efforts in the West," says D'Onofrio. "In California, for example, a lot of the [bogus goods] is at flea markets. In Eastern cities, vendors set up on the street, often near or right in front of shops."

## LATIN NOTAS

(Continued from page 35)

charts... in Billboard pretty boring," said Levy in a Hitchcock-dry tone. "In fact, I'd like to see new names in it. That's what Manolo is supposed to do: Get some new names in there. I've seen the same names I saw 10 years ago. They are people with great talent, I have no problem with that, but I'd like to see some new names pop up and then work it outside and maybe cross it over.

"I mean, we just did *Bon Jovi* in Spanish. Well, maybe in five years' time we'll have somebody who can do it the other way in English, because you'll have a fantastic ballad that would translate well in English."

Asked what he thought about the artistic quality of the music coming out of Latin America, Levy answered: "I don't care, as long as it sells millions in each country. That means that people want it. A hit in Argentina is as important as a hit in America, because it pleases people in that market. I won't pass a value judgment, because I'm not qualified

to."

Such a laissez-faire perspective would have done Adam Smith proud.

**PREMIO LO NUESTRO:** Four artists already have been confirmed to appear on "Premio Lo Nuestro," set to air May 20 on Univision: BMG's *Gloria Trevi*, WEA Latina's *Café Tacuba*, Capitol/EMI Latin's *Angela Carrasco*, and Sony Tropical's *Gilberto Santa Rosa*.

**MERCURY BOWS:** Sony Discos is shipping *Daniela Mercury's* label premiere, "O Canto Da Cidade," Tuesday (23). Mercury, still the hottest artist in Brazil, is booked to make her U.S. concert debut April 14 at the Ritz in New York.

**THE FAB FOUR:** It was pure salsa heaven March 13 at the Airport Hilton in Miami when "Premio Lo Nuestro" nominees Tito Rojas,

Jerry Rivera, Frankie Ruiz, and Santa Rosa played consecutive wee-hour sets at Club Mystique and a nearby ballroom. Amazingly, all four acts rotated from the dancery to the ballroom with nary a lengthy between-set respite.

At the ballroom, MP's Rojas kicked off the festivities with a rollicking set capped off with his 1992 hit "Condéneme A Tu Amor." Sony Tropical's Rivera followed up with a crowd-pleasing outing jammed with material from his platinum-plus album "Cuenta Conmigo."

But the quadruple-header took a quantum leap when Rodven's ace salsero Ruiz turned in a scorching set, highlighted by a searing vocal *descarga* among Ruiz and *El Gran Combo's* standout soneros *Jerry Rivas* and *Charlie Aponte*.

Sony Tropical's Santa Rosa seemed hard pressed to follow Ruiz, but the amiable Puerto Rican crooner was up to the task, finishing off with a raucous merengue medley that began with the standard "El Bombón De Elena."

# GOSPEL

A BILLBOARD SPECIAL EXPANDED SECTION

## Singing Praise: Wilson Brothers Transcend Odds

BY SAMUEL G. FREEDMAN

NEW YORK—On a Sunday morning several weeks ago, after the sermon had ended and before the tithing would begin, Eli Wilson Jr. lowered his fingers to the organ and lifted his voice into song. He was delivering "Wake Up, Everybody," once Teddy Pendergrass' hit, to the 1,400 worshippers at St. Paul Community Baptist Church in Brooklyn, N.Y., transforming pop song into praise song.

As the first verse closed, Wilson looked toward the tenor section of the choir. A slender man with a nearly shaven head moved gracefully to the microphone. There he closed his eyes, as if transported, and poured forth a voice precisely one octave above Wilson's.

It was a finely honed skill, this vocal choreography, one Darryl Wilson had first learned as the youngest member of his family's gospel group. But in that moment, more than one sort of harmony was being achieved by the two brothers. They were repairing the traditional rift between the spiritual and secular realms of African-American music. And they were reconnecting two lives that once seemed to have parted, not merely into arenas as different as nightclub and sanctuary but into two irreconcilable destinies.

As the children of a pastor, Eli and Darryl Wilson must have appreciated the almost biblical dimensions of their lives. They were, for a time, Jacob and Esau, Cain and Abel, the prodigal son wasting his gifts far afield and the diligent sibling never venturing from home. Eli was the father's eldest and namesake, nearly as eager to practice as to please. Darryl was the youngest, for whom talent came easy, too easy, so easy he nearly squandered it to freebase cocaine.

Now, after estrangement and reconciliation, the brothers have arrived in a season of promise. Eli—whose first gospel album, "God's Word Shall Stand Forevermore," sold a respectable 8,500 units and earned substantial radio airplay—is preparing to record its successor. And Darryl—on the strength of a high finish in the Apollo Theater's 1991 amateur-of-the-year competition—is singing soul ballads regularly in Manhattan clubs and shopping around a demo produced by Steven Kroon of Luther Vandross' band.

"It feels like what I've always dreamed for," Darryl says of the brothers' situation. "Eli's someone I've always looked up to. And it's like, when he grew up and left home, there was something missing. In the music

and in the family. All the spark was just gone. And now to be back, pretty much in sync . . ." He hardly needs to finish the sentence.

The saga started in Macedonia Baptist Church in New Orleans, pastored by an erstwhile truck driver and stevedore named Eli Wilson Sr. Even more than in most black churches, music suffused Macedonia. Eli Sr. had sung in gospel quartets through his youth and young manhood, and he had met his wife, Thelma, when her all-female choir

who was inclined to inform a dissonant choir, "I hear something foreign. Whoever is near it, shoot it."

In the household, too, Eli obeyed. He eschewed tobacco and liquor and late hours. He earned A's in school and found time, after his homework, to wax the floors and polish the furniture, all for the glory of hearing his parents marvel, "Look what June did."

The sole stricture he could not honor was his mother's demarcation between the Lord's music and Sa-

came out, I wouldn't take compliments well. I thought people were just being polite. And I prayed a lot. Because all I could think about was rejection."

Such fears hardly grazed young Darryl's consciousness. The baby of the family, 12 years younger than Eli, he remembers music as being "something I didn't have to learn from anybody." He never studied theory, or even knew how to sight-read, until Eli taught him several years ago. He routinely cut piano lessons. And being

conic, "Yeah, yeah, all right, OK."

But those words hid an inexpressible admiration. "Eli was my idol," Darryl says now. "It was difficult for him to realize how I felt because we didn't talk a whole lot. But I remember that when he left for seminary, I cried."

Rapprochement and redemption came in stages, and with anguish. In late 1983, Eli Wilson Sr. died of a heart attack. During the funeral service, his eldest son spoke. Later in the service, the Wilson children gathered to sing "Then My Lord Will Carry Me Home," a favorite of Eli Sr. and a piece that afforded each child a solo. Darryl's came at the end of the second verse, and as he sang about grace, the unearned and unmerited love from the divine, he started to sob.

"I felt like Eli's example had shown me how spiritually weak I was," Darryl recalls, "and how spiritually empty."

Still, nearly four more years of indulgence passed before Darryl and his siblings traveled to Brooklyn for a reunion concert at St. Paul Community Baptist Church, where Eli had become the music minister in 1983, working under his college classmate and friend, Pastor Johnny Ray Youngblood. The sermon that day, given by a guest preacher, Reverend Kenneth Ulmer, pondered all the ways a person can teach. It "convicted" Darryl, in church parlance, made him reconsider all his father's rules and proverbs as forms of loving instruction. Suddenly, old phrases such as "Take a licking and keep on ticking" sounded profound.

Darryl doubled over in tears, and he did not stir for 45 minutes. That afternoon, he renounced drugs and drink. He returned to New Orleans only long enough to pack his belongings to return to Brooklyn. He lived with Eli for nearly a year, and learned from his brother all the musical technique he had once scorned. He found a sequence of jobs in New York City government, and he courted and married a fellow member of the St. Paul choir.

"It was scary in the beginning," Eli remembers. "Darryl would say he looked up to me, and I'd think, 'Look up to what?' But I felt I didn't have a choice. He's up here. He needs help. I gotta give him what I can."

Reunited, both brothers saw their careers take form. Eli raised \$27,000 from investors in the St. Paul congregation to record his maiden album in the summer of 1989. For all his self-doubt, he wrote, arranged, and pro-

(Continued on page 46)



Darryl Wilson, left, and older brother Eli, at the piano, make a joyful noise. (Photo: Charles Lewis)

performed at his church.

At the age of 3, Eli Jr., known to everyone as "June," performed his first solo, standing atop the collection table to warble "I Thank The Lord." Instantly, he came into demand, singing in the churches where his father gave guest sermons, competing in contests at the longshoremen's hall, and ultimately leading the Wilson family's gospel group on radio broadcasts hosted by the locally famous Doctor Daddy-O.

In his own mind, however, Eli was no prodigy. He carefully cultivated his talent, studying piano with a local taskmaster known as Miss Chris and learning Giuseppe Verdi and Thomas Dorsey from a strict but visionary high school teacher, Edwin Hogan,

tan's. Of Sam Cooke, one of the first artists to cross over from gospel to pop, she sighed, "He can't be saved." Yet her own adored firstborn was finding influences as varied as James Cleveland, Richard Wagner, and Jimmy Smith. Those catholic tastes, far from making Eli feel enriched, left him with an abiding crisis of confidence.

"When I look back on it now," says Eli, who is 45, "I always felt different. My gospel music was not like anyone else's—the get-down, hard-driving, all-the-time music. Even after I made my record, I thought it wouldn't succeed commercially for the same reason. I'm comparative, and my difference, I felt, was inferior musically, a deficiency. When the record first

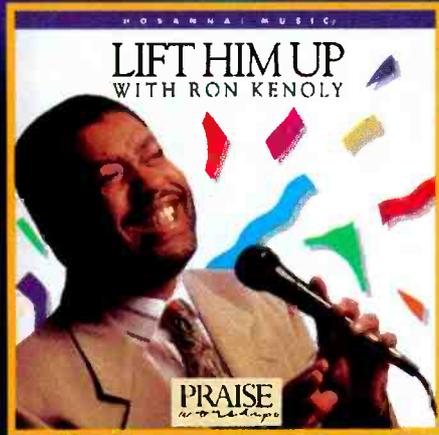
voted both an All-City basketball player and "Mister Superlative" of his high school did little to temper his arrogance.

When Darryl's high school basketball coach found him smoking marijuana, however, the athletic scholarship offers vanished and the trajectory changed. Darryl bounced through a few local colleges, held some menial jobs, and gravitated toward cocaine. His singing voice grew hoarse and crackly, the range shrinking from three octaves to one.

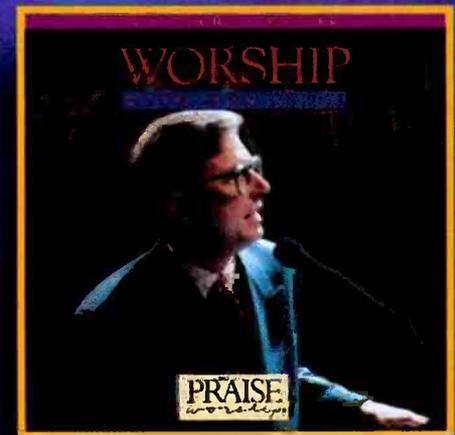
Thelma Wilson implored Eli to speak to his brother, and Eli, teaching music at a high school in Rochester, N.Y., tried, even bringing Darryl upstate to visit—but all his inquiries evoked from their object was a la-

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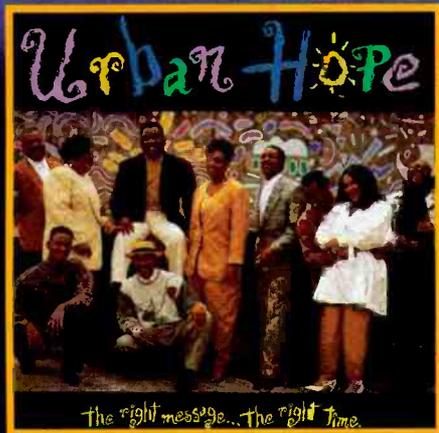
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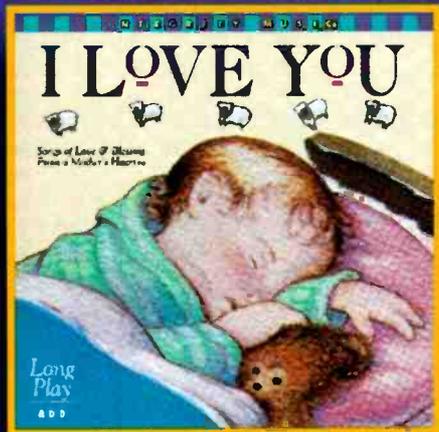


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# Broadening Circle Of Acts & Labels Is Spreading The Gospel

BY LISA COLLINS

LOS ANGELES—Fresh faces, a heightened level of spiritually inspired messages, and exciting, energizing rhythms and tempos that have God's people shouting all over the country. That's gospel music 1993, with secular interest, across-the-board acceptance, and higher gross receipts among the factors driving its continued growth and popularity way up.

With the last five or more years serving as an incubation period of sorts, gospel's popularity is near full-blown. Projects such as Paramount's "Leap Of Faith" soundtrack have provided more broad-based opportunities for visibility, while also serving to open the doors to other venues. So, too, have television and video. In the words of one industry analyst, "television and video is saying we need to look better, and I think that's catching on."

Gospel TV host Bobby Jones has benefited from its appeal firsthand. His "Bobby Jones Gospel" show, which is broadcast over Black Entertainment Television, has made him a major player. Says Jones, "The influence of television has been tremendous. It's already caused changes in how people dress—how they perform, how the music is being packaged and even a unifying of gospel artists, one with another."

It's a unity that has powered a new trend toward studio collaborations while leading to a heightened communication between gospel artists relative to creative joint-venturing and co-production efforts. Efforts that paid off big last year for companies such as CGI, whose tribute to James Cleveland scored high marks with gospel buyers, and John P. Kee's "Churchin' With Tyscot Artists."

However, the last year has also brought its share of setbacks.

"What we won't see are the custom labels that symbolized gospel's growth in the last year, and with the recent business collapse of Spectra Distribution, sales figures are not expected to be as high," says June Mhoon, president of I AM Records. "That doesn't mean that gospel has lost its appeal to consumers, merchandisers, and lately secular labels. But with labels like Tyscot and Tribute out of the mainstream and smaller custom labels like Blackberry and Sweet Rain unable to finance manufacturing and obtain distribution, it's going to affect the business."

With hard lessons, such as the fate of Spectra, gospel is coming to reconcile its business shortcomings and wising up. Many labels have tabled costly expansions, as white-knuckled executives play a wait-and-see game hoping for more stabilization in the marketplace, and seeing which of the varied trends pays off.

"We're also seeing a movement toward more control in the distribution arena," says Juandolyn Stokes. A&R director of black gospel at AIR Records, who doubles as a gospel announcer. "Over the years, a lot of companies have done their own distribution, and now you have a lot of major companies that are taking over



Gospel success stories like Eebe and CeCe Winans, above, have helped pave the way for new talent such as John P. Kee, left, and Yolanda Adams.

smaller companies and taking gospel on a higher level where the music can be purchased on a much broader level."

Mhoon most recently launched Unity Distribution, a company that is trying to capitalize on the void left by Spectra. "Spectra was a major player. On a business level everybody's playing it safe for a minute. Maybe by the third quarter, things will start to look a lot better," she says.

Milton Biggum, who heads up the gospel division at Savoy Records, disagrees. "From where we sit, sales are going to be good. The market may have just gotten a little smaller, but things look great. The times that we live in are dictating the growing popularity of gospel and the need on the part of so many for deliverance. Gospel music offers that."

## STRETCHING BOUNDARIES

Creatively speaking, those like industry player Vicki Mack-Lataillade say it offers a great deal more. "I think we're going to have a lot more experimental gospel. More and more youth are getting more involved in gospel, and with the secular overtones, we're seeing a whole new breed of Thomas Dorseys that are stretching its bounds." Mack-Lataillade should know. She, too, will be stretching its bounds with her own recently launched label, GospoCentric. The new label will test its appeal next

month with the debut of Tri City Choir and producer/director Donald Lawrence, both touted among gospel's hot new talents.

Fact is, 1993 will be a year of fresh faces and new blood. There seems to be "a changing of the guard in terms of new artists," says Biggum. "Names like New York Restoration Choir and Donnie McClurkin, Shun Pace Rhodes, Yolanda Adams... John P. Kee. There are so many new young people who can sing so well. Plus, artists are becoming more involved with productions, and there's more of a hands-on approach and strategies in a market."

Yet for all its fusion and fresh blood, gospel has come full circle. "We're known for traditional music," notes Biggum, "and we've just put out an album we consider to be more traditional than most [by Rev. Clay Evans]. We had no idea the response we would get. Particularly, since it featured some of the older names, like Cleophus Robinson, and this album is doing fantastically—well beyond our expectations."

"There is a move back toward traditional gospel music, but more importantly, a move back to church and anything that's associated with church music, hence traditional music."

Stokes is one insider who feels it is about time. "Contemporary is never (Continued on page 46)



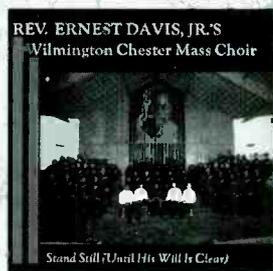
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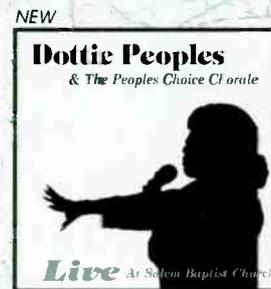
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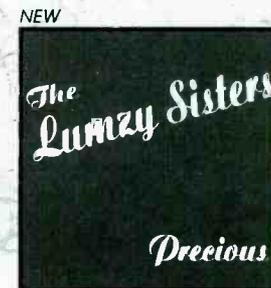
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## In The Wings, Christian Music Readies For The Spotlight

BY BOB DARDEN

WACO, Texas—There are some indications that contemporary Christian music turned the corner in 1992, both in terms of visibility and accessibility.

And if that's indeed the case, then 1993 could well mark the year that CCM turned the corner in terms of sales as well.

After 20 years of struggling with the widespread perception that contemporary Christian is some sort of sweet little sub-genre, specialty music to be relegated to bins between bluegrass and polka, it is possible that CCM could finally be The Next Big Thing.

The grounds for that level optimism stem, in part, from the events of the last few months of 1992. During that time, Sparrow Records signed a distribution agreement with Liberty/EMI, Word Inc. was purchased by Thomas Nelson Publishers, and Reunion Records inked a deal with BMG.

On the eve of Sparrow joining the CEMA family, Liberty Records boss Jimmy Bowen talked matter-of-factly about how he believed in the days ahead that contemporary Christian music would explode into the marketplace—much like country music has in recent years. And, added one CEMA exec, "Sparrow is the best company we've ever bought. Usually we buy companies that need some fixing. Sparrow doesn't need any fixing."

One reason Bowen and others in the

industry don't think they're blowing holy smoke: More contemporary Christian product will be available more places than ever before.

In the past, most CCM product has been available only through religious bookstores, while most professed Christians have never even been in a



SUSAN ASHTON

religious bookstore. But the new wave of distribution deals will mean that Christians—who shop in mainstream retail outlets in the same percentages as their unchurched brethren according to studies commissioned by the Christian record companies themselves—will be able to find the latest releases by Carman, Petra, Twila Pa-

ris, Steven Curtis Chapman, and others in their neighborhood Targets, Wal-Marts, K marts, Tower Records, and Sound Warehouses.

According to Tom Gruen, a Christian Bookstore Assn. consultant, the number of CBA stores is decreasing, and in light of the new distribution deals, remaining Christian bookstores are going to have to do a better job of marketing contemporary Christian product to survive.

If Wal-Mart has a giant display featuring Amy Grant or Susan Ashton and offers their latest releases at a better price, the mom-and-pop religious bookstore will be forced to compete. Though they've never had to compete with the likes of Target for customers before, increased competition in the past has either forced small retailers out of business or made them better.

The increased presence of such artists and acts such as Michael W. Smith and 4Him in the CD bins of the mass retailers reporting to the SoundScan sales-tracking service means a greater presence of those artists in The Billboard 200. One exec at Geffen Records has said that if even the top 200 religious bookstores were on the SoundScan system, Carman, Steven Curtis Chapman, Petra, and others would have already charted—and Amy Grant and Michael W. Smith would really be seeing some action.

Country music was in a similar position five years ago. How many rock

DJs had heard of Garth Brooks before he went to No. 1 on The Billboard 200?

Billy Ray Hearn, president and CEO of Sparrow, says that in any given town, when you couple Christian artists' increased presence in the major retail outlets with major acts like DC

Talk and Sandi Patti playing dates in halls holding 10,000-20,000 people, you'll see radio jump aboard the bandwagon.

Again, the example of country music is instructive here. What happened when country became cool was that a host of local radio stations that had been losing money changed their formats to country music. With few notable exceptions, radio always follows the trends. Compare the total number of country stations now in the marketplace to the number of other formats: 2,526 to 8,530, as recorded by the M-Street Radio Directory. Ongoing reporting in Billboard shows the number of country stations has risen significantly during the past five years.

When artists receive radio exposure, a cycle of interest/sales/exposure is accelerated. Common sense dictates that when more stations play the music of a particular format—be it country or contemporary Christian—that creates more demand in the big retailers for product. With the bigger demand, Wal-Mart and Target began devoting more space to Randy Travis, Garth Brooks, and George Strait. The same could conceivably happen with a Michael W. Smith or a Michael English.

Privately, several industry execs still cite radio as one of two weak links in a scenario projecting the rise of contemporary Christian music. But, if the product does become more visible and

(Continued on page 46)



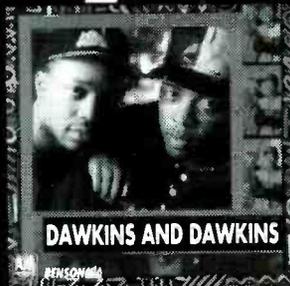
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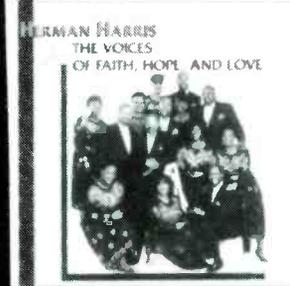
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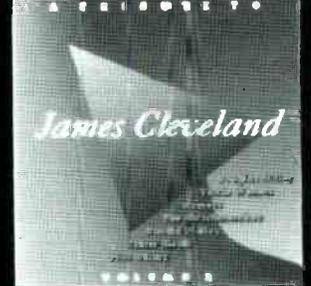
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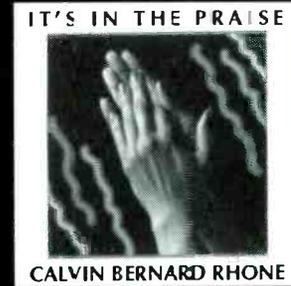
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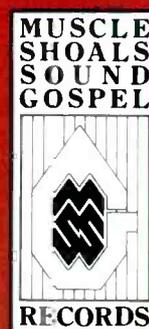
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GOSPEL TITLE

## IN THE WINGS, CHRISTIAN MUSIC READIES FOR THE SPOTLIGHT

(Continued from page 44)

more available, as sales and demand increase, some say they believe new radio stations will rush in to meet listener demand.

Even a quick scan of the ratings service information published in Billboard reveals that few contemporary Christian-formatted radio stations in the U.S. have any competition. Fewer still chart more than a point or two on the various rating services.

In the past, better stations have driven nonprofessional stations out of the market. For Christian music to prosper as a whole, industry insiders say that the AM station struggling to be something to all listeners will need to be replaced—with a better, stronger, more tightly formatted CCM radio station, à la KLTY in Dallas.

The other weak link, of course, appears to be television exposure. Still, there is no 24-hour, widely aired Christian counterpart to TNN or CMT. The group closest to filling that bill is Z-TV, which on March 1 launched 24-hour programming of Christian music.

Z-TV secured satellite transponder 24 on Satcom C4 and will be available free of charge and in the clear. The station will not air any preaching programs or ask for donations. The catch, naturally, is how many of the 12,000 cable systems will add the Lake Helen, Fla.-based network in a time of already tight channel availability?

The news hasn't all been good in recent days, nor are all the projections rosy. With the increased marketing clout and exposure available to the lar-

gest CCM labels through their new distribution deals with the secular giants, the smaller labels may have to work harder to keep up. The bankruptcy of Spectra Distribution was another blow to the indies. Many lost hundreds of thousands of dollars.

In the past, Star Song's Stan Moser has said that throughout its history, contemporary Christian music has undergone periodic winnowings or purgings where the ill-financed and bloated alike are shaken out or trimmed down. It's not that there shouldn't be any new or smaller labels—new product coming out each month from R.E.X., Frontline, and ForeFront is living proof that there should be. But some have suggested the cost of entry into this mar-

ket is too low, and perhaps the fall of Spectra will mean only the strongest and the best of the smaller independents will survive.

Will the explosive growth of contemporary Christian begin in 1993? No one knows. Mass marketers like K mart and Target are only now testing the waters with inspirational product. For example, if Susan Ashton does well in controlled tests of 200 K marts, Sparrow believes (with the help of CEMA distribution channels) that her product will be made available in all 4,000 stores. And when something of that magnitude happens, things have a way of snowballing. Ask Garth Brooks.

Hearn says, "We've got to prove this as we go. We don't want to make a big

splash and then fail. Studies have shown that the people are out there—we've only just now found out how to deliver the product they want to them. We're smart enough now, and we've got the money now to solve the problem. That just wasn't the case even a couple of years ago."

Jimmy Bowen believes it, and he did the same thing with Garth Brooks. And again, judging from the fact that several mainstream labels have invested heavily in deals with contemporary Christian labels, apparently so do Bowen's counterparts at a half-dozen major mainstream record labels.

The year 1993 will prove whether lightning can strike twice.

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## BROADENING CIRCLE OF ACTS & LABELS IS SPREADING THE GOSPEL

(Continued from page 43)

going to lose its place, but traditional music is rising," maintains Stokes. "Last year, many thought traditional was going to go on the back burner so to speak, but not so.

"For a time, people came into gospel thinking they could make instant money with contemporary gospel," she continues, "but while BeBe & CeCe did a wonderful job with their music careers, it's not going to happen for everybody in that way, and I think people are beginning to see that. They're also seeing that within

the realm of gospel music, the spectrum of fusion is great. We're seeing more and more artists find out who they are, and they have to know their potential and their limitation and abide within that and perfect what they have," Stokes adds.

"The marketplace has just gone back to church," says Mignon Lewis, who serves as national promotion and marketing director for Light Records. "If the Winans came out now in this climate, I'm not so sure they would get anywhere."

In fact, choirs continue to reign. "1993 is going to be a year of choirs again," Biggum affirms. "Choirs represent so much an integral part of the marketplace in terms of buyers of gospel music. And it's easy to see why, when you consider their impact on other choirs in church on Sunday mornings. That's the edge they have on smaller groups. It's such a major portion of gospel music that happens in America. Because it happens in the church, and that's the home of the choir."

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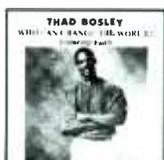
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## SINGING PRAISE: WILSON BROTHERS TRANSCEND ODDS

(Continued from page 41)

duced all the material, and played virtually every backing track on a variety of keyboards.

"God's Word Shall Stand Forevermore" received steady play on such stations as KISS-FM New York, WWDJ in northern New Jersey, and WYLD New Orleans. It also earned Eli gigs opening for gospel star Tommy Whitfield and motivational speaker Les Brown, as well as a spot on a bill including Tramaine Hawkins and Darryl Coley at the 1990 National Religious Broadcasters convention. The recording also repaid its financial backers.

After two years of summoning the courage, Darryl entered the music market in 1991, auditioning for the Apollo Theater's renowned "Amateur Night" with the Johnny Gill love song "My, My, My." He made the cut, only to discover as he waited in the theater's "green room" on contest night, that another contestant covering the same song had been hooted offstage.

Darryl, though, finished second, won the next level of battle, the "Winners Show Off," and ultimately placed fifth of 41 performers in the amateur-of-the-year competition. He attracted the advocacy of Ralph Cooper, the Amateur Night MC and a man instrumental in music careers stretching back to Billie Holiday's. Cooper lined up shows for Darryl in Avery Fisher Hall and the Marriott Marquis. Those led to other dates and to a demo overseen by Steven Kroon.

The songs may be nominally worldly, but for Darryl, none of them contradict the spirituals he shares every Sunday with his brother.

"What I've learned at St. Paul," he

says, "is that there's no such thing as 'the Devil's music' and 'the Lord's music.' It's what the lyrics say. Something positive. Nothing about being violent. The categories don't matter. Because God loves music."

Samuel G. Freedman is the author of a book about Saint Paul Community Baptist Church called "Upon This Rock," published by HarperCollins.

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*Virgin*

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**Way To Go!** Mandawuy Yunupingu, lead singer of Hollywood Records group Yothu Yindi, cheers after being named Australian of the Year by Australian Prime Minister Paul Keating during the celebration of National Australia Day. The award is given by The National Australia Day Council.

## BMG, EMI Focus On French Labels Roster & Repertoire Are Keys To Growth

■ BY PHILIPPE CROCC

PARIS—Some labels are fighting the recession with investment instead of retrenchment. BMG France has reactivated the Vogue label, whose repertoire it acquired last year, and EMI is boosting the profile of the Chrysalis label.

EMI France managing director Gilbert Ohayon says he is eager to restore creative vitality to Chrysalis in France with an emphasis on domestic repertoire. "I believe very strongly that a collection of small, dedicated, autonomous teams within a big multinational like EMI is still the most effective way of building viable repertoire and expanding business."

For Chrysalis, Ohayon aims to sign national as well as international artists. Although the complete Chrysalis team is not yet in place, Jean Michel Canitrot, formerly with

Island, is head of promotion. "There are two ways of dealing with the present economic problems," says Canitrot. "Cut investment in new talent or seek new talent and develop it with the aim of generating additional profit. At Chrysalis, we plan to pursue the latter course."

### NATIONAL, JAZZ STABLE

Vogue, which in its last days as an independent had a 3% market share and annual sales of 180 million francs (\$32 million), has a rich catalog of national repertoire, including titles by Johnny Hallyday, Jacques Dutronc, Francoise Hardy, and Pierre Perret, plus a stock of jazz masters by such greats as Sidney Bechet, Count Basie, Duke Ellington, Dizzy Gillespie, Coleman Hawkins, and Thelonious Monk.

Although the label has no contemporary French artists, BMG France president Bernard Carbonez is de-

termined that the reactivated Vogue will not simply operate as a reissue or compilation machine. To head the label, he has recruited Fabrice Nataf, former president of Virgin France, who has a track record of discovering and/or developing such artists as Etienne Daho, Rita Mitsouko, Julien Clerc, Renaud, and Jean-Luis Murat.

Nataf's challenge is to revive the reputation of Vogue—an independent label with its own mystique, founded in 1940 by Leon Cabat as a new-talent showcase. But he also views the label as a multimedia source.

Nataf plans about a dozen projects for Vogue this year, including two books, five videos, a collection of T-shirts, and five CDs, including one by a singer from Chicago, Marie Glen, signed to Vogue for the world.

"Vogue will not be a record label in the same way as Virgin is," says Nataf. "Launching new artists is important, of course, but that is what we have been doing for almost 100

(Continued on page 54)

## Unit Sales Drop In Italian Mkt.

■ BY DAVID STANSFIELD

MILAN—Despite a 4.89% revenue rise for prerecorded sales last year, the total number of units sold dropped slightly from 1991's tally of 58.5 million to 55.3 million, according to statistics from music industry trade magazine Musica E Dischi.

The net value of industry shipments in 1992 was \$396.5 million (621.9 billion lire), taking into account dealer discounts, returns, and taxes. Musica E Dischi compiles the figures from direct contacts with record companies, and not through a trade association.

While the magazine's figures are not official as far as global label group IFPI status is concerned, they are considered accurate by the domestic music industry, now divided by different allegiances to the long-established AFI and the breakaway FIMI, formed last year by five dissatisfied multinationals (Billboard, Mar. 13).

Key trends in the market were:

- CD sales up from 20.6 million to 25.2 million units.
- Cassettes were down by 7.8% to 22.4 million units.
- LP sales tumbled by 60% to finish at 3.4 million units while singles (including the 12-inch vinyl format) dropped 15.6% to 4.3 million units.

Domestic pop music took a 48.4% share of total sales, netting \$192 million. International pop accounted for 44.1% (\$174.7 million) and classical music 7.5%.

Musica E Dischi lists the major companies as having approxi-

(Continued on page 54)

## Holland Hit By Pirate Compilations

■ BY WILLEM HOOS

AMSTERDAM—Holland is being flooded with illegal compilation CDs, which authorities suspect are being pressed in Eastern Europe.

The CDs, which feature recent national and international hit singles, are being sold through nontraditional outlets such as gas stations, barber shops, and canteens.

Many bear the stamp of Holland's mechanical rights society STEMRA, although STEMRA has not granted a license for these products.

Ger Welbers, head of the anti-piracy department at STEMRA, says the source of the product has not been confirmed, but he has "strong indications" the discs are being pressed in Eastern Europe or the former Soviet Union.

Two types of compilations are on

sale. The first has English titles such as "The Chartbusters Of . . ." and features only international repertoire. A second series has a Dutch title, which is the same as the official singles charts in the Netherlands, and includes a mix of Dutch and international hit singles.

Both are produced on a monthly basis, and retail for 20-30 Dutch guilders (\$11-\$16), some \$4-\$5 below the retail price of similar hit compilations.

### ANOTHER HEADACHE

The move is another headache for the already stagnant Dutch business. Arcade, which claims some 50% of the Benelux compilations market, is being hit by the pirate market.

"It is a threat to our business," says Niel van Hoff, product director for Arcade Benelux. This segment

of the market is a vital part of what we do. The worst thing is that the innocent customer has no knowledge he is buying something illegal."

In the late '70s and early '80s, the country was flooded with a similar wave of cassette compilations, sold through very much the same outlets. STEMRA suspects the same people may be responsible for the current pirate CDs.

STEMRA's Welbers is unwilling to say exactly where the CDs are pressed. "I discovered that some of the 'Chartbusters' hit CDs have been mastered at the GZ factory [near Prague], but we don't know where they have been pressed."

Welbers also points out Italian companies have recently ordered the pressing of tens of thousands of CDs in Bulgaria. Those discs are legal according to Italian laws, says Welbers, but illegal in Holland.

## Brit Awards Promos Stoke Album Sales

LONDON—Retail promotions and media exposure linked to the 1993 Brit Awards accounted for more than 400,000 additional U.K. album sales in a 17-day period following the Feb. 16 show, according to figures compiled by Gallup and reported by the British Phonographic Industry.

"The fact that there was a whole new focus of marketing surrounding the event is an extremely important factor for the future," says Lisa Anderson, executive producer of the Brit Awards.

Brit performers including k.d. lang and award winners such as newcomer Tasmin Archer were among those whose albums jumped on the British charts after the award show.

This year's Brit Awards show was broadcast by a commercial TV company, Carlton, rather than the BBC, for the first time. It drew an estimated 8.5 million television viewers in the U.K., according to John Bishop, controller of entertainment at Carlton. It also has been syndicated to radio or television by Radio Vision International to more than 25 international markets. There are no plans for a U.S. broadcast.

### PROMO PARTNERS

Despite criticism of the major-label-dominance of the show (Billboard, March 20), the Brit Awards enjoyed a high profile in days preceding and following the U.K. broadcast through promotional partnerships with its chief sponsor,

Britannia Music, Levi Strauss Ltd., the TopMan/Topshop clothing chain, and members of the British Assn. of Record Dealers.

The BPI, which organizes and pays for the Brit Awards, says Gallup figures show album sales increased by 433,000 in a 17-day period after the show. It attributes the increase to marketing and promotion of the event.

"The event is now expanding to encompass activities across a number of industries," says Anderson. "It is interesting to note, from a music industry point of view, just how seriously the clothing and retail industries take this event and the amount of importance they attach to it."

THOM DUFFY

## HMV, Virgin Add Stores In Japan

■ BY STEVE McCLURE

TOKYO—HMV will open its seventh Japanese store May 1 in Tokyo's posh Ginza district, says HMV Japan president Chris Walker. The 10,650-square-foot store will be the first record store to open in Ginza, which boasts some of the world's highest land prices, in 50 years.

The store will feature HMV's standard mix of roughly 55% foreign (including imports) material and 45% domestic, an in-house DJ, headphone listening ports, and separate rooms for jazz, classical, Japanese pop, and Western pop music. Walker says HMV will place more emphasis on jazz and classical in the Ginza store because of the large numbers of middle-aged businessmen who work in the area.

Meanwhile, Virgin Megastores opened its fifth VOX ministore Feb. 27 in the city of Mito, north of Tokyo. The 2,485-square-foot outlet is located in a Marui department store (Virgin Megastores Japan is a 50-50 joint venture between Virgin and Marui) and has a 50-50 Japanese/foreign product mix. Virgin Megastores Japan GM Mike Inman says so far per-square-foot sales have matched those at Virgin's flagship store in Tokyo's Shinjuku. The Mito VOX store brings to eight the total of Virgin stores in Japan.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**IRELAND:** Rap music undergoes a significant cultural cross-fertilization this week with the U.K. release of the debut album by **Marxman**, "33 Revolutions Per Minute" (Talkin' Loud/Polygram). The Anglo-Irish quartet claims to be the first Marxist rap group and delivers a hard-hitting manifesto that offers an engrossing alternative to American rap's familiar street scenes. The album includes diatribes against the British colonialization of Ireland ("Sad Affair"), slavery ("Ship Ahoy" with vocals by **Sinead O'Connor**), and violence against women ("All About Eve," a recent top 30 single). Dubliners **MC Hollis** and **Oisín** fused their talents with **Phrase** and **DJK1** in the west of the English city of Bristol. The band incorporates ingredients of Irish musical tradition but cloaks the Gaelic elements in authentic grooves with the help of producers **Gang Starr** and **Dante Ross**. "Those who trick the youth into national chauvinism, racism, and bigotry will find us enemies for life," claims Marxman in the album's sleeve notes, but the evidence is the group has opened a political rap dialog that is winning it plenty of friends. **PAUL SEXTON**

**BELGIUM:** The release of a live album by the **Radios** is the logical consequence of the band's phenomenal success as a concert attraction. "The Radios Live" (EMI) comes in the wake of numerous hit singles and two platinum (60,000 copies) albums, "No Television" (1990) and "The Sound Of Music" (1992). Boasting a distinctive repertoire of catchy pop songs performed with a pronounced folk influence, the five-piece band, featuring multimedia personality **Bart Peeters** and ex-**Herman Brood** guitarist **Danny Lademacher**, is now poised to cross international borders. A key element in the group's appeal is its ability to excel in "unplugged" situations. On such occasions, the finer points of the close harmony vocals and folk-tinged melodies of songs like "She Goes Nana" and "SOS To An Angel" come shining through. **MARC MAES**

**ITALY:** Mau Mau was a negative term used in the '50s by people from the northern region of Piedmont to describe tramps, scruffs, Moroccans, and black people in general. When seven young musicians from Turin formed the band **Mau Mau**, they purposely chose the name as an expression of their stance against



racism, unjust immigration laws, and other forms of discrimination. The musicians sing in their own local dialect, but, unlike most other groups in the vanguard of this scene, Mau Mau doesn't specialize in rap or reggae. The band claims Pakistani kuuwali singer **Nusrat Fateh Ali Kahn** as its biggest inspiration, but its rousing "street music" style has more readily drawn comparisons with French outfits **Les Negresses Vertes** and **Mano Negra**. The magic of Mau Mau is captured on the band's debut album, "Sautu Rabel" (Vox Pop/EMI). The lineup of violin, accordion, guitars, tea-

chest bass, djembé (African drum), percussion, brass, and a barrage of vocals is used to rip-roaring effect on 11 songs soaked in North African and Middle Eastern influences. **DAVID STANSFIELD**

**FRANCE:** With his hoarse voice, low-key attitude, and surrealist sense of humour, **Arthur H.** inhabits a musical universe often is compared with that of **Tom Waits**. In Paris recently, he played a monthlong series of sold-out shows to a total of 10,000 people. Employing theatrical effects, a good dose of humor, first-rate musicians, and his own very jazzy style of music, he turned this unusual performing space into a little world of his own. The son of celebrated "chanteur" **Jacques Higelin**, Arthur H. has recorded two albums for Polydor, but, unlike his father, his music is hardly ever played on the radio and he is not the kind of performer who gets his face on the cover of magazines. It therefore came as a surprise to everyone, his record company included, when last month he won a Victoire de la Musique award (the French equivalent of the Grammys) for best upcoming male act. **EMMANUEL LEGRAND**

**AUSTRIA:** Apart from isolated hits, dance music here had shown little sign of life until last year, when Sony launched its Club Play label. Specializing in remixes by Austrian DJs of international hits and fashionable dance covers of titles such as "I'd Love You To Want Me," the label already has enjoyed significant success. Its biggest hit so far has been "Birthday Song," by **Power Pack**, a number that harnesses the party tradition of acts like **Village People** and the **Saragossa Band** to the sounds of the '90s. It was a No. 1 smash and is still on the chart five months later. Other Club Play successes were "Iko," by **Unique 2**, and "Unsquare House," by **Jam The House featuring Princess**. A sampler CD, "The Club Collection Volume 1," collects all of these titles and many more; it already has been certified platinum. **MANFRED SCHREIBER**



## International

### 'Sweet Lullaby' Catches Australian Ears French World-Music Project Takes Off Down Under

■ BY KATHERINE TULICH

SYDNEY—The unlikely combination of synthesized sounds, a dance beat, and tribal chants from around the world have come together in the music of **Deep Forest**, a French studio act that has achieved success in its home market and Australia.

The act's self-titled album and its first single, "Sweet Lullaby," have gone top 10 in Australia, the first English-speaking market in which the record has had major success. The record is due for release on Epic Records in the U.S. in late April.

**Deep Forest** is the brainchild of Franco-Belgian composers **Michel Sanchez** and **Eric Mouquet**, who sought to create a concept album combining new-age sounds, dance music, and sampled voices from different parts of the world. After obtaining a licensing deal with Sony France in 1991, the two went into a Brussels studio for a year with producer **Dan Lacksman** and delivered the "Deep Forest" album for release in mid-1992.

**Frederic Rebet**, A&R director at Columbia Records in France, says time was taken to secure legal clearances for all the sampled vocals from the ethnologists and musicologists who recorded them. "Interestingly, there were two reactions from the ethnologists," he says. "Some were very happy, saying it would help raise international awareness on the situation from different forest people, and others who didn't like the idea."

The project eventually got the backing of the United Nations Educational, Scientific, and Cultural Organization, which made its extensive library available to Sanchez and Mouquet.

The response from radio in France was immediate. "Sweet Lullaby" went top 40 and sold 75,000 units. The album also has sold 75,000 units, reaching the top 20 on the French album chart.

While the project also had some success in Germany, where the album and single sold some 21,000 units, Australia has undoubtedly been the most successful market so far for **Deep Forest**. The album, released by Columbia Records in Australia last October, is No. 6 on the current album chart and is near nearing platinum, with sales of 140,000 units.

"Everyone could see the potential of the **Deep Forest** project," says **Denis Handlin**, managing director and CEO for Sony Music Australia. "Its ancestral influences, mystic overtones, conservation stand, and quality ambient dance music made it an album that would appeal to anyone 18 to 50."

Sony's marketing strategy initially aimed at audiences 18 to 24 through alternative, college, and youth radio, and then the 25-to-39 age group, primarily through print media, particularly women's magazines.

**Deep Forest** found little support from the mostly teen-oriented music video programs, but Sony found success promoting the clip to lifestyle, conservation, and current-affairs programs.

Radio play was more difficult to

come by, but "Sweet Lullaby" was eventually added to the government-run alternative national network, **Triple J**. The first commercial FM outlet to play the track was Sydney's highest rating section, **2DAY FM**.

"No other commercial station was playing it when we heard the record," says **Brad Marsh**, program director for **2DAY**. "But when I heard it, I thought it had such a haunting quality. It reminded me of **Enigma's** 'Sadeness.' I knew immediately that when we put the record on it would pull a strong phone response and it did. We got more and more each time we played it." Other stations around Australia soon followed suit, and "Sweet Lullaby" received blanket airplay, peaking at No. 7 earlier this

month on the singles chart.

To maintain media attention, co-composer **Eric Mouquet** made a promotional visit to Australia in mid-February, completing more than 100 interviews in nine days, while Sony launched a national TV advertising campaign to coincide with his visit.

The title track of the "Deep Forest" album has just been released in Australia, despite its lack of success previously in European markets, and initial interest is strong.

"We are pleased to be the first English-speaking country in the world to achieve success with this outstanding act," says **Handlin**.

According to **Annick Geisler**, in charge of the international exploita-

(Continued on next page)

### Baby Rapper Has It Easy

■ BY STEVE McCLURE

TOKYO—Promoting a French rap artist in the Far East—or anywhere, for that matter—sounds like a hopeless task. But it's a lot easier when the "rappeur" in question is 5-year-old **Jordy**, whose song "Dur Dur d'Etire Baby" ("It's Tough Being A Baby") was recently No. 1 in France, Belgium, Spain, and Italy.

**Jordy's** cute image was eagerly lapped up by the media during a Far East promo jaunt that took him to Taiwan, South Korea, Hong Kong, Japan, and Singapore in February and the first part of March. In Taiwan, **Jordy's** album, "Pochette Surprise" ("Lucky Bag") has sold 20,000 copies under license to **Himalaya Records** since its Dec. 16 release there, while in South Korea the record has sold an astonishing 150,000 copies since its Dec. 23 release.

In Hong Kong, "Dur Dur d'Etire

**Bebe**" as well as "Les Boules" and "Ce N'est Pas Nous" went to No. 1. The diminutive French star's album has yet to be released in Japan, but the single has sold more than 15,000 copies here following its Feb. 4 release, and Epic/Sony, which is handling **Jordy** here, hopes for sales along the lines of those in South Korea once "Pochette Surprise" comes on the market April 21.

**Jordy** has been featured on prime-time Japanese TV shows as well as in nationally distributed newspapers and magazines. He also made in-store appearances at major record outlets like **Tokyo's Wave**. But instead of signing his singles, the not-yet-literate **Jordy** made a palm print.

"Up until now there hasn't been a lot of coordination in marketing among Sony companies in Asia," says **John Possman** of Epic/Sony's A&R department. "I think this points the way to the future."

## newsline...

**POLYDOR K.K.** and Tokyo-based production company **Being** have jointly set up a new record label, **B-Gram**, whose first artists are the female singer **Zard** and newcomer **Deen**. The move parallels a recent deal by **PolyGram's** other Japanese subsidiary, **Nippon Phonogram**, which set up the **Imager** label with production house **Public Image**. Both **PolyGram** affiliates are trying to boost their domestic divisions instead of concentrating almost exclusively on licensed product from overseas.

**WELL-HEELED** fans of **Paul McCartney** may contribute to **McCartney's** efforts to launch the **Liverpool Institute for the Performing Arts** by buying **VIP** tickets for his upcoming world tour. Priced at the equivalent of \$350 for the first tour leg in Australia, the tickets offer access to sound check, press conferences, and hospitality areas and include commemorative laminate passes.

**THE NORWEGIAN** record industry organization **GGF** (Grammofongrossistenes Forening) has appointed **Warner Music Norway** managing director **Mats Nilson** as its new chairman, succeeding **BMG Ariola MD Erling Johannessen SingAartm**.

**BMG VICTOR** has become the fifth Japanese record company to release product in the new **MiniDisc** format, with 16 titles on **MD** introduced in late February. Meanwhile, Sony says it will boost monthly production of **MD** hardware from 35,000 to 50,000 units before summer.

## U.K. Music, Vid Firm Castle's Profits Rise

LONDON—Castle Communications, a leading independent U.K.-based music and video company, saw its net profits for the second half of 1992 increase 24% to \$800,800 (560,000 pounds) over the same period in 1991, the company has reported.

Operating profits rose 13% to \$2.1 million (1.47 million British sterling) for the last six months of 1992, up from \$1.87 million (1.3 million pounds) for the same period in 1991.

Gross sales for the Castle Communications Group were \$24.3 million (16.9 million pounds) for the period, an increase of nearly 17% over the second half of 1991. However, overall U.K. sales fell by 5%. Audio product accounted for a larger portion of those sales, as video sales fell 15%, reflecting Castle's new policy of directing sales efforts toward serving retailers' custom labels, rather than its own catalog.

Castle's German subsidiary, under new management during the past year, saw an 80% rise in gross sales, while Australian sales rose 61% over the same period of 1991. Together with continuing high exports from the U.K., the strong performance of the German and Australian subsidiaries have allowed Castle to gross more than half of its sales outside its home market in the U.K.

"In the absence of any real signs of a consumer-led recovery, the climate in the U.K. remains extremely difficult," says Castle chairman Terry Shand. "Increases in the turnover of audio and video product can only be achieved by reaching new outlets by a substantial commitment to TV advertising or by developing niche markets. It is the latter option that Castle continues to explore."

### 'SWEET LULLABY'

(Continued from preceding page)

tion of Sony Music France's local catalog: "Australia has so far been the best market for this record, and we are hoping to relaunch interest in the album in Europe with the release of a third single," either "Desert Walk" or "Savana Dance."

Deep Forest is not likely to remain merely a studio project for long. There are tours planned that would feature synthesizer samples mixed with live African vocalists and dancers. Australia, of course, will be one of the territories on the Deep Forest itinerary.

Meanwhile, the influence of the Australian success may have also an effect on the future musical direction of Deep Forest. While Mouquet was in Australia, he became acquainted with aboriginal music and intends to return to sample aboriginal voices for the next Deep Forest project.

Assistance in preparing this story was provided by Emmanuel Legrand in Paris.

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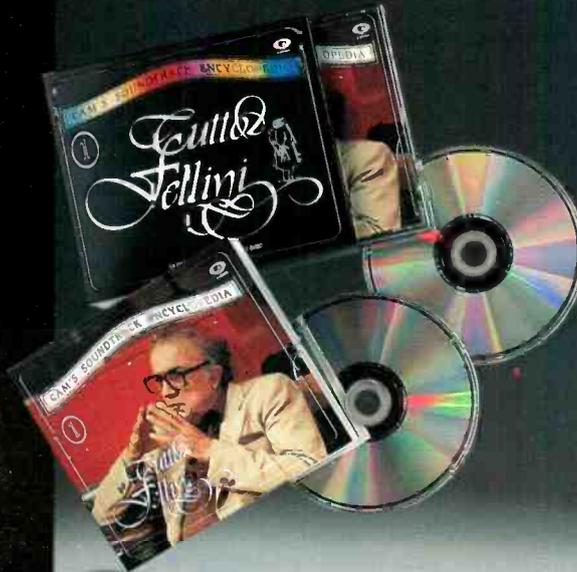
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## BMG, EMI FOCUS ON FRENCH LABELS

(Continued from page 51)

years. Signing artists, recording them, getting airplay and TV appearances and articles in the press, and finally selling some product—that seems to me a process which belongs to another era.

“Today you have to create trends, phenomena, needs,” he continues. “France is 55 million people, 25 million homes, and yet we are happy to sell 100,000 records after spending a fortune on promotion.”

Nataf says the debate over whether records are too expensive misses the point. “Records are only regarded as expensive when the client is not too happy with what is on them,” he says. “An expensive record is one which is only listened to once. The record should be seen as a luxury item, involving pride of pos-

session, and should be presented as such. Since I arrived at Vogue, I have sold 25,000 five-CD packages of the complete recordings of Jacques Dutronc at 480 francs [\$86] each. This is not expensive because the package was presented in an original way, in a container shaped like a can of fruit.”

Vogue’s forthcoming release plans include a two-CD release of all its Hallyday records—42 titles—retailing at 300 francs (\$54).

Emphasizing his belief in multimedia projects, Nataf looks to the cinema industry for example. “Ten years ago, they would run a promotion campaign, then release the film. Today, advance promotion is done by merchandising, then comes the release of the soundtrack album,

and then the book of the film. Then, finally, the film itself, which, by that time, is well on its way to recouping its investment.”

## ITALIAN MARKET

(Continued from page 51)

mately 89% of last year’s market, an estimate that also includes the key independent company Ricordi.

This figure also supports the claim by industry federation FIMI that its membership, which includes EMI, BMG, PolyGram, Sony, WEA, and about 10 independent companies, controls approximately 80% of the market. Ricordi, not a FIMI member, claims an approximate 12% market share.

## Canada Is Growing Fond Of Homegrown Country

(Continued from page 30)

come major supporters of Canadian country music.

While the major multinationals based here started paying more attention to their country rosters after the sizable sales of such artists as Garth Brooks, Reba McEntire, and Vince Gill, as well as Prairie Oyster and Wright, it is the recent birth of Rawlco Communications’ FM country station CISS (pronounced “kiss”) that is stirring imaginations about the ultimate potential of country music in this market.

With only three country outlets here (CKYC since March 1991; CFCM, which switched to top 40 three years ago; and CHAM in nearby Hamilton), Toronto and Southern Ontario, with a population of more than 4 million, have always had a weaker country music presence than the less-populated Alberta and Maritime provinces. With CISS already giving an unprecedented media presence to country in the region, labels are anticipating a healthy jump in country music sales.

“It’s still early to judge what impact they’ll have on the market, but early response from a couple of key [retail] accounts indicates a [sales] bump on current country releases,” says Peter Diemer, VP of national promotion at Capitol Records-EMI Canada.

Aiming to attract the upscale 35-54 demographic, and hoping to ride a wave of public awareness of country music, CISS programmers are positioning the station against popular adult contemporary FM stations CHFI, CKFM, and CHUM here, rather than AM country stations CKYC and CHAM.

Launched Jan. 26, CISS entered the marketplace with a splashy media campaign, estimated to cost more than \$1 million, and consisting of more than 21 separate television commercials, hundreds of city billboards, and extensive print advertising. If that weren’t enough, station personnel have given away 100,000 mugs brimming with Hershey’s Chocolate Kisses.

“You’d have to be a blind-deaf-mute not to know CISS is on the air,” says Don Oates, senior VP of sales at Sony Music Canada. “I’ve never seen such an extensive advertising campaign to all media.”

The CISS playlist is heavily loaded with tracks by such country chart toppers as Brooks, Rosanne Cash, Rodney Crowell, Trisha Yearwood, and Wynonna Judd. Also, to the consternation of many traditional country fans, there are country-styled selections by such pop artists as John Mellencamp, Bob Seger, Bruce Springsteen, Don Henley, Dire Straits, and the Barenaked Ladies spicing the music mix.

With such diversity, some detractors are ridiculing CISS as being “a country station for people who don’t really like country.” Rawlco’s director of programming, Doug Pringle, who supervised the station’s launch, dismisses the notion. “Everything we play is country and almost everything we play is on the country charts,” he says. “We’re as country as you get but we only play new country.”

CKYC’s Anderson says the arrival of CISS has not forced any changes in his station’s programming. “We’re a very contemporary station but we tip our hat to the roots a little more,” he says. “We’re a little more traditional.”

CISS, in fact, plays only a limited number of Canadian artists, about 12 in all, in a narrowly defined music range. Furthermore, while Canadian FM programmers generally will go two tracks deep on new Canadian albums, CISS is digging four tracks each on albums by Kennedy, Perras, Vasik, Conroy, Prescott Daddy, Witter, and Fox, while playing the tracks in top rotation.

Like most Canadian broadcasters, CISS also omits most CanCon gold earlier than the past decade. “We’d much rather look forward with what’s happening with country music in Canada than backwards” says Pringle.

Meanwhile, CISS is giving a wide berth to recordings by a number of well-known Canadian country artists, including Ian Tyson, Fjellgaard, Sylvia Tyson, Carroll Baker, the Good Brothers, Terry Carise, and Laura Vinson, many of whom supported Rawlco when the Calgary-based broadcaster successfully petitioned the Canadian Radio-television and Telecommunications Commission for the 92.5 frequency against sizable and heated competition.

“I certainly fitted their format when they solicited me to support them in their pursuit of a license,” says Sylvia Tyson.

“CISS is a place to start,” says Brian Ferriman, manager of Wright; Perras, who receives play on CISS; and Fjellgaard & the Good Brothers, who are ignored. “It’s just one more thing to talk about in the context of country music in Toronto,” he says.

Pringle also argues the success of CISS will be decisive in the Canadian country industry’s future. “We have to develop a base for country music where a young Canadian act feels they can make a living out of country music,” he says. “Up to now, without having Toronto and this huge southern Ontario area to draw from, it’s been difficult for them to make a living.”

Any substantial sales increase of country in Canada’s biggest market, or even the continued chart actions in the U.S. by country acts, might force executives here to reconsider signing more domestic country acts. However, despite such direct-label signings as Blue Rodeo and George Fox, Vasik and Tracey Prescott, and Prairie Oyster and Charlie Major, the multinationals here have yet to show much enthusiasm in directly bankrolling domestic country.

“A lot of the major companies don’t have the kind of A&R departments that can scout country material,” notes Charles. “They’re still more rock- or alternative-oriented.”

Even though Canadian artists might fail in finding commitments for their recordings here, there are signs of American interest in Canadian artists. Recently, Lisa Brokop was signed by Liberty Records in Nashville and Shania Twain to Mercury Nashville.

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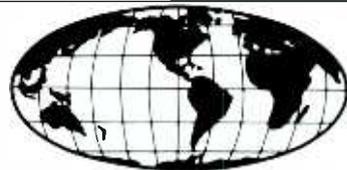
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# HITS OF THE WORLD



## EUROCHART HOT 100 3/20/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
3	3	I FEEL YOU DEPECHE MODE MUTE
4	9	ALL THAT SHE WANTS ACE OF BASE MEGA
5	5	LITTLE BIRD/A SONG FOR A VAMPIRE ANNIE LENNOX RCA
6	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC
7	4	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
8	8	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
9	7	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
10	10	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
<b>ALBUMS</b>		
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	NEW	STING TEN SUMMONER'S TALES A&M
3	2	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
4	5	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
5	3	MICK JAGGER WANDERING SPIRIT ATLANTIC
6	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
7	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
8	7	MICHAEL JACKSON DANGEROUS EPIC
9	6	BONEY M GOLD-20 SUPER HITS HANSA
10	10	ROD STEWART LEAD VOCALIST WARNER BROS.

16	17	OUT OF SPACE PRODIGY BLOW UP/INTERCORD
17	15	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
18	13	HOUSE OF LOVE EAST 17 METRONOME
19	16	HELLO SHAKESPEAR'S SISTER LONDON
20	20	BECAUSE THE NIGHT CO.RO ZYX
<b>ALBUMS</b>		
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	2	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
3	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
4	3	BONNIE TYLER THE VERY BEST OF COLUMBIA
5	4	MICK JAGGER WANDERING SPIRIT ATLANTIC
6	NEW	STING TEN SUMMONER'S TALES A&M
7	5	BONEY M GOLD-20 SUPER HITS HANSA
8	8	BON JOVI KEEP THE FAITH MERCURY
9	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
10	9	MICHAEL JACKSON DANGEROUS EPIC
11	10	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
12	11	ABBA GOLD POLYSTAR
13	14	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON-METRONOME
14	12	MANFRED MANN'S EARTH BAND BLINDED BY THE LIGHT ARCADE
15	NEW	PHILLIP BOA AND THE VOODOOCLUB BOA/PHENIA POLYDOR
16	13	SOUNDTRACK SISTER ACT HOLLYWOOD
17	15	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
18	16	CHARLES & EDDIE DUOPHONIC CAPITOL
19	19	DIE PRINZEN KUSSEN VERBOTEN HANSA
20	17	PURPLE SCHULZ DIE SINGLES 84-92 ELECTROLA

3	2	SOUNDTRACK THE BODYGUARD BMG/VICTOR
4	NEW	STARDUST REVUE SOLA WARNER MUSIC JAPAN
5	5	SING LIKE TALKING ENCOUNTER FUN HOUSE
6	6	MARIKO TAKAHASHI SPECIAL BEST VICTOR
7	NEW	ERIC CLAPTON UNPLUGGED WARNER MUSIC JAPAN
8	4	STING TEN SUMMONER'S TALES POLYDOR
9	9	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY
10	10	LENNY KRAVITZ ARE YOU GONNA GO MY WAY TOSHIBA/EMI

6	9	TYCOON STARMANIA EPIC
7	5	MICHAEL JACKSON DANGEROUS EPIC
8	7	GOLDMAN JONES FREDERICKS SUR SCENE COLUMBIA
9	6	JOHNNY HALLIDAY BERCY 92 PHONOGRAM/POLYGRAM
10	10	LUCIANO PAVAROTTI & LU DALLA PAVAROTTI & FRIENDS DECCA/POLYGRAM
11	8	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
12	15	HELENE HELENE AB/BMG
13	11	NOIR DESIR TOSTAKY BARCLAY/POLYGRAM
14	NEW	ALAIN BASHUNG OSEZ JOSEPHINE BARCLAY/POLYGRAM
15	16	VANGELIS 1492 CONQUEST OF PARADISE CARRERE
16	14	B.O.F. ARIZONA DREAM PHONOGRAM/POLYGRAM
17	18	ELTON JOHN THE ONE PHONOGRAM/POLYGRAM
18	19	GENESIS LIVE-THE WAY WE WALK VOL. 2 VIRGIN
19	RE	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
20	20	LAURENT VOULZY CACHE DERRIERE ARIOLA/BMG

## AUSTRALIA (Australian Record Industry Assn.) 3/21/93

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
2	5	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
3	7	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
4	6	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
5	3	YOU AIN'T THINKING (ABOUT ME) SONIA DADA FESTIVAL
6	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
7	9	IF I EVER FALL IN LOVE SHAI MCA
8	8	LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
9	4	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURBS/SONY
10	12	BED OF ROSES BON JOVI PHONOGRAM
11	16	I'M EVERY WOMAN WHITNEY HOUSTON BMG
12	14	HOUSE OF LOVE EAST 17 POLYDOR
13	19	IN THE STILL OF THE NITE BOYZ II MEN POLYDOR/POLYGRAM
14	11	SWEET LULLABY DEEP FOREST COLUMBIA
15	10	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS/EMI
16	NEW	TRUGANINI MIDNIGHT OIL COLUMBIA
17	13	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS EMI
18	20	GANGSTA BELL BIV DEVOE MCA
19	15	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA
20	17	JUMP THE MOVEMENT BMG
<b>ALBUMS</b>		
1	1	ERIC CLAPTON UNPLUGGED WARNER MUSIC
2	3	SONIA DADA SONIA DADA FESTIVAL
3	5	THE DOORS THE BEST OF THE DOORS WARNER
4	2	SOUNDTRACK THE BODYGUARD BMG
5	6	KENNY G BREATHLESS BMG
6	4	DEEP FOREST DEEP FOREST COLUMBIA
7	NEW	VAN HALEN LIVE: RIGHT HERE, RIGHT NOW WARNER
8	7	THE CULT PURE CULT VIRGIN
9	8	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS & 2 DAYS IN THE LIFE CHRYSALIS
10	12	PAUL McCARTNEY ALL THE BEST EMI
11	10	PAUL McCARTNEY OFF THE GROUND EMI
12	9	THINGS OF STONE AND WOOD THE YEARNING COLUMBIA
13	16	COMPANY OF STRANGERS COMPANY OF STRANGERS COLUMBIA
14	11	BOYZ II MEN COOLEY/HIGHHARMONY POLYDOR
15	NEW	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM/POLYGRAM
16	14	MICK JAGGER WANDERING SPIRIT WARNER
17	20	ELTON JOHN THE ONE PHONOGRAM
18	NEW	LIVING COLOUR STAIN EPIC
19	13	SADE LOVE DELUXE EPIC
20	17	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA

## JAPAN (Music Labo) 3/22/93

THIS WEEK	LAST WEEK	SINGLES
1	1	YAH YAH YAH CHAGE & ASKA PONY CANYON
2	2	TOKINO TOBIRA WANDS TOSHIBA/EMI
3	3	ROAD THE TRABRYU MELDAC
4	NEW	SURECHIGAINO JUNJOH T-BOLAN ZAIN
5	4	MAKENAIDE ZARD POLYDOR
6	5	BOKURAGA UMARETA ANO HINO YOUNI USED TO BE A CHILD FUN HOUSE/PONY CANYON SONY
7	6	BOKUTACHINO SHIPPAI MORITADOUJI WARNER/JAPAN
8	8	CHOTTO MAKI OHGURO TOSHIBA/EMI
9	7	OSAEKIRENAI KONO KIMOCCHI T-BOLAN ZAIN
10	10	YASASHEI AME KYOKO KOIZUMI VICTOR
<b>ALBUMS</b>		
1	NEW	MORITADOUJI BOKUTACHINO SHIPPAI WARNER MUSIC JAPAN
2	1	KEIZO NAKANISHI STEPS PIONEER/LDC

## FRANCE (Nielsen/Europe 1) 3/14/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
2	2	ONLY THE VERY BEST PETER KINGSBERY EPIC
3	4	ALISON JORDY SONY MUSIC
4	3	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
5	5	I FEEL YOU DEPECHE MODE VOGUE/BMG
6	6	HEAL THE WORLD MICHAEL JACKSON EPIC
7	10	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
8	7	DON'T YOU WANT ME FELIX RCA
9	13	LES INFIDELES DES LARMES ET DES MAUX TREMA/SONY
10	8	DUR DUR D'ETRE BEBE! JORDY SONY MUSIC
11	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC
12	9	SLEEPING SATELLITE TASMINE ARCHER EMI
13	12	CONQUEST OF PARADISE VANGELIS CARRERE
14	REN	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
15	14	BECAUSE THE NIGHT CO.RO PANIC/POLYGRAM
16	17	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX RCA
17	18	HOPE OF DELIVERANCE PAUL McCARTNEY EMI
18	16	SWEAT A LA LA LA LON INNER CIRCLE WEA
19	NEW	CRUCIFY TORI AMOS CARRERE
20	NEW	SWEET THING MICK JAGGER ATLANTIC
<b>ALBUMS</b>		
1	1	SOUNDTRACK THE BODYGUARD RCA
2	3	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
3	4	JORDY POCLETTE SURPRISE SONY MUSIC
4	2	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
5	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN

## ITALY (Musica e Dischi) 3/15/93

THIS WEEK	LAST WEEK	SINGLES
1	8	ORDINARY WORLD DURAN DURAN PARLOPHONE
2	4	IF I EVER LOSE MY FAITH IN YOU STING A&M
3	NEW	BAD GIRL MADONNA SIRE/MAVERICK
4	1	MISTERO ENRICO RUGGERI CGD
5	7	NO LIMIT 2 UNLIMITED ALA BIANCA/GOT IT
6	2	AVE MARIA RENATO ZERO ALA BIANCA/GOT IT
7	3	GLI SPARI SOPRA VASCO ROSSI EMI
8	NEW	I FEEL YOU DEPECHE MODE MUTE
9	9	LA SOLITUDINE LAURA PAUSINI CGD
10	5	EXTERMINATE SNAP BMG/ARIOLA
<b>ALBUMS</b>		
1	1	VASCO ROSSI GLI SPARI SOPRA EMI
2	3	VARI SUPERANREMO WEA
3	7	STING TEN SUMMONER'S TALE A&M
4	2	MARCO MASINI T'INNAMORERAI RICORDI
5	4	SOUNDTRACK THE BODYGUARD ARISTA
6	5	RENATO ZERO QUANDO NON SEI PIU' DI NESSUNO WEA
7	NEW	VARIOUS ARTISTS SANREMO 93 RICORDI
8	10	ENRICO RUGGERI LA GIOSTRA DELLA MEMORIA CGD
9	9	DURAN DURAN DURAN DURAN PARLOPHONE
10	6	LITFIBE TERREMOTO CGD

## GERMANY (Der Musikmarkt) 3/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	NO LIMIT 2 UNLIMITED ZYX
3	4	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
4	10	I FEEL YOU DEPECHE MODE MUTE
5	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
6	5	OPEN SESAME LEILA K COMA
7	6	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
8	9	OPEN YOUR MIND USURA RCA
9	7	EXTERMINATE SNAP LOGIC
10	12	WHAT IS LOVE HADDADAWY COCONUT
11	8	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
12	NEW	SING HALLELUJAH! DR. ALBAN LOGIC
13	14	POWER OF AMERICAN NATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
14	11	SASCHA TOTEN HOSEN VIRGIN
15	NEW	IN THE BEGINNING BEAUTIFUL WORLD WEA

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	OH CAROLINA SHAGGY GREENSLEEVES VIRGIN
2	1	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
3	12	MR. LOVERMAN SHABBA RANKS EPIC
4	9	STICK IT OUT RIGHT SAID FRED AND FRIENDS TUG
5	3	GIVE IN TO ME MICHAEL JACKSON EPIC
6	4	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
7	5	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX RCA
8	24	INFORMER SNOW EASTWEST AMERICA
9	NEW	SHORTSHARPSHOCK (EP) THERAPY? A&M
10	15	TOO YOUNG TO DIE JAMIROQUAI SONY
11	17	LOOKING THROUGH PATIENT EYES PM DAWN GEE STREET/ISLAND
12	6	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
13	21	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
14	7	ANIMAL NITRATE SUEDE NUDE
15	19	CONSTANT CRAVING K.D. LANG SIRE
16	14	LOST IN MUSIC (SURE IS PURE REMIXES) SISTER SLEDGE ATLANTIC
17	11	DEEP EAST 17 LONDON
18	25	BORN 2 B.R.E.E.D. MONIE LOVE COOLTEMPO
19	8	FEAR OF THE DARK (LIVE) IRON MAIDEN EMI
20	10	BAD GIRL MADONNA MAVERICK/SIRE
21	16	THE LOVE I LOST WEST END featuring SYBIL PWL SANCTUARY
22	NEW	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL
23	18	I PUT A SPELL ON YOU BYRAN FERRY VIRGIN
24	29	ALONE BIG COUNTRY COMPULSION
25	28	LABOUR OF LOVE (REMIXES) HUE & CRY CIRCA
26	NEW	THEM BONES ALICE IN CHAINS COLUMBIA
27	32	CRYSTAL CLEAR THE GRID VIRGIN
28	23	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
29	13	WHY CAN'T I WAKE UP WITH YOU? TAKE THAT RCA
30	20	IN YOUR CARE TASMINE ARCHER EMI
31	36	IT STARTED WITH A KISS HOT CHOCOLATE EMI
32	NEW	LOVE THING EVOLUTION deCONSTRUCTION
33	NEW	SHOW ME LOVE ROBIN S CHAMPION
34	NEW	MORE, MORE, MORE BANANARAMA LONDON
35	31	HEART (DON'T CHANGE MY MIND) DIANA ROSS EMI
36	NEW	DON'T WALK AWAY JADE GIANT
37	26	THIS TIME DINA CARROLL A&M
38	NEW	REACH OUT I'LL BE THERE MICHAEL BOLTON COLUMBIA
39	22	I FEEL YOU DEPECHE MODE MUTE
40	NEW	ONE MORE CHANCE MAXI PRIEST TEN

THIS WEEK	LAST WEEK	ALBUMS
1	1	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
2	3	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
3	9	K.D. LANG INGENUE SIRE
4	REN	PINK FLOYD THE DARK SIDE OF... HARVEST
5	2	STING TEN SUMMONER'S TALE A&M
6	6	ANNIE LENNOX DIVA RCA
7	NEW	HOTHOUSE FLOWERS SONGS FROM THE RAIN LONDON
8	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
9	NEW	FRANK BLACK FRANK BLACK A&M CAD
10	7	MICHAEL JACKSON DANGEROUS EPIC
11	8	ROD STEWART ROD STEWART, LEAD VOCALIST WARNER BROS.
12	4	DEACON BLUE WHATEVER YOU SAY, SAY NOTHING COLUMBIA
13	11	DINA CARROLL SO CLOSE A&M
14	17	SIMPLY RED STARS EASTWEST
15	15	EN VOGUE FUNKY DIVAS EAST WEST AMERICA
16	10	TAKE THAT TAKE THAT AND PARTY RCA
17	20	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
18	NEW	NANCI GRIFFITH OTHER VOICES/OTHER ROOMS MCA
19	18	THE STEREO MCS CONNECTED 4TH + B'WAY
20	NEW	HOT CHOCOLATE THEIR GREATEST HITS EMI
21	19	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
22	NEW	GLENN MILLER THE ULTIMATE GLENN MILLER BLUEBIRD
23	14	BUDDY HOLLY WORDS OF LOVE POLYGRAM
24	16	EAST 17 WALTHAMSTOW LONDON
25	13	TASMINE ARCHER GREAT EXPECTATIONS EMI
26	12	MIDGE URE/ULTRAVOX/BAND AID/VISAGE/PHIL LYNOTT IF I WAS: THE VERY BEST CHRYSALIS
27	22	DURAN DURAN DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
28	21	SAINT ETIENNE SO TOUGH HEAVENLY
29	33	R.E.M. OUT OF TIME WARNER BROS.
30	NEW	SYSTEM 7 777 WAU/BIG LIFE
31	NEW	HEAVEN 17 HIGHER AND HIGHER-BEST OF HEAVEN 17 VIRGIN
32	24	DAVID ZINMAN/LONDON SINFONETTA GORECKI SYMPHONY NO.3 ELEKTRA NONESUCH
33	23	THE CULT PURE CULT BEGGARS BANQUET
34	29	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
35	27	ELKIE BROOKS ROUND MIDNIGHT CASTLE COMMUNICATIONS
36	36	BUDDY GUY FEELS LIKE RAIN SILVERTONE
37	35	CHER CHER'S GREATEST HITS: 1965-1992 GEFENN
38	REN	BON JOVI SLIPPERY WHEN WET VERTIGO
39	32	ABBA GOLD POLYDOR
40	REN	LIONEL RICHIE BACK TO FRONT MOTOWN

## SPAIN (TVE/AFVVE) 3/6/93

THIS WEEK	LAST WEEK	SINGLES
1	3	I FEEL YOU DEPECHE MODE SANNI RECORDS
2	5	NO ES VERDAD VICEVERSA MAX MUSIC
3	1	NO LIMIT 2 UNLIMITED BLANCO Y NEGRO
4	NEW	ONLY WITH YOU C.HOLLYWOOD BLANCO Y NEGRO
5	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/ARIOLA
6	6	I WILL ALWAYS LOVE YOU S. WASHINGTON MAX MUSIC
7	4	DUR DUR D'ENTRE BEBE! JORDY CBS/SONY
8	NEW	FOREVER YOU D.J.SPACE' C MAX MUSIC
9	7	OPEN SESAME LEILA K MAX MUSIC
10	NEW	IF I EVER LOSE MY FAITH STING POLYGRAM
<b>ALBUMS</b>		
1	1	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI ODEON
2	2	SOUNDTRACK THE BODYGUARD ARIOLA
3	4	ERIC CLAPTON UNPLUGGED WARNER
4	NEW	VARIOUS ARTISTS MAQUINA TOTAL 5 MAX MUSIC
5	3	PAUL McCARTNEY OFF THE GROUND EMI/ODEON
6	NEW	STING TEN SUMMONER'S TALES POLYGRAM/IBERIC
7	6	ROSARIO DE LEY EPIC
8	5	JUAN LUIS GUERRA AREITO KAREN/BMG
9	7	VARIOUS ARTISTS LOCO POR LA TELE RCA
10	9	MIKE OLDFIELD TUBULAR BELLS II WARNER MUSIC

## CANADA (The Record) 3/8/93

THIS WEEK	LAST WEEK	SINGLES
1	2	INFORMER SNOW EASTWEST
2	1	HIP HOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY
3	3	BED OF ROSES BON JOVI MERCURY/PGD
4	4	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA
5	6	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
6	5	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
7	NEW	BAD GIRL MADONNA SIRE/WEA
8	NEW	I FEEL YOU DEPECHE MODE SIRE/WEA
9	9	MAN ON THE MOON R.E.M. WARNER BROS./WEA
10	7	IN THE STILL OF THE NIGHT BOYZ II MEN MOTOWN/EMI
<b>ALBUMS</b>		
1	1	ERIC CLAPTON UNPLUGGED REPRISE/WEA
2	2	SOUNDTRACK THE BODYGUARD ARISTA/BMG
3	10	ARRESTED DEVELOPMENT ARRESTED DEVELOPMENT CAPITOL/CEMA

## Panel Learns Jewel-Box Lessons Retailers Display New Rack Systems

■ BY PAUL VERNA

ORLANDO, Fla.—Facing the imminent conversion to the jewel-box-only CD packaging standard from the larger longbox, music retailers gathered here for a panel at the 35th annual convention of the National Assn. of Recording Merchandisers traded stories of how they're dealing with the transition.

The session, titled "Merchandising In A Jewel-Box-Only Environment," encompassed a cross section of the U.S. music retail community. Representatives from the nation's two largest accounts—Troy, Mich.-based Handleman Co. and Minneapolis-based The Musicland Group—illustrated their 6-by-12-inch keeper systems, and an executive from Tower Records showed that company's new bins, which will stock live, open jewel boxes with no keepers.

Two smaller operations represented on the panel demonstrated library systems whereby live product is locked behind the counter and empty jewel boxes stocked on the floor, and a sixth retailer presented a system of jewel-box-size keepers that deter theft not through their size but through the use of electronic-article-surveillance (EAS) tags.

Apparently sensing that the panel might turn into a gripe session about CD packaging or a free-for-all among retailers with different attitudes toward the transition, moderator Steve Armstrong, director of advertising for the Owensboro, Ky.-based Disc Jockey chain, cautioned, "This is not a venue for anyone to vent their frustrations or dissatisfaction with [the] decision [by the record companies to eliminate the longbox], but rather a venue for each of us to better learn from the experience of others within our industry how to deal with jewel-box-only merchandise."

Borders Books music and video manager Larry Cohen told the panel audience that when the Ann Arbor, Mich.-based chain of 42 stores decided to add music in two locations last year, he was in a privileged position.

"I was sort of in a luxury at that point because we had no fixtures at all," said Cohen. "I didn't have to worry about converting to the jewel box."

On the other hand, he added, "There wasn't much available in jewel-box-only at that time." The company thus decided to put its jewel boxes in Alpha

Sentry keepers (which are just slightly larger than the jewel box) and stock them in customized fixtures that match its upscale book racks.

The formula works well, according to Cohen, because it allows store personnel to place Checkpoint security tags that are protected by the keepers. Cohen added that the possibility of source-tagging might enable Borders to abandon the keepers and stock live product on the floor.

The panel also included two independent retailers—City Discs, a two-store operation out of San Francisco, and Record Rama/Sound Archive of Pittsburgh, a huge, deep-catalog collectors' mecca—that are taking a different tack to merchandising CDs than the chains.

City Discs president Chris Kimball said his stores use the full Lift Display system of jewel-box-only merchandising. The system's two main advantages, said Kimball, are that it virtually eliminates theft and it allows the retailer to play music for customers upon request.

The listening booths are a tremendous selling tool, according to Kimball. "I don't know how many times I get a customer coming in looking for, say, the new Eric Clapton, and instead of buying one Eric Clapton CD they buy four CDs, and they're going to keep coming back, because they know they can find new things. If they hear a song on the radio, instead of taking a chance and buying the album and not liking it they come in and hear it first."

Kimball said an added feature of a library system is it allows users to browse through CD booklets as well as listen to music.

Paul Mawhinney's 25-year-old Record Rama/Sound Archive is similar to Kimball's in that it's a library system that keeps jewel boxes in custom-designed racks, while the actual discs are filed elsewhere. However, Mawhinney's store takes up 10,000 square feet, compared with Kimball's combined 3,600 square feet.

Mawhinney said he averages more than \$2 million annually on an inventory of 81,000 CDs, 10,000 CD singles, and 2.5 million vinyl recordings cataloged in the company's vast archive.

"My intention was to have a family-run business that was not just a record store, but a place to collect and preserve historic sound recordings," he said. "It's

been a real trick planning cost-effective, theft-preventive, space-saving, time-efficient systems of ordering, managing, and storing this inventory while keeping the product accessible."

Mawhinney, like Kimball, has never been a proponent of the longbox. "I have believed for years that the longbox is not necessary to deter shoplifting nor was it necessary for marketing appeal," he said, adding that "long before March 1992" (when the industry announced its decision to eliminate the cardboard package), Record Rama was stripping CDs from their longboxes.

Mawhinney surprised attendees when he indicated that the source-tagging initiative announced by NARM

(Continued on page 60)



**In The Mood.** Executives at J&R Music World present MusicMasters artist Stanley Turrentine with a plaque commemorating his top 10 jazz album "More Than A Mood." Shown, from left, are BMG New York sales manager Larry Feldstein; J&R Music director of advertising Sue Vousi; MusicMasters director of marketing Steve Schoen; J&R Music owner Rachelle Friedman; J&R Music jazz department manager Charlie Bagarozza; Turrentine; and J&R Music jazz and classical buyer Doug Diaz.

## Spec's Sees Sales Surge At End Of Storm Year's Revenues Up 18.5% Despite Rental Closings

■ BY DON JEFFREY

NEW YORK—Benefiting from a booming posthurricane economy in southern Florida, Miami-based Spec's Music Inc. reports a significant increase in same-store sales in the second quarter.

The music and video retailer says sales at stores open at least one year rose 9% in the three months ended Jan. 31. The comparable sales gain helped boost Spec's net profit in the quarter to \$1.56 million, 8% higher than last year's \$1.45 million.

Overall revenues jumped 18.5% to \$23.1 million from \$19.5 million a year ago. About half the gain was due to the net addition of two stores from the year before.

Spec's wound up with 61 stores at quarter's end, 59 in Florida and two in Puerto Rico, a total of nearly 300,000 square feet of selling space. In the first six months of this fiscal year, Spec's opened four new outlets. However, during the second quarter, the chain closed four units and 11 video rental departments within stores. The closing of the rental sections resulted in a \$566,000 pretax writeoff that reduced profits.

Video rental has been a sore point with Spec's the past year, as well as with other music retailers, because of heated competition from the video chains. In the first quarter, rental revenues declined 20.5% from the year before. In the second quarter, they fell another 16%.

*'South Florida is very liquid because of insurance money'*

To stem the losses last year, Spec's put into action several measures, including lower midweek pricing, programs for frequent renters, children's specials, and increased promotions. But these were not enough to turn the tide.

Video rental remains in 26 outlets, but "we are going to be exiting" from that business, says Peter Blei, VP and CFO. "Simply speaking, we can utilize the square footage better by putting in sell-through product."

Revenues from prerecorded music and video sell-through were strong in the quarter, rising 22% from last year.

"South Florida is very liquid right now because of insurance money coming in to replace lost property," says Blei. "Consumers are in a spending mode. They're replacing the interiors of their homes, their record collections."

**ANDREW AID**

And for the second straight fiscal quarter, Spec's results were helped by insurance payments on claims arising from Hurricane Andrew, which destroyed two Spec's stores in South Florida and disrupted operations in 15 others last August. Insurance payouts resulted in a \$730,000 pretax gain in the second quarter to cover loss of earnings. Blei says the 15 damaged stores are "back in business."

Company expenses were flat in the quarter compared with last year, according to Blei, even with a \$200,000 charge for closing four stores.

Spec's finished the second quarter with no debt on its books and \$2.5 million cash in the bank.

Shares closed at \$5 in over-the-counter trading at press time, up 25 cents from the previous day.

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## NARM Discusses Possible Int'l Alliance Talks Ongoing With British Record Dealers Assn.

■ BY DON JEFFREY

ORLANDO, Fla.—NARM may be going global.

During opening remarks at its convention here March 6-9, National Assn. of Recording Merchandisers president Arnie Bernstein recalled recent talks with U.K. counterpart the British Assn. of Record Dealers and said they were "working toward a worldwide federation." He added the London meeting was designed to give a "retail perspective on globalization."

In January, NARM and BARD discussed forming an alliance on such issues as source tagging, packaging, and product codes. (Billboard, Feb. 13).

Such action makes sense when five of the Big Six record distributors are owned by foreign companies and issues that affect U.S. retailers and wholesalers are also important overseas.

In an interview during the NARM convention, which had a smattering of foreign representation, executive VP Pam Horovitz said that although it was too early to talk of a worldwide NARM, international talks will con-

tinue.

"It remains to be seen how loose or structured an entity it will be," said Horovitz. "Whether it becomes a federation or a network for exchanging information, at the very minimum we'll see an increase in the level of communications."

She said the most important aspect of the discussions with BARD was "a sense of how valuable the experience is of meeting retailers in other countries."

Currently, NARM is a U.S. organization but has Canadian members. However, Horovitz conceded that it has "not done a great job of servicing them. There's not enough attention to their legal issues."

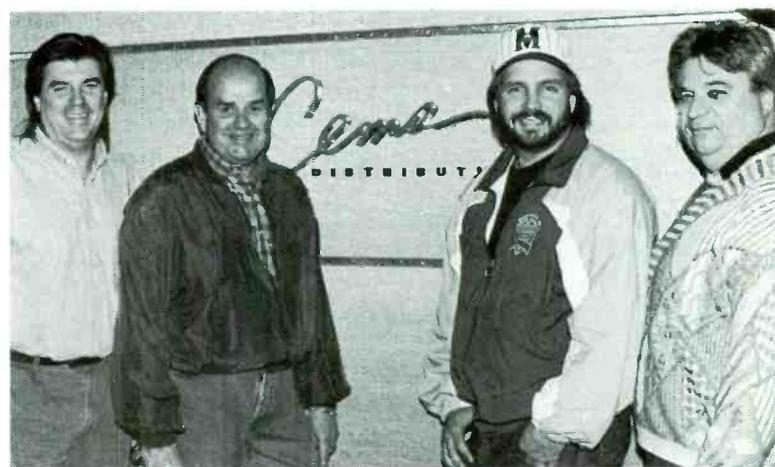
She said the next most likely international move by NARM would be toward Mexico. U.S. retailers, as well as major shopping-mall developers, have plans to enter the Mexican market, she noted.

Bernstein commented during his address about NARM's finances, reporting the "balance sheet is strong" and that a dues increase for members had been "held off."

NARM's bottom line has been a concern of members since the trade group separated 1½ years ago from the Video Software Dealers Assn. Some thought NARM might suffer financially from the divorce because it is far smaller than its former partner. VSDA has about 4,000 members while NARM has just reached 900.

"We tried to be extraordinarily conservative on overhead," said Horovitz. "The good news is that without VSDA, we can operate a lot more efficiently."

Dues for members are on a sliding scale, based on company revenues, from \$50 to \$5,000. Except for one "minor category change last year," said Horovitz, there has been no dues increase for two years."



**Greetings From Garth.** Liberty artist Garth Brooks recently stopped by CEMA Distribution headquarters in Woodland Hills, Calif., where he socialized and posed for individual photos with every employee. Brooks was in town to sing the National Anthem at the Super Bowl. Shown, from left, are Liberty VP of sales and marketing Bob Freese; CEMA Distribution president Russ Bach; Brooks; and CEMA Distribution VP of sales and marketing Joe McFadden.

## Best-Selling Recordings Honored At NARM Meet

ORLANDO, Fla.—Billy Ray Cyrus was the big winner at the National Assn. of Recording Merchandisers 1992 Best Seller Awards, which were presented at the trade association's 35th show, held here March 6-9.

At the awards dinner, held the last night of the annual convention, Cyrus' "Some Gave All" won four times, for best-selling recording of the year, recording/male, new artist (an honor he shared with Pearl Jam), and country recording/male. Other multiple winners were Metallica, Pearl Jam, and Kris Kross, with two awards each.

The complete list of winners follows:

**Best-selling recording of the year:** "Some Gave All," Billy Ray Cyrus, Mercury Nashville.

**Best-selling recording/female:** "Luck Of The Draw," Bonnie Raitt, Capitol.

**Best-selling recording/male:** "Some Gave All," Billy Ray Cyrus, Mercury Nashville.

**Best-selling recording/group (tie):** "Metallica," Metallica, Elektra; "Ten," Pearl Jam, Epic Associated.

**Best-selling recording/new artist (tie):** "Some Gave All," Billy Ray Cyrus, Mercury Nashville; "Ten," Pearl Jam, Epic Associated.

**Best-selling single of the year:** "I Will Always Love You," Whitney Houston, Arista.

**Best-selling country recording/male:** "Some Gave All," Billy Ray Cyrus, Mercury Nashville.

**Best-selling country recording/female:** "Wynonna," Wynonna Judd, Curb/MCA.

**Best-selling country recording/group:** "Brand New Man," Brooks & Dunn, Arista.

**Best-selling urban music recording/male:** "Dangerous," Michael Jackson, Epic.

**Best-selling urban music recording/female:** "MTV Unplugged" EP, Mariah Carey, Columbia.

**Best-selling urban music recording/group:** "Totally Krossed Out," Kris Kross, Ruffhouse/Columbia.

**Best-selling movie or TV soundtrack recording:** "The Bodyguard," Arista.

**Best-selling original cast recording:** "Phantom Of The Opera Highlights," Polydor.

**Best-selling jazz recording:** "Breathless," Kenny G., Arista.

**Best-selling recording merchandised as classical music:** "In Concert," Carreras/Domingo/Pavarotti (Mehta), London.

**Best-selling gospel/contemporary Christian recording:** "Heart In Motion," Amy Grant, A&M.

**Best-selling rap recording:** "Totally Krossed Out," Kris Kross, Ruffhouse/Columbia.

**Best-selling comedy recording:** "Off The Deep End," "Weird Al" Yankovic, Scotti Brothers.

**Best-selling heavy metal recording (tie):** "Adrenalize," Def Leppard, Mercury; "Metallica," Metallica, Elektra.

**Best-selling new age recording:** "Shepherd Moons," Enya, Reprise/Warner Bros.

**Best-selling alternative music recording:** "Ten," Pearl Jam, Epic Associated.

**Best-selling children's recording:** "Beauty And The Beast" (soundtrack), Walt Disney Records.

**Best-selling music video:** "Garth Brooks," Garth Brooks, Liberty.

Billboard Spotlights  
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From catalog to elaborate boxsets, the reissues market is reaching maturity. In the May 15th issue, Billboard will examine this marketplace.

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- editorial by Pete Howard, Editor/Publisher Ice Newsletter

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## Retail

# New Talk On Used CDs; Sony Consults The Exports

**USED SCHMOOZED:** Anybody who was at the annual convention of the National Assn. of Recording Merchandisers, held March 6-9 in Orlando, Fla., knows that after years of neglect, the used-CD business is suddenly a hot issue. Previously, the six majors have ignored the implications of what appears to be a growing used-CD business, which up until now has been the domain of independent record store owners. The difference in attitude on the part of the majors, of course, is due to the fact that for the first time it appears chains are about to get into that business in a big way, which, needless to say, got the majors' dander up.

Despite all the huffing and puffing by distribution executives, many retailers complain the majors are being short-sighted if they think trying to chase chains out of the used-CD business is the way to deal with that issue. They point out that even if the chains abandon the used-CD business, there will still be thousands of stores carrying used CDs.

But at least one major, CEMA, appears to be trying to address that issue, although the approach it is taking is likely to have little impact on the independent stores carrying used CDs. At NARM, CEMA was circulating drafts of three letters, each threatening a different punishment for accounts carrying used CDs (Billboard, March 20). Those letters, which may become policy, are likely to be issued in stages, with the first phase threatening to cut off co-op ad dollars for accounts in the used-CD business, the second phase threatening to eliminate invoice discounts and dating programs, and a third phase threatening to combine the two actions. But unlike talk so far coming out of the WEA and Sony Music Distribution camps, CEMA is targeting one-stops with its proposed policies.

The letter that threatens to withhold co-op ad dollars states CEMA will deny customer advertising reimbursements for one-stop accounts that sell used CDs. One-stops say the way to deal with that threat is a no-brainer: "We just won't give co-op ad money to our accounts that sell used CDs," says one wholesaler. The second letter CEMA circulated, however, may prove a bit more onerous if the distribution company makes good on its threat. That letter states CEMA will deny invoice discounts and participation in dating programs to one-stops whose customers sell used CDs, with "the percentage to be determined" by the sole discretion of CEMA.

So far, according to sources, CEMA is talking as if it will implement the first phase—withholding co-op ad dollars. But if CEMA moves onto the second phase, you will hear the one-stop community howling.

**SPEAKING OF ONE-STOPS,** Sony

appears to be ever vigilant in its mission to stop exports leaving the U.S. According to sources, just before NARM, Sony warned Santa Ana, Calif.-based Abbey Road Distributors about putting product on boats. Sony executives decline to comment. Bruce Ogilvie, Abbey Road head honcho, also declined to comment, although he did take the opportunity of Track's phone calls to plug his company's upcoming convention, which will be held April 22.

**AND THE ENVELOPE PLEASE:** Retail Track offers hearty congratulations to the accounts that won NARM's merchandiser-of-the-year awards. The award for small retailer, a category for merchants with 25 or

fewer stores, went to **Compact Disc World**, based in South Plainfield, N.J.; the midsize retailer was St. Louis-based **Streetside Records**; and the

large-retailer prize, for merchants with more than 75 stores, went to West Sacramento, Calif.-based **Tower Records**. For wholesalers, the award for one-stop of the year went to Bethel, Conn.-based **CD One Stop**, while Troy, Mich.-based **Handleman Co.** scooped up the rackjobber-of-the-year award. Four of the five accounts won their respective awards last year, as well, with Streetside cracking the ranks this year.

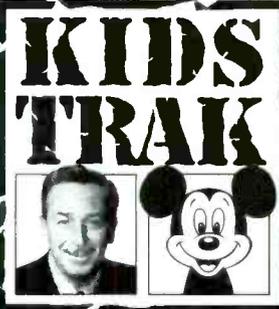
**EARLY DEPARTURE:** Steve Rosenblatt and wife Kathy were expecting their second child to arrive two weeks after NARM, so the CEMA director of national marketing made the trip to Orlando. But, on March 7, Sara Ellen, who decided to arrive a little early, was born. It caused Rosenblatt to make a hasty retreat, and prompted his father to babysit granddaughter Rachel. This led Rosenblatt's peers to tease that the couple had the highest-paid babysitter in America. Rosenblatt's father is Ed Rosenblatt, president of Geffen Records.

**WE'RE HAVING A PARTY:** The annual NARM store managers party, this year hosted by Miramar, Fla.-based **Peaches Entertainment** was a blast. In addition to plenty of beer and a great barbecue spread, the event featured performances by five acts: Charles & Eddie, the Gin Blossoms, Sonia Dada, Buddy Guy, and Chris Isaak. Of the sets caught by Track, the Gin Blossoms get the nod for their performance of a Box Tops fave, "Soul Deep."

Later, blues vet Buddy Guy turned in a set that had the eyes of guitar aficionados on tilt. In fact, at one point Isaak, who followed Guy's set, asked the soundman to give him "a little guitar" in the mix. As the technician reached for the knob, Isaak added, "Buddy Guy's guitar."

Assistance in preparing this column was provided by Geoff Mayfield.

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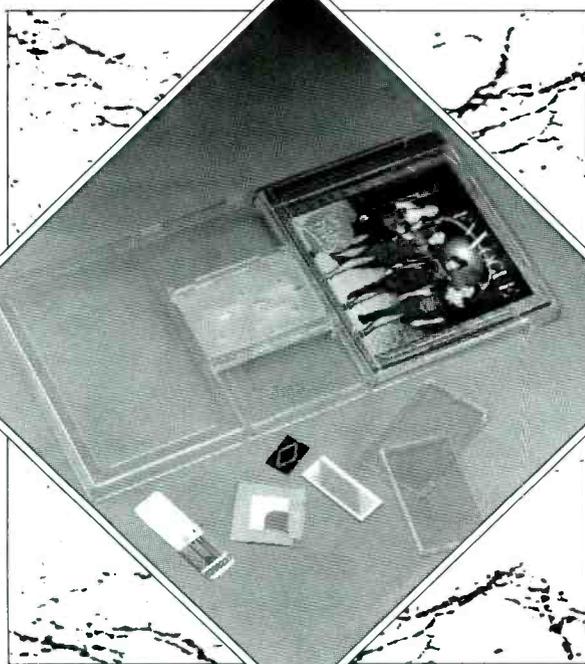


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## NARM's Censorship Battle Continues

■ BY CRAIG ROSEN

ORLANDO, Fla.—Although the National Assn. of Recording Merchandisers has been successful in fighting censorship legislation, the battle is not over, NARM director of government relations Mickey Granberg told attendees at the group's annual convention March 6-9 here.

"Things change so rapidly," Granberg said at a March 8 meeting. "Just yesterday, [NARM president] Arnie Bernstein mentioned bills in 12 states. Now there are 17 bills in

13 states. The work we have continues to grow."

Granberg noted last year NARM successfully fended off lyric bills in Louisiana, Illinois, and Missouri, but revised bills have surfaced in Louisiana and Illinois. "It looks like a tough fight," Granberg added.

Granberg's warnings, however, may have fallen on deaf ears. At the morning breakfast meeting, many attendees socialized with each other instead of listening to her speech.

Granberg noted NARM, the Video Software Dealers Assn., and the Recording Industry Assn. of America have established lines of communication so they can more effectively fight censorship bills. She also noted NARM's involvement in the Media Coalition, a 20-year-old group of book sellers, publishers, and magazine distributors, established to fight the introduction of censorship legislation, has been helpful.

On a similar note, Virgin co-chairman Jeff Ayeroff said during a March 7 forum on music and social responsibility that Rock The Vote plans to mobilize its members in regional censorship battles by sending members information cards instructing them on how to fight lyric legislation.

Following Granberg's speech, Chris Finan, executive director of the Media Coalition, noted that "in the last five or six years, there has been a tremendous upswing in censorship pressures. You're not alone."

Finan went on to explain groups pushing to restrict explicit material have become increasingly clever by abandoning earlier monikers with a negative connotation, such as the National Federation of Decency, in

favor of such positive-sounding group names as the American Family Assn. "They have become smarter in making their pitch," said Finan. "They talk about social problems, but we know just what they want."

Finan pointed to a recent full-page newspaper advertisement, paid for by the American Family Assn., asking for contributions from those who are "outraged with the way TV, movies, music videos, and records are destroying traditional family values and encouraging violence." The ad also states the group is "shocked" and "dismayed" that "[One] million girls between the ages of 15 and 19 get pregnant each year, and two-thirds of all births to 15- and 19-year-old girls are out of wedlock."

"You may find a lot that you agree with, because they have succeeded in hiding their agenda," Finan said. "We have to put the hidden agenda in clear view."

Finan said the American Family Assn. was behind a plot to trap retailers in Omaha into selling sexually explicit material to minors. "If we can succeed in bringing the real purpose of these groups out, we can win and make people wake up to the danger," he said. "It's not just a problem for retailers—it's an American problem."



**They Can Sing.** Duo Rob & Fab, formerly Milli Vanilli, visit Pacific Coast One-Stop in Los Angeles to promote their new self-titled album on the Joss Entertainment label. The album is being distributed by Navarre Corp. The first single is "We Can Get It On." Shown in back row, from left, are Navarre West Coast branch manager Frank Mooney and Navarre sales rep Kevin Day. In middle row, from left, are Rob Pilatus of Rob & Fab, Pacific Coast VP of operations Lory Show, and Fabrice Morvan of Rob & Fab. In front is Pacific Coast buyer Pat Speer.



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59

# Major Labels Dig Into Kids' Product

## With More Interest, Retailers Could Reap Rewards

■ BY IRV LICHTMAN

ORLANDO, Fla.—Favorable demographics and a more sophisticated audience of parents and their offspring should have retailers taking kiddie audio and video more seriously.

That view, reflecting a massive outpouring of major-label interest in children's programming, emerged at the National Assn. of Recording Merchandisers convention, held here March 6-9.

At a March 8 seminar, panel moderator Dave Lovald, sales manager at Silo Music Distributing, suggested that the dollar volume for the children's market was higher than the estimated 1% of total recording because research failed to monitor movement in outlets other than record stores.

Although panelists offered generous insights and tips to retailers on playing up the children's field, their advice may have fallen on deaf ears: When one audience member called for raised hands among those in the audience who were retailers, only one hand went up. A suggestion was made—only partly in jest—that admission to next year's seminar would require that a wholesaler bring along at least one retailer.

The full panel consisted of Torrie Dorell, manager of Live Artists Series at Walt Disney Records; Bob Karcy, president of New York-based V.I.E.W. Video Inc.; John Kulstad, a buyer at Minneapolis-based Title

Wave Stores; Linda Morgenstern, director of children's programming at Sony Kids' Music; and Ron Osher, VP of BMG Enterprises.

BMG's Osher, in support of major-label interest, cited several factors: a birth rate of 4 million a year; the highest since the early '60s; a growing number of new parents who grew up with music as a lifestyle; the availability of child-proof audio hardware; an increase in the number of two-income households; and the attention baby-boom parents pay to "quality-time entertainment" for their offspring.

For his part, Title Wave's Kulstad, buyer for nine stores in Minnesota, noted that retailers could reap the rewards of a "tremendous audience" for 24-hour children's programming on radio, while Disney's Dorrell said the popularity of animated feature films like "Beauty And The Beast" and "Aladdin" has generated new interest in children's product.

### RIAA STUDY

Osher cited an upcoming study of the children's field by the Recording Industry Assn. of America, which, among other statistics, suggested 25% of those aged 10 to 19 have bought children's recordings or videos as gifts. The survey also said that children's product had strong impulse buying value, as some 32% of those interviewed said they were driven to buy a record after seeing it in a store.

Both Sony's Morgenstern and

V.I.E.W.'s Karcy cited the need for retailers carrying children's inventory to make the stores comfortable for adults to be in.

Dorrell, on the issue of space allowance, said that too many customers now look "for the most unobvious place to be" in locating a children's department. "Kids are visually oriented," he said. "Stores must make kids welcome."

As for point-of-sale materials, Kulstad said they are treated too casually by labels. "If we're given something inappropriate and we don't use it, we won't get more."

Sony's Morgenstern, on the subject of what works, put great emphasis on in-store appearances. He said that the children's area benefits from event-driven promotions that put the artists in performance. Added Dorrell, "These promotions should be advertised well in advance so that families can [plan ahead]."

The children's CD market is thin, said BMG's Osher, running about 80% to 85% in favor of cassettes. Silo's Lovald said the ratios at the distributorship were running 9-to-1 for cassettes.

The blister pack may be a relic of the CD's early days, but it was cited as an effective container for children's products, especially with a built-in "J" hook. In this regard, Disney's packaging came in for particular praise among the panelists.

# '90 Law May Catch Retailers Unaware

■ BY DON JEFFREY

ORLANDO, Fla.—NARM thought music retailers needed to know how the Americans With Disabilities Act might affect their operations. The retailers apparently thought otherwise.

At the National Assn. of Recording Merchandisers annual convention here March 6-9, a March 8 seminar on the ramifications of that landmark legislation drew only two people. The music community's lack of interest may have been shortsighted because, experts say, employers and store owners could face significant liabilities if they fail to meet the conditions of the 1990 law.

Lawrence Perry, one of two people who conducted the seminar, said the act could have "a major impact on the industry."

Perry, who represents the Building

Owners & Managers Assn., said, "ADA did not get a lot of publicity. A lot of smaller companies, moms-and-pops, are not aware of the act."

One section of the law mandates that stores must provide handicapped-accessible parking spaces, store entrances wide enough for easy wheelchair passage, and restroom facilities convenient for handicapped consumers. Without those provisions, the stores are subject to fines and costly renovations. The maximum civil penalty for a first violation can be as high as \$50,000.

Another section forbids businesses from discriminating against the handicapped in hiring. A person who is a former drug addict, for instance, may be considered handicapped according to the law and thus could bring suit against a business that refused to hire

him.

The co-moderator of the seminar, Henry Morris Jr., attorney with Arent Fox Kintner Plotkin & Kahn, said, "As a defendant in a lawsuit, often an employer has the burden put upon him to prove legitimate reason for not hiring someone."

During the past year, more than 1,000 complaints have been filed in connection with the law, said Perry, adding that more than one-half to two-thirds of those actions have been about inaccessible building facilities.

But the act does provide some help for the retailer. A store owner who needs to make his front door or lavatory more accessible can qualify for a maximum tax credit of \$5,000 for costs incurred and a tax deduction of \$15,000. In addition, states may provide breaks for businesses that hire the handicapped.

U.S. Department of Justice regulations provide a list of steps that would aid compliance with the law. Some of these are installing ramps, repositioning shelves, eliminating turnstiles, putting grab bars in toilet stalls, and creating designated accessible parking spaces.

Commenting on the low turnout for the seminar, Pamela Horovitz, executive VP of NARM, said, "We may have misjudged and the retail community has made efforts to get the information. Or it may simply be that what seemed like a good topic a year ago was outdated by the time we got here."

## PANEL LEARNS JEWEL-BOX LESSONS

(Continued from page 56)

prior to the convention could do more harm than good. "I believe that source-tagging gives retailers a sense of false security," he said, later elaborating that professional shoplifters would take advantage of store personnel who might be complacent thinking that their merchandise is protected. He mentioned lead-lined bags—of the type used by photographers to carry their film safely through airport metal detectors—can defeat any EAS system, an observation

verified by security experts.

Randy Mendoza, a regional manager for West Sacramento, Calif.-based Tower, said he has no way of knowing if theft has increased in the Tower stores testing jewel-box-only fixtures.

Noting shoplifters used to slice open longboxes, remove the CDs, and leave the boxes behind as evidence, Mendoza quipped, "Now we have no evidence, so we don't know we have a problem."

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382 (7.98 EQ/11.98)	*** NO. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 35 weeks at No. 1	97
2	2	ENYA ▲ <sup>2</sup> REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	74
3	3	BOB MARLEY AND THE WAILERS ▲ <sup>3</sup> TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND	86
4	5	MICHAEL JACKSON ▲ <sup>21</sup> EPIC 38112* (9.98 EQ/15.98)	THRILLER	9
5	4	JOURNEY ▲ <sup>4</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	97
6	7	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	97
7	8	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	97
8	9	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	97
9	6	MEAT LOAF ▲ <sup>7</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	97
10	12	MICHAEL JACKSON ▲ <sup>6</sup> EPIC 40600* (9.98 EQ/15.98)	BAD	5
11	10	METALLICA ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	88
12	11	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	52
13	14	GUNS N' ROSES ▲ <sup>9</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	97
14	17	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	95
15	13	METALLICA ▲ <sup>7</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	82
16	15	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	97
17	18	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	83
18	16	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	97
19	19	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	91
20	20	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	95
21	21	PINK FLOYD ▲ <sup>12</sup> CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	97
22	30	PATSY CLINE ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	97
23	27	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	16
24	22	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	86
25	26	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	3
26	36	THE POLICE ▲ <sup>3</sup> A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	76
27	28	JIMI HENDRIX ▲ <sup>2</sup> REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	42
28	23	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	87
29	34	MICHAEL JACKSON EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	5
30	24	BON JOVI ▲ <sup>9</sup> MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	37
31	25	U2 ▲ <sup>5</sup> ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	65
32	41	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	56
33	29	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	76
34	37	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	35
35	38	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	94
36	31	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	30
37	32	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	9
38	33	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	97
39	42	L'NYRD SKYNYRD ● MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	15
40	35	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	21
41	40	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	57
42	39	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	88
43	—	PAUL SIMON ▲ <sup>3</sup> WARNER BROS. 25447 (9.98/15.98)	GRACELAND	22
44	45	KENNY G ▲ <sup>2</sup> ARISTA 8613* (13.98/16.98)	LIVE	19
45	46	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	93
46	—	KENNY G ▲ <sup>3</sup> ARISTA 8427* (9.98/15.98)	DUOTONES	17
47	43	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98/13.98 EQ)	GREATEST HITS	7
48	50	NEIL YOUNG ▲ <sup>3</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST	2
49	48	THE BEATLES ▲ <sup>7</sup> CAPITOL 46443* (14.98/26.98)	THE BEATLES	13
50	—	LED ZEPPELIN ▲ <sup>6</sup> ATLANTIC 19127*/AG (7.98/11.98)	LED ZEPPELIN 2	50

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.

# P'Gram Indie Label Sales Takes New Direction

**GOING DIRECT?** During the National Assn. of Recording Merchandisers convention a fortnight ago in Orlando, Fla., Pat Monaco of PolyGram's Independent Label Sales told Billboard's Ed Christman the company was planning direct sales to large retail accounts. Until now, ILS has used the regional indie distribution network; what Monaco has proposed is described by one indie executive as "a semi-Tommy Boy attitude" about handling its product.

Although Monaco apparently had discussed the idea of direct sales with at least one prominent indie distributor late last year, it remains unclear how far along ILS' plans are.

"To the best of my knowledge, they haven't talked to any of the retailers yet," says John Salstone of Elk Grove, Ill.-based M.S. Distributing Co. Clay Pasternack of Cleveland's Action Music Sales adds ILS' discussions were "preliminary only, and I have no idea how it's going to fall."

While ILS had floated the notion of direct sales at some meetings during NARM, not everyone in the indie distribution community got the word: "It wasn't mentioned," says Billy Emerson of Big State Distributing Corp. in Dallas.

Monaco left for vacation following NARM, and wasn't available to elaborate on his company's plans. The thinking behind the move appears to be that established independent labels such as Tommy Boy, Priority, and the ILS stable don't need indie distributors to get their product into the doors of major accounts. Those labels need indie distributors to break product at the independent retailer level.

"Once a record has developed to the level where the majors accounts begin dealing with it, we think it best to be in control of our own destiny at that point," says Jim Caparro, president of PolyGram Group Distribution. "By no means should this move give anyone the impression that we are any less committed to the independent marketplace. We are absolutely convinced that the independent distributor and independent dealer is vital to the development of new music."

With ILS selling directly to the large accounts, its independent distributors will have more time to harvest music through the independent retailers.

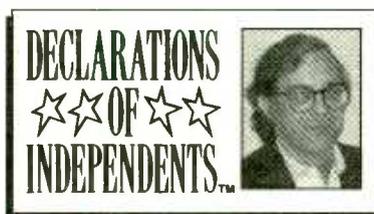
But after ILS skims the cream off the account base, will its independent distributors be satisfied with working harder for less sales? Caparro says ILS moved to offset revenue loss by paring back its distributors. "We lost a whole bunch of distributors, bringing it down to six," he says. "So while they lose the big accounts, they get more territory and more customers."

Of course, another key to keeping its distributors busy depends on what the PolyGram family of labels puts through the ILS pipeline. Stay tuned for further developments on this one.

**ROLL CALL:** One of the key points of interest at any NARM is how well the independent-label product presentation fares. There have been some hits, but there also have been some misses by a mile. In Orlando, from

the opening roar of Queen Latifah's entrance on a motorcycle to the last sweet notes of Clarence Carter's set, NARM attendees were treated to a well-balanced, informative independent-label product presentation, according to a consensus of people who viewed it. Unfortunately, the presentation was the last product presentation on the last day of the convention, so it was not a well attended session. With people trickling out of the room throughout the presentation, there might have only been 200 people in the room at the end.

Next year, however, in the ongoing NARM rotation of product presentations, the independent labels have the first slot, which traditionally is the



by Chris Morris

best attended of the convention. And, according to the president of a leading indie label, the independents will have another couple of cards up their sleeves to insure good attendance.

**MOVING:** With former BMG Independent Group director of independent distribution and marketing Candy Masengale moving on to Zoo Entertainment as VP of sales, Bob Morelli has now taken the reins at BIG. Morelli was formerly national director of singles sales for BMG.

**TRIBUTE:** On March 11, L.A.-based Shattered Music, the label offshoot of the independent record store located on West Hollywood's Sunset Strip, hosted an album release party for guitarist Gerry Groom's new album, "Once In A Blue Moon," at the local joint the King King.

The guest of honor wasn't in attendance, but plenty of friends were. Groom, a dobro player of unusual facility, died in a scuba diving mishap in the Virgin Islands in February 1991. But Shattered owner Bob Petterson decided to issue the album as a labor of love, and it's well worth hearing—not only for Groom's authentic singing and sizzling guitar work, but for some solid picking by featured guest and ex-Rolling Stone Mick Taylor.



**Road To Abbey.** Atlantic Nashville recording artist John Michael Montgomery stopped by Abbey Road to shoot the beeswax recently. Shown, from left, are Bob Heatherly, director of marketing and sales at Atlantic Nashville; Abbey Road sales manager Veb Klingsick; Montgomery; WEA field sales manager Renee Fuhrman; and Bryan Switzer, VP of promotions at Atlantic Nashville.

Taylor was among the guests on hand for the King King jam, along with such featured players from the album as bassist Paul III and pianist Jeffrey Barr. It proved to be a worthy tribute to a departed comrade, as well as a noble sendoff for a solid album of contemporary blues.

**FLAG WAVING:** People who haven't kept up with the career of Penelope Houston might be surprised by a photo gracing the inside of the booklet for her new Heyday Records album, "The Whole World."

Those who know Houston from her late-'70s work with the San Francisco-based punk band the Avengers might be a bit stunned today to see her cradling... an autoharp.

The music Houston is making today bears little resemblance to the fiery rockers like "We Are The One" that she made with the Avengers—whose distinguished career included serving as an opening performance for the Sex Pistols at their very last show, January 1978 at San Francisco's Winterland.

But Houston's decision to go acoustic in the mid-'80s had less to do with her feelings about punk than with what came after.

"Actually, it was more a reaction to what was going on in the early '80s—synthesizers, electro-drums," she says. "Acoustic instrumentation intrigued me a lot more than the electric sounds of the time."

After spending some time in England during the early '80s, Houston returned to San Francisco and pulled together her first acoustic lineup in '84. In 1988, she released her first album in that style, "Birdboys," on San Francisco's Subterranean Records.

She says at least one reason for de-electrifying was practical—she didn't want to destroy her voice. "I didn't want to get another band together where I had to scream," she says. "That was one of the things I didn't like when I was in the Avengers."

You won't hear any screaming these days. While "The Whole World" showcases Houston's still-biting lyrical sensibilities, her words are couched in glorious, subtly crafted, acoustic-based backings, performed by her backup unit of Kevin Mumme, Eliot Nemzer, Mel Peppas, and Steven Strauss.

Besides recording for S.F.'s Heyday, Houston operates her own independent label, id, which issued an '86

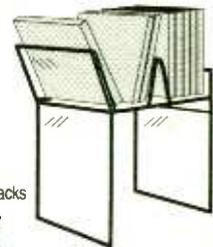
single and a pair of cassettes (one live, one studio) of her work.

The singer will support "The Whole World" with a U.S. tour that will swing through the East in April and May; she says her group will hit the West Coast in July, "when it's nice and hot in L.A." She anticipates European stops in October and November.

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### COVERDALE PAGE

PRODUCERS: David Coverdale, Jimmy Page & Mike Fraser  
Geffen 24487

The spirit of Led Zeppelin inhabits this album-rock masterpiece from the band's illustrious axe wielder—whose playing is his best since 1980—and ex-Whitesnake singer Coverdale. Instant smash "Pride And Joy" is only the tip of a massive iceberg; new emphasis track "Shake My Tree" is a winner, as are the slow, driving "Over Now" and the frenzied "Absolution Blues." Other tracks could do the trick, too, and there's plenty of reason to believe they'll get the chance.

### NANCI GRIFFITH

Other Voices, Other Rooms  
PRODUCER: Jim Rooney  
Elektra 61464

Highly endowed singer/songwriter salutes the folk artists who influenced her—Woody Guthrie, Pete Seeger, John Prine, Bob Dylan, Kate Wolf, and a host of other dignitaries. The list of performers who accompany her is no less impressive: Guy Clark, Arlo Guthrie, Carolyn Hester, the Indigo Girls, Emmylou Harris, Prine, and Dylan, to name just a few. All of this translates to a project with an optimal combination of musical muscle and celebrity cachet; first single is Prine's "Speed Of The Sound Of Loneliness."

### BUDDY GUY

Feels Like Rain  
PRODUCER: John Porter  
Silvertone 41498

Bluesman who bounced back in a big way with his 1991 album "Damn Right, I've Got The Blues" heads in a more pop-oriented direction on sequel, working again with Porter. Guests include Bonnie Raitt, John Mayall, Travis Tritt, and Paul Rodgers (who duets with Guy on first single, "Some Kind Of Wonderful"); singer/guitarist-essays tunes by John Hiatt, James Brown, John Fogerty, and Marvin Gaye, plus some straight-up blues. Set is custom-tailored to widen Guy's audience base, and should do the job handsomely.

### MULE

PRODUCER: Lenard Jones  
Quarter Stick 15

Shore-nuff butt-ugly blues-driven racket is what this wild Detroit-area trio is all about. Guitarist/vocalist P.W. Long holds forth with tales of backwoods boys in the megalopolis, sung with the ravaged larynx of a long-term Beefheart enthusiast. Clouds of noise and Snopes family plotlines will appeal to modern rockers in tune with Southern-fried hee-haw.

### LOIS

Butterfly Kiss  
PRODUCER: Stuart Moxham  
K 15

Straight from the K Records cabal of strum'n'thump indie poppers comes Lois (formerly of a similarly styled act called Courtney Love), with a melodic effort that embodies indie pop's punk leanings. The DIY ethic here is as tough as Lois' acoustic work, which is a perfect partner for her lovely voice. Incisive lyrics draw from unlikely sayings ("Say it, don't spray it"), and rudimentary drumming lends itself well to tense numbers like "Narcissus."

### VARIOUS ARTISTS

Sondheim—A Celebration At Carnegie Hall  
PRODUCER: Jay David Saks  
RCA Victor 61484

Even though Stephen Sondheim's career is exceedingly well documented on recordings, this benefit concert, held at Carnegie Hall last June 10, is a triumph, with star-studded renditions of more than two dozen of his songs, often equal to or better than their original cast versions. Producer Saks brings this live event to life with lyric-loving sound. A solid exposure

boost from a March 3 PBS telecast of the concert.

### CHRIS MARS

75% Less Fat  
PRODUCER: Chris Mars  
Smash 162-888 004

As he did on "Horseshoes And Hand Grenades," former Replacements drummer goes it nearly alone (bassist J.D. Foster is sole accompanist here), and once more mates ill-tempered rants to juicily performed rockers. Mars' bile is unsettling at times, but his bark is well-served by music's bite; "Stuck In Rewind" and relatively light-hearted "Car Camping" are among the most ear-catching modern rockers here.

### CIRCUS OF POWER

Magic & Madness  
PRODUCER: Thom Panunzio  
Columbia 48871

Blues-charged gutter-stompers are this hard-rock unit's stock in trade, and producer Panunzio dresses the sound up in appropriately hard-sounding studio rags on first album for new label. No big points will be scored for blazing new ground here, but target audience won't especially care about lack of new wrinkles. "Heaven & Hell" is a representative lead track for album radio.

## R & B

### ICE-T

Home Invasion  
PRODUCERS: Various  
Rhyme Syndicate/Priority 53858

Rapper's first release since the "Cop Killer" brawl last year (originally set for release by Sire/Warner Bros. before Ice's split with the company in January) is an almost maddeningly diverse collection. Best numbers here—gang truce salute "Gotta Lotta Love," fierce "Race War," ominous short story "Addicted To Danger"—rank with his best, but album often sinks to tougher-than-the-rest bragging and not entirely satisfactory collaborations with posse members like Evil E and 2 Live Crew's Marquis. Still, this will be huge.

### P.M. DAWN

The Bliss Album . . . ? (Vibrations Of Love And Anger And The Ponderance Of Life And Existence)  
PRODUCERS: P.M. Dawn  
Gee Street/Island 314 514 517

Metaphysical rap duo's second set is as entrancing as its debut, and every bit as likely to succeed at hip-hop, R&B, pop, and alternative levels. Full-fledged songs like "I'd Die Without You" (the smash from "Boomerang") and new single "Looking Through Patient Eyes" share ground with hard hip-hop jams like first single "Plastic" and "CB4" soundtrack entry "Nocturnal Is

In The House," and with an enlightened cover of Beatles' "Norwegian Wood." Proven cross-format appeal, massive label support, and intrinsic hipness all point upward.

### ORIGINAL MOTION PICTURE SOUNDTRACK

CB4  
PRODUCERS: Various  
MCA 10803

From the raw militancy of Public Enemy, BDP, and MC Ren to playful spews from Hurricane featuring the Beastie Boys and Fu-Schnickens to straight-on parodies, this album provides a wide range of rap moods. Also here is P.M. Dawn's sleeper hit "Nocturnal Is In The House," producer Teddy Riley's post-Guy group, Blackstreet (whose "Baby Be Mine" is the collection's first single), the new crew Parental Advisory, and a relatively harder-edged Tracie Spencer tune. It all adds up to a mostly winning collection of black-pop art.

### CARON WHEELER

Beach Of The War Goddess  
PRODUCERS: Various  
EMI 97879

Back for her second solo go-round, former Soul II Soul-stress limns some commercially attractive pop-soul, decked out here and there with Afrocentric trimmings. Wheeler still boasts a stellar voice, and when not holding the production reins herself, she gets bold assists from Jam & Lewis and Jazzie B, among others. "I Adore You," gritty "Soul Street," and spiffy cover of Hendrix's "The Wind Cries Mary" all rate attention.

## JAZZ

### LEE RITENOUR

Wes Bound  
PRODUCER: Lee Ritenour  
GRP 9697

Contemporary jazz guitar virtuoso pays homage to hero Wes Montgomery on an album of originals and covers such as "Boss City" and "4 On 6." The marriage of Wes' signature mellow-octave sound works surprisingly well with Ritenour's nouveau-jazz sonic texture. So well, in fact, that one wonders why the artist included an instrumental with no apparent connection to Wes and a version of "Waiting In Vain" (sung by Maxi Priest).

### ERIC LEEDS

Things Left Unsaid  
PRODUCERS: Gil Goldstein & Eric Leeds, Matt Pierson  
Paisley Park/Warner Bros. 45199

Very lively contemporary jazz session spotlights the ear-catching sax and keyboard work of Leeds, who also contributes radio-friendly compositions. Keyboardist Gil Goldstein and bassist Alphonso Johnson are heard on the set; numbers by Tom Waits and Tears For Fears' Roland Orzabal add a hip element. Plenty of airplay possibilities here, most especially the Latinized "Isla Mujeres" and "Aguadilla," a Leeds-Prince collaboration.

### VASSAR CLEMENTS

Once In A While  
PRODUCER: Henry Deane  
Flying Fish 70592

Fiddler-for-all-seasons Clements introduced the world to "hillbilly jazz" in the '70s; his latest album is jazz straight, no chaser, as the string giant receives able accompaniment from guitarist John Abercrombie, bassist Dave Holland, and drummer Jimmy Cobb. Bluegrass legend swings nicely on a selection of well-known standards. Jazz and public radio outlets will both cull listener dividends here.

## REGGAE

### VARIOUS ARTISTS

Reggae Sunsplash Live  
PRODUCERS: Lee Jaffe, Stephen Stewart  
MCA 10706

A sampling of performances from the '92

Reggae Sunsplash concerts in Montego, Jamaica, hampered by the low star wattage of the lineup, faltering vocals, and often undistinguished material (i.e., Marcia Griffiths' "Feel Like Jumping" and Little Lenny's lame "Bum Flick"). Freddie McGregor's affecting "To Be Poor Is A Crime" is a highlight, but record's appeal is mainly as a modest memento for attendees.

## LATIN

### CARLOS GARDEL Y SUS INTERPRETES

12 Grandes Exitos  
PRODUCER: none listed  
Sony Discos 80981

Twelve-song retrospective of tango's foremost composer features a glorious array of dramatic renditions turned in by such vocal notables as Sandro, Los Panchos, Maria Marta Serra Lima, and Los Cinco Latinos. Virtually all of Gardel's hits are spotlighted, most notably "El Dia Que Me Quieras," crooned masterfully by Nacha Guevara.

### ADOLFO PINEDA

Con La Banda  
PRODUCER: Rubén Polanco  
S.M.I. 81503

Virtually every Latino label based in California has hopped on the banda bandwagon, including this young San Diego-based imprint, which rolls out the emotive baritone for a spirited, often witty, romp. Uptempo, polka-fied numbers such as "El Hombre De Negro," "Ya Lo Pagarás Con Dios," and "Viejos Amigos" could find airplay in Fresno—or Frankfurt.

## COUNTRY

### HANK WILLIAMS JR.

Out Of Left Field  
PRODUCERS: Barry Beckett, James Stroud, Hank Williams Jr.  
Curb/Capricorn 45225

Although it has a couple of exceptions, this is Williams' least raucous albums in years, one marked with calm, reflective ballads and love songs. Fans of the unregenerate Hank will find him in "Hide And Seek," "I'm Tired," and "Dirty Mind."

## VITAL REISSUES™

### LEE DORSEY

Yes We Can . . . And Then Some  
COMPILATION PRODUCER: Gregg Geller  
Polydor 314 517 865

The New Orleans vocalist, who died in 1986, gets a tip of the hat on this 20-track CD compiling excellent 1970 recordings and scattered sessions. Produced by Allen Toussaint and Marshall Sehorn and backed by the Meters and arranger Harold Battiste's band, among others, Dorsey shines on the original versions of "Yes We Can" (the Pointer Sisters hit) and "Sneakin' Sally Through The Alley" (an album click by Robert Palmer), plus a wide variety of funky-out pop, country, and R&B tunes.

### JAMES BROWN

Soul Pride/The Instrumentals 1960-1969  
COMPILATION PRODUCERS: Harry Weinger & Alan Leeds  
Polydor 314 517 845

Does soul-jamming get any more monstrous than this? Brown's mighty show bands do it to death on a 36-track, two-CD compilation that will be a religious experience for R&B fanatics. While the Godfather's contributions are limited to growled exhortations and occasional keyboards, the band takes it to the bridge and over the top; killer players include Jimmy Nolen, Maceo Parker, Fred Wesley, Pee Wee Ellis, St. Clair Pinckney, Nat Kendrick, and Clyde Stubblefield. Get involved!

### PALOMINO ROAD

PRODUCERS: Thom McHugh, Keith Follese, Chuck Howard  
Liberty 80476

This new quartet specializes in hot-picking and high-intensity vocal harmonies. Most of the songs here are new, and the best ones are "The Best That You Can Do" and "No Time To Stop Believing."

### EDDY ARNOLD

Last Of The Love Song Singers  
PRODUCERS: Various  
RCA 66046

This two-record set contains 11 of Arnold's recent cuts and 16 of his timeless hits, including "Welcome To My World," "Cattle Call," "Misty Blue," and "You Don't Know Me." Includes an annotated and amply illustrated booklet of liner notes.

### DAVE MALLETT

This Town  
PRODUCER: Jim Rooney  
Vanguard 79466

Like Nanci Griffith (who harmonizes on one cut here), Mallett is a first-rate folk singer and writer. His portraits and townscapes are camera-sharp, and his understanding of his subjects is profound.

## GOSPEL

### DC TALK

Free At Last  
PRODUCERS: Toby McKeehan, Mark Heimermann, and Joe Hogue  
ForeFront Communications Group 3002

Fast-rising rap/pop group adroitly combines jammin' beats and socially conscious lyrics. Remakes of "Jesus Is Just Alright" and "Lean On Me" have definite crossover potential in a variety of formats. Original tune, "Free At Last," is an irresistible charmer. Handsome, dancehappy biracial group seems posed on the brink of stardom; currently on tour opening for Michael W. Smith.

### STORYVILLE

Anthology  
PRODUCERS: Various  
Storyville Records 122192

Debut of hard-rock/alternative label R.E.X.'s new folk/acoustic imprint is an impressive overview of the genre. Song list includes strong contributions from Phil & John, Charlotte Madeleine, Derek Lind, Eden Burning, and a monster new talent, Jan Krist, whose "Decapitated Society" and "Some One" hearken to the Kate Bush/Joni Mitchell school of intelligent, challenging songwriting.

## CLASSICAL

### SHORT STORIES

Kronos Quartet  
Noneseuch 79310

An avant-garde package that even some dedicated Kronos fans may find somewhat advanced for their taste, but will be stimulating to others with more sensitive receptors. Among the more provocative of the nine pieces is a fanciful arrangement of Willie Dixon's "Spoonful"; John Zorn's "Cat O' Nine Tails," which hints at familiar musical fragments and promptly destroys them; and "Soliloquy" by Scott Johnson, which interacts musically with a reconstructed tape of a talk by late journalist I.F. Stone.

### BIRDS, BEASTS & BATTLES

Monica Huggett, Violin; European Community Baroque Orchestra, Huggett  
Channel Classics CCS 4392

An entertaining and informative package of Baroque works by violinist/composers Vivaldi and Biber, plus lesser-known practitioners such as Muffat, Schmelzer, and Farina. Instrumental imitations of animal and battle sounds add aural spice, and Huggett negotiates daunting solo violin technical hurdles with disarming ease.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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U.K. Prepares For 'Beast' ..... 65      Video Previews: Sting, Elvis Costello ..... 68

## PICTURE THIS™

By Seth Goldstein



**PLAYING THEIR SONG:** West Coast Entertainment is looking for an experienced record retailer to oversee national expansion into music. The chain just hired Jerry Madaio, formerly of Lionel Leisure, to handle video game sales and rentals; he starts Monday (22). WCE thinks it can mix CD and tape sales and cassette rentals, despite the growing belief that combos don't work. One indicator has been the positive results reported by a Souverton, Pa., franchisee that began stocking music releases in 2,000 square feet six months ago. WCE attended NARM to "get our toes in," says a company source, who believes one-stops and distributors were "intrigued."

**TOP DOGS:** It was a first for Toys 'R' Us, which made the Top 10 chart of holiday sell-through retailers, as compiled by Alexander & Associates for the period of Nov. 18-Jan. 18. Analyst Amy Innerfield attributes the chain's No. 7 standing largely to the Videos 'R' Us sections established late last year in at least two locations. Suncoast Motion Pictures finished No. 10, also a first and a sign to Innerfield that video stores—Blockbuster aside—are getting the hang of sales.

Specialists finished the Christmas season with a 23.3% share of sell-through volume of \$1.47 billion, vs. 20.4% of \$1.07 billion the previous year and 23% in 1990. Mass merchants declined to 48.7% from 52.2%. "Dances With Wolves" pushed McDonald's (5.9%) ahead of Target (5.1%) into the No. 3 spot, behind Walmart (10.3%) and K mart (7%), still No. 1 and 2 although with reduced shares. Blockbuster was fifth at 4.6%, vs. 3.7% in 1991, followed by Sam's Wholesale Club, Toys 'R' Us, Price Club, Costco, and Suncoast. They commanded 35%-40% of the total, Innerfield estimates.

The top five titles—"Beauty And The Beast," "Dances," "Sister Act," "Batman Returns," and "Beethoven"—pulled down 29.8% of 102.7 million units sold, compared with 72.5 million in 1991. Numbers six through 10 were "101 Dalmatians," "Hook," "Ferngully," and two series,  
*(Continued on page 66)*

## Home Vid Cements NARM Niche *Sell-Through Draws Special Interest*

■ BY EARL PAIGE

ORLANDO, Fla.—Video sell-through, particularly special interest, has matured to the point where music chains and mass merchandisers are the prime channels of distribution, according to vendors and accounts at the National Assn. of Recording Merchandisers annual convention, March 6-9 here.

Although there were no lavish exhibits from the Hollywood studios and none of the ambience of the Video Software Dealers Assn. extravaganza in Las Vegas, home video has become a big part of NARM, according to director Robert Schneider. "Both associations have to feel out what best serves

their membership," he says. "VSDA has developed into the rental show and we're the sell-through end. That's just about the way it's evolved and it will work itself out." He dismisses speculation that the two are on a collision course.

Much of the activity at the meet was behind closed doors. Schneider, VP of Western Merchandisers/Hastings, noted his home video buyer, Scott Colley, was in meetings for most of the show. The result: a low-key presence for VHS, in contrast to the relatively lavish spectacle during NARM's 1992 conference in New Orleans.

"Video has no presence in a formal sense of the word, but most accounts brought their video buyers

and we held three solid days of meetings," said Jack Kanne, Paramount Home Video's senior VP of sales and distribution.

Others attending the show also pointed out the paucity of heavy-weight sell-through titles, leaving the studios with less to boast about. "Pinocchio," "Dances With Wolves," and "Little Nemo" pretty much have the marketplace to themselves this spring, although the theatrical pace undoubtedly will pick up in the third and fourth quarters.

Meanwhile, NARM exhibitors and retailers see nontheatrical making up the difference, after a Christmas when "Beauty And The Beast," "Sister Act," "Beethoven," and others moved millions of units. "We had 63 titles last year in New Orleans and 153 at this show," said president/CEO of Brentwood Communications David Catlin, who believes the development of an under-\$10 market is making NARM a must-go event. "If your product isn't there [under \$10], then your competition will drive you there."

*(Continued on page 66)*



**Celebrating Video.** On a rainy winter's day, Flash Distributors lit up the Tribeca Bar & Grill in New York with its annual retail fair. Pictured above, left to right, are Sally Seraphim, Turner Home Entertainment; Flash president Steve Scavelli; Flash staffer Ellen Atkinson; and Ralph Walin, Columbia TriStar. Below were some of the movie pros present, including, shown from left, director John Gallagher and actors Frank Vincent and Vic Colicchio, joined by Frank Rampino of Flash.



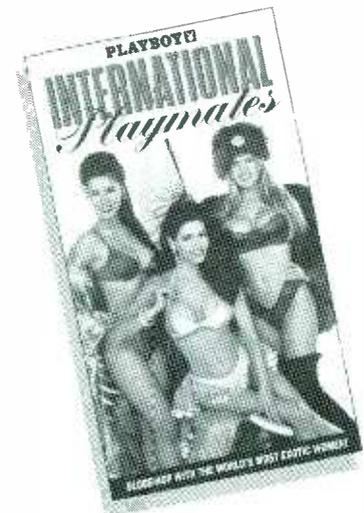
## B'buster Hopes U.K. Label Launch Is Without Hitch

■ BY PETER DEAN

LONDON—On the heels of a successful launch stateside, Blockbuster Entertainment is readying its own home video label for the U.K., starting with Alfred Hitchcock's classic "The Lady Vanishes," a movie that is as quintessentially British as "It's A Wonderful Life" is American for U.S. customers. Blockbuster has a sales strategy that also is peculiar to the British market. The chain will be using the name of its other U.K. chain, Ritz, on copies that are stocked in those stores.

Blockbuster and Ritz are joining discount department stores, such as Woolworth's and W.H. Smith, and the Our Price music and video chain, all of which have started labels and established exclusive distribution deals guaranteeing suppliers sizable orders. In  
*(Continued on page 65)*

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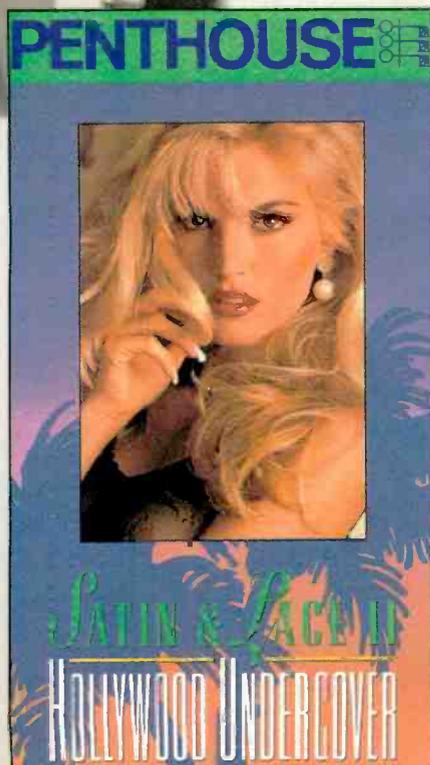
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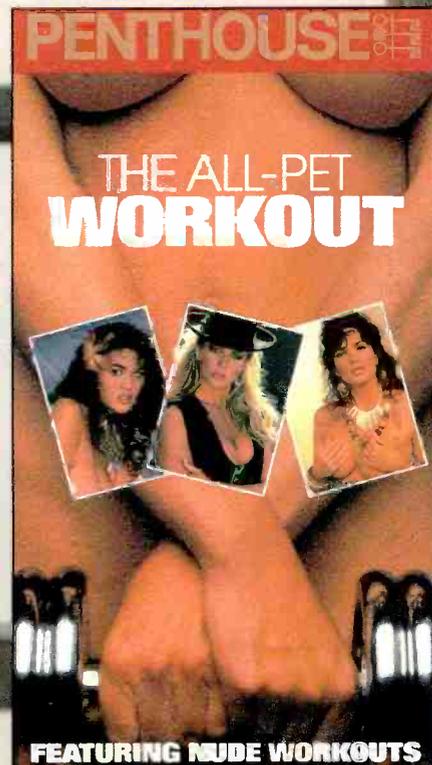
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## Kino Talking Up New 7-Volume Griffith Series

BY SETH GOLDSTEIN

NEW YORK—Kino International hopes to prove silence is golden. The New York-based company, which specializes in off-beat titles priced for rental and sell-through, is releasing a seven-volume set, "The Masterworks of D.W. Griffith," on its Kino On Video Collector's Edition label. Sales director Laurence Lerman notes the newly mastered series, devoted to the king of silent movies, was well on its way to retail before the death at 99 of Griffith's greatest heroine, Lillian Gish.

Kino will benefit from her passing, regardless. Lerman followed the announcement with a mailing to retailers emphasizing Gish appears "on the cover" of each of the cassettes, he says. "This might spark interest in specialty stores. The big chains are a little more interested now." He anticipates some new business, if not "a crazy increase."

The company's grip on the the silents has been extended to "Charlie Chaplin: The Early Films Of A Screen Legend," six titles originally distributed by Media Home Entertainment in 1990, which arrived in February at \$19.95 suggested list. "It fell into our lap," Lerman says.

Volume is minuscule according to Hollywood standards, but clearly suits Kino's low-overhead operation. "We're going to increase our catalog business 30% this year," says Lerman, who counts on the popularity of newcomers like an early-cartoon series arriving this spring. Among Kino's best sellers, says Lerman, are "Metropolis," Fritz Lang's silent classic, and the current "Daughters Of The Dust," each of which has sold just under 5,000 cassettes. He considers the latter, at \$79.95, a door-opener for Kino because "every major distributor wanted to buy some."

Entries in Kino's "Red Silents: Visions Of A Workers' State," issued two years ago, are more typical. (Continued on page 66)



Lillian Gish, the silent movie great who died this month, was at her characteristic best in "Broken Blossoms," among the D.W. Griffith titles New York-based Kino International is releasing.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers
			★ ★ ★ NO. 1 ★ ★ ★		
1	2	4	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis
2	1	6	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh
3	7	3	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd
4	3	5	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta
5	4	4	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn
6	5	3	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage
7	8	5	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans
8	6	7	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich
9	12	3	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne
10	17	2	RAPID FIRE	FoxVideo 1978	Brandon Lee
11	9	11	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens
12	10	12	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn
13	11	8	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal
14	14	16	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer
15	13	10	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis
16	16	7	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong
17	19	18	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel
18	15	7	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.
19	21	23	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei
20	NEW ▶		WHISPERS IN THE DARK	Paramount Pictures Paramount Home Video 32756	Annabella Sciorra
21	18	15	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover
22	26	3	SOUTH CENTRAL	Warner Bros. Inc. Warner Home Video 12594	Glenn Plummer
23	NEW ▶		OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise
24	NEW ▶		LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated
25	30	2	LIGHT SLEEPER	Live Home Video 69006	Susan Sarandon Willem DaFoe
26	25	12	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan
27	20	14	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren
28	22	11	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt
29	27	17	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman
30	24	4	THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz
31	23	11	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry
32	29	21	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone
33	28	7	MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin
34	35	7	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer
35	NEW ▶		GUN CRAZY	Academy Entertainment 1570	Drew Barrymore James LeGros
36	NEW ▶		THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe
37	31	4	STEPHEN KING'S IT	Warner Bros. Inc. Warner Home Video 12198	Richard Thomas John Ritter
38	32	9	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber
39	34	9	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan
40	38	3	ALIEN INTRUDER	PM Home Video 232	Maxwell Caulfield Tracy Scoggins

♦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.

## BV Hoping To Behold U.K. Sell-Thru Record Via 'Beauty'

BY PETER DEAN

LONDON—Buena Vista Home Video is aiming to break all sell-through records this fall by releasing Disney's 30th animated feature, "Beauty And The Beast," in September at a recommended purchase price of 14.99 pounds (approximately \$21).

The studio is promising suppliers it is "destined to become the U.K.'s biggest-selling video of all time," beating the record held by "Fantasia" by 50%. In the first week alone, consumers bought 7 million copies.

Buena Vista expects "Beauty" to top 5 million in the U.K. "Titles such as 'Fantasia,' 'Cinderella,' and 'Peter Pan' have resulted in a Disney

Classics purchase base of over 5 million consumers. 'Beauty And The Beast' will be an immediate purchase and will also attract large numbers of new consumers to the Disney Classics range," says marketing manager James Thickett.

Studio research indicates "Beauty" has a 95% awareness level in the U.K., "sustained since the Christmas theatrical launch," says Thickett, "and continued focus for the film is ensured by the vast range of branded merchandise." Thickett adds, "To video retailers, 'Beauty And The Beast' represents the biggest single source of revenue in 1993."

By press time, no details were available on marketing support or whether the release is a pan-European rollout.

## BLOCKBUSTER U.K. LABEL LAUNCH

(Continued from page 63)

return, retailers gain product that helps them carve out a specialty niche within a highly competitive market.

Sales in the U.S. encouraged Blockbuster to try its hand. Gerry Geddis, Blockbuster international VP, comments, "We used 'It's A Wonderful Life' as a fourth-quarter promotional tape in the U.S., packaged it differently, and it became the second best-selling movie in our stores."

The chain hopes to sell 10,000 units of "The Lady Vanishes" through its 35 Blockbuster and 775 Ritz stores from March 29 at the budget price of 4.99 pounds (approximately \$7.15). Geddis adds an unspecified number of future titles will be released under the Blockbuster Classic and Ritz Classic labels. The focus is on sell-through, but sources say rental acquisitions have not been ruled out.

"In the U.K., we're looking for exclusive product rights to repackage classics," says Geddis. "With 'The Lady Vanishes,' [Video Collection International] still owns the rights. We're currently talking to each of the studios and asking them which of their films would fall under that category."

Classics generally have remained outside the purview of other distribution deals. W.H. Smith has concentrated primarily on how-to and special-interest videos, although it did gain exclusive rights to the director's cut of "Dances With Wolves." Our Price focuses on quirky crossover titles, including "Scorsese X 4," a collection of four short films acquired from Connoisseur Video for

a three-month window of availability.

Market leader Woolworth started acquiring titles for its Star Vision label through distributor EUK, which also has a video line. The retailer bought the rights to the animated feature "FR07" and the royal miniseries "Diana—Her True Story."

Connoisseur sees Blockbuster's entry as potentially damaging to itself and other niche-market labels, both by indirectly pushing up acquisition prices on old classics and using its retail muscle to potentially dominate shelf space. "It's much easier for them to benefit from titles like that than for people such as us," says Robin Holloway, Connoisseur's production manager. "They already have the infrastructure, guaranteed retail outlets, so they can afford low price, and have in-store marketing taken care of."

However, titles such as "The Lady Vanishes," released 10 years ago on the Rank Classics label and currently unavailable, are not a cause for concern. "They're not big sellers," says Holloway. "It's a generally held idea that British classics sell well, but if anything they're the weakest titles in our repertoire, except for maybe our Czech animation tapes."

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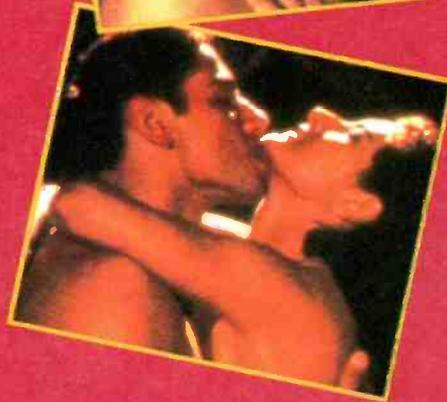
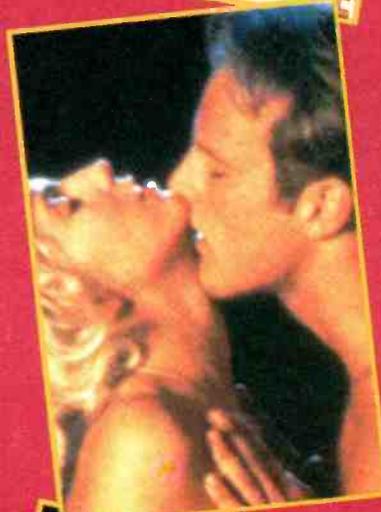
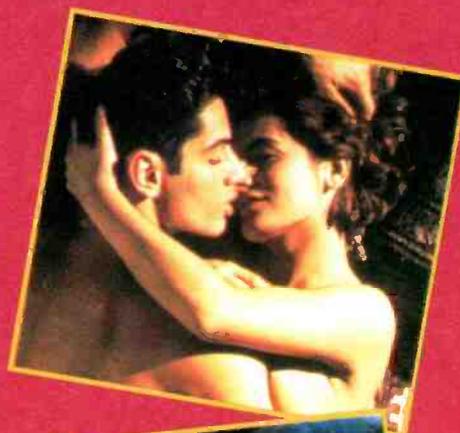
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### VIDEO AT NARM

(Continued from page 63)

Fred Traub, national sales manager of Video Treasures, a subsidiary of Handleman Co., agrees, contrasting VSDA with its 25,000-store account base and the fewer but larger players at NARM. Tom Schon, Hemdale Home Video sales VP, said he saw NARM's importance growing when he started exhibiting at the wholesalers convention, held each fall on the West Coast. "You saw more video than audio last year down in Newport Beach," he commented.

Catlin and Stan Nicotera, head of S.I. Video Sales Group, are high on continuity series like line dancing. "This is the disco of the '90s," said Catlin, describing programs such as Lily Rae's "Country Aerobics: The Line Dance Way," which also stresses exercise.

A number of attendees thought the sell-through scene at NARM differed markedly from Las Vegas. "Over there you have so much tumult," said one exhibitor not wanting to be seen as critical of VSDA. "There could be an autograph line stretching around your booth—so much going on. Here at NARM it's quiet, much of it is done in suites."

### GRIFFITH SERIES

(Continued from page 64)

Lerman says titles such as "The Cigarette Girl Of Mosselprom" and "Earth" averaged an acceptable 500 copies each. In January, Kino expanded and updated its Russian catalog with the acquisition of the International Film Exchange library of nearly 40 Russian movies.

On the list are titles from the mid-'80s, including "Moscow Does Not Believe In Tears" and "Is It Easy To Be Young," as well a restored edition of "Que Viva Mexico," directed in the '30s by Sergei Eisenstein, the Soviet Union's answer to Griffith. Lerman will be happy with initial deliveries of 750-1,000 cassettes, provided there's room for growth.

Blockbuster is a customer, but the flood of releases from a variety of suppliers has made it a harder sell now than four years ago. Lerman nevertheless respects the chain's buying decisions: "You don't want to cry wolf too many times."

### PICTURE THIS

(Continued from page 63)

"Barney" and "Winnie The Pooh."

**V**IDBITS: Global Zero, Westbrook, Maine, acknowledges production refinements have put the launch of its recyclable shell a year behind schedule. One test is under way, however: 100,000 units, using plastic cuttings from disposable diaper manufacture, for video version of the McDonald's annual report... CBS Video is pricing the introductory cassette of the 10-volume "Honey-mooners" series at \$5.98, likely a record low for a tape dubbed in SP. The others are \$9.98 each... Andrew Marrus has left Alexander & Associates, New York, where he shared research chores with Bob Alexander and Amy Innerfield.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ ★ NO. 1 ★ ★ ★</b>								
1	1	20	<b>BEAUTY AND THE BEAST</b>	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	49	<b>101 DALMATIANS</b>	Walt Disney Home Video 1263	Animated	1961	G	24.99
3	5	2	<b>LITTLE NEMO: ADVENTURES IN SLUMBERLAND</b>	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
4	3	18	<b>SISTER ACT</b>	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
5	20	3	<b>SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO</b>	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
6	4	23	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b>	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
7	8	5	<b>FRIED GREEN TOMATOES</b>	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
8	9	7	<b>JFK: DIRECTOR'S CUT</b>	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
9	7	8	<b>PLAYBOY: SEXY LINGERIE V</b>	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
10	6	6	<b>THE MUPPET MOVIE</b>	Walt Disney Home Video	The Muppets	1979	G	22.99
11	12	8	<b>PLAYBOY: EROTIC FANTASIES II</b>	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
12	11	6	<b>BARNEY IN CONCERT</b>	The Lyon's Group	Various Artists	1992	NR	14.95
13	16	25	<b>THE RESCUERS</b>	Walt Disney Home Video 1399	Animated	1977	G	24.99
14	21	2	<b>LIVE: RIGHT HERE, RIGHT NOW.</b>	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
15	14	16	<b>BEYOND THE MIND'S EYE ▲</b>	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
16	13	34	<b>THE GREAT MOUSE DETECTIVE</b>	Walt Disney Home Video 1360	Animated	1986	G	24.99
17	10	24	<b>BEETHOVEN</b>	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
18	15	4	<b>BARNEY'S MAGICAL MUSICAL ADVENTURE</b>	The Lyon's Group	Various Artists	1992	NR	14.95
19	17	25	<b>ERIC CLAPTON: UNPLUGGED ▲</b>	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
20	18	13	<b>CHERFITNESS: BODY CONFIDENCE</b>	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
21	24	4	<b>HOW GREEN WAS MY VALLEY</b>	FoxVideo 1037	Maureen O'Hara Walter Pidgeon	1941	NR	19.98
22	40	3	<b>GREEN JELLO: CEREAL KILLER</b>	Zoo Records BMG Video 11036	Green Jello	1993	NR	16.98
23	31	66	<b>FANTASIA</b>	Walt Disney Home Video 1132	Animated	1940	G	24.99
24	23	6	<b>SWEATIN' TO THE OLDIES 2</b>	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
25	28	5	<b>BARNEY GOES TO SCHOOL</b>	The Lyon's Group	Various Artists	1992	NR	14.95
26	22	2	<b>MICHAEL JORDAN: AIR TIME</b>	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
27	19	94	<b>CASABLANCA (50TH ANNIV.)</b>	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
28	38	4	<b>ROCK WITH BARNEY</b>	The Lyon's Group	Various Artists	1992	NR	14.95
29	<b>NEW ▶</b>		<b>LAURA</b>	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
30	26	21	<b>PLAYBOY 1993 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
31	25	8	<b>PLAYBOY: ULTIMATE SENSUAL MASSAGE</b>	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
32	<b>RE-ENTRY</b>		<b>TRON</b>	Walt Disney Home Video	Jeff Bridges Bruce Boxleitner	1982	PG	19.99
33	29	5	<b>GENTLEMEN'S AGREEMENT</b>	FoxVideo 1077	Gregory Peck Dorothy McGuire	1947	NR	19.98
34	27	16	<b>A YEAR AND A HALF IN THE LIFE OF METALLICA ▲</b>	Elektra Entertainment 40148	Metallica	1992	NR	34.98
35	<b>RE-ENTRY</b>		<b>WAYNE'S WORLD</b>	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
36	30	96	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊</b>	Warner Home Video 616	Richard Simmons	1990	NR	19.98
37	33	2	<b>ARIEL'S UNDERSEA ADVENTURES: VOL. 2</b>	Walt Disney Home Video	Animated	1993	NR	12.99
38	39	28	<b>FERNGULLY...THE LAST RAINFOREST</b>	FoxVideo 5594	Animated	1992	G	24.98
39	32	2	<b>ARIEL'S UNDERSEA ADVENTURES: VOL. 1</b>	Walt Disney Home Video	Animated	1993	NR	12.99
40	35	38	<b>TERMINATOR 2: JUDGMENT DAY</b>	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## Retail Takes Special Interest In Nontheatrical Sell-Through

**V**IDEO SELLS THROUGH: With no huge box-office success poised for sell-through, the spotlight was all the more focused on nontheatrical at the annual convention of the National Assn. of Recording Merchandisers, held March 6-9 at the Marriott Orlando World Center.

Last year, the industry enjoyed more than a dozen high-profile titles,

which were spread throughout the year, such as "Wayne's World" and "Hook." This year, the year-round outlook is slimmer.

"There was no big splash, not like a year ago in New Orleans," says George Rogers, newly named VP of music and video procurement in a realignment at Warehouse. He was referring to the fact that no event focused specifically on home video at the 1993 NARM meet.

For the most part, the big guns were out of sight, involved in meetings that made for hectic scheduling. "I never got to see any of the music presentations," complains Doug Harvey, president at Arrow Distributing, who was in one video huddle after another.

Not at all frustrated was Tom Schon, Hemdale Home Video sales VP, who exhibited and found that "all the presidents and tops of the chains came by. It was an excellent NARM."

Some distributors also had to scurry about, according to Stan Nicotera, head of S.I. Video Sales Group. He was enthusiastic about the way sell-through is shifting in emphasis to special interest, long a focus for his company.

Nicotera describes a long association with the Special Interest Video

Assn. but sees the need to visit more general shows such as NARM and the Video Software Dealers Assn.'s giant July event in Las Vegas.

"Next year we will know more about NARM. Some chains send their video buyers, others don't. It's been hard to set up meetings and keep to a schedule. But we are happy to be here and exhibiting," says Nicotera.



by Earl Paige

The present situation is challenging, according to David Catlin, president/CEO of distributor Brentwood Communica-

tions. On the one hand, a lot of shelf space has opened up for rackjobbers and mass merchandisers with best sellers such as "Beauty And The Beast." But merchants can't keep that space allocated unless the product is performing, Catlin points out.

Moreover, there is no reason to treat every title in the same way and go for a low-ball sales point, he adds. "That's why we have \$14.95 as a suggested list price," Catlin says of an array of 12-15 line-dancing titles he describes as "the disco of the '90s."

**B**UYER'S GROUP ADDS: In what appears to be an increase in activity, Video Buyers Group will host another of its trade events May 12 at the Embassy Suites, just north of Kansas City, Mo., says president Ted Engen.

Video Buyers Group continues to be vigorous, claims Engen, contrary to a generally low level of activity among several similar organizations. "We have members in 31 states, but really the bulk of our membership is centered in the Midwest. We have unusual strength, however, in the deep

(Continued on next page)

## 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	CB4 (Universal)	6,122,450	1,204 5,085	—	6,122,450
2	Fire in the Sky (Paramount)	6,116,484	1,422 4,301	—	6,116,484
3	Falling Down (Warner Bros.)	4,072,754	1,827 2,229	2	25,316,292
4	Groundhog Day (Columbia)	3,617,505	1,742 2,077	4	48,406,002
5	A Far Off Place (Buena Vista)	3,522,836	1,610 2,188	—	3,522,836
6	The Crying Game (Miramax)	3,334,743	1,093 3,051	15	38,597,792
7	Homeward Bound (Buena Vista)	2,258,588	1,696 1,332	5	31,817,245
8	Mad Dog and Glory (Universal)	2,012,405	1,118 1,800	1	6,841,340
9	Aladdin (Buena Vista)	1,799,183	1,308 1,376	16	190,438,383
10	Amos & Andrew (Columbia)	1,701,566	1,233 1,380	1	6,284,666

# Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	17	<b>A YEAR AND A HALF IN THE LIFE OF METALLICA</b> ▲ Elektra Entertainment 40148	Metallica	LF	34.98
2	2	29	<b>UNPLUGGED</b> ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
3	5	7	<b>CEREAL KILLER</b> Zoo Records BMG Video 11036	Green Jello	LF	16.98
4	27	3	<b>LIVE: RIGHT HERE, RIGHT NOW.</b> Warner Reprise Video 3-38290	Van Halen	LF	29.98
5	6	21	<b>ACHTUNG BABY</b> PolyGram Video 440085557-3	U2	LF	19.95
6	8	52	<b>MOONWALKER</b> ▲ <sup>8</sup> Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
7	7	29	<b>X-TREME CLOSE-UP</b> ● PolyGram Video 440085395-3	Kiss	LF	19.95
8	3	11	<b>USE YOUR ILLUSION: PARTS I &amp; II</b> ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
9	4	17	<b>LIVE</b> ▲ <sup>4</sup> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
10	9	39	<b>THIS IS GARTH BROOKS</b> ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
11	11	19	<b>BEYOND THE MIND'S EYE</b> ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
12	10	15	<b>THIS IS MICHAEL BOLTON</b> ▲ SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
13	16	3	<b>THE LOVE BONE EARTH AFFAIR</b> PolyGram Video	Mother Love Bone	LF	14.95
14	14	11	<b>THE COMPLETE PICTURE</b> Warner Reprise Video 3-38330	The Smiths	LF	19.98
15	17	19	<b>LIVE</b> A*Vision Entertainment 50346-3	AC/DC	LF	19.98
16	12	5	<b>POP-THE FIRST 20 HITS</b> Warner Reprise Video 3-38343	Erasure	LF	19.98
17	15	11	<b>PLUGGED</b> ● SMV Enterprises 19V-49162	Bruce Springsteen	LF	19.98
18	19	5	<b>VIDEO CROISSANT</b> Warner Reprise Video 3-38323	Faith No More	LF	16.98
19	22	5	<b>WELCOME BACK</b> Strand Home Video 8121	Emerson, Lake & Palmer	LF	14.98
20	20	23	<b>OOOOOOHHH... ON THE VIDEO TIP</b> Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
21	26	7	<b>NIGGAZ4LIFE</b> Priority Video 50520	N.W.A	LF	19.98
22	28	3	<b>THE JULIET LETTERS</b> Warner Reprise Video 3-38340	Elvis Costello & The Brodsky Quartet	LF	19.98
23	13	11	<b>USE YOUR ILLUSION: PART I</b> ● Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	LF	19.98
24	RE-ENTRY		<b>THE GREAT ROCK N' ROLL SWINDLE</b> Warner Reprise Video 3-38319	Sex Pistols	LF	24.98
25	25	15	<b>A YEAR AND A HALF: VOL. 2</b> ▲ Elektra Entertainment 40147	Metallica	LF	19.98
26	21	17	<b>LIVE FROM RADIO CITY MUSIC HALL</b> SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98
27	RE-ENTRY		<b>HARVEST OF SEVEN YEARS</b> Warner Reprise Video 3-38265	k.d. lang	LF	19.98
28	RE-ENTRY		<b>A YEAR AND A HALF: VOL. 1</b> ▲ Elektra Entertainment 40146	Metallica	LF	19.98
29	RE-ENTRY		<b>THE THREE TENORS IN CONCERT</b> ▲ <sup>8</sup> PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
30	24	31	<b>DIVA</b> 6 West Home Video 15719-3	Annie Lennox	LF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

## STORE MONITOR

(Continued from preceding page)

South," he notes.

Among topics planned is a seminar on management conducted by Joe Simpson, Midwest regional manager for Ingram Entertainment. "We're also going to get into CD-I," says Engen, who has pioneered rental programs.

Dinner preceding a casino night will be sponsored by Buena Vista Home Video, lunch by Columbia TriStar Home Video. "We expect 300 people from 500 stores," Engen predicts.

**OSCAR'S NIGHT OUT:** There are so many VSDA chapters holding forth with special Oscar galas March 29 that a

standard invite card arrives from New Jersey administrative headquarters.

The Central and North Texas chapters are set at the Holiday Inn in San Antonio and the Dallas Parkway Hilton, respectively. The Manitoba Chapter will hold forth at Old Spaghetti Factory in Winnipeg. Ticket prices range from \$6 to \$30. More elaborate is the invitation from the Northern California Chapter party at the Holiday Inn Sky Lounge in Emeryville. Nothing, however, equals the all-out effort of the Southern California and L.A. groups, working feverishly on a party at the Westin Bonaventure Hotel.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

Sting, "Ten Summoner's Tales," A&M Home Video/PolyGram Video, 55 minutes, \$19.95. Sting's estate in the English countryside proves an enchanting "studio" setting for the video companion to his just-released "Ten Summoner's Tales" album. Beginning with current single "If I Ever Lose My Faith In You" and encompassing such other winning numbers as "Fields Of Gold," "Shape Of My Heart," and "It's Probably Me" (the duet with Eric Clapton first heard in the film "Lethal Weapon 3"), the video mirrors the order of the 10 tales and one "Epilogue" found on the artist's fourth solo studio album. Package will delight Sting fans and should be a hot seller, particularly since the artist has just embarked on a world tour.

CATHERINE APPLEFELD

Elvis Costello, "The Juliet Letters," Warner Reprise Video, 54 minutes, \$19.98. Costello joins forces with the Brodsky Quartet, a classical string ensemble, for his latest project, which is being released simultaneously in the audio and video formats. The 20 selections here, inspired by a Verona professor who spent time answering letters addressed to Shakespeare's Juliet, are sweeping in lyrical and musical content, spanning a gamut of emotions from enchantment to enragement. Brief conversations with Costello and the quartet musicians enlighten as to the impetus behind the project, from its germination through to the beautifully executed final product.

C.A.

## CHILDREN'S

George Of The Jungle: "My Jungle 'Tis Of Thee"; "The Man From J.U.N.G.L.E."; "In George We Trust"; and "It's A Mad, Mad, Mad, Mad Jungle," CBS/Fox Video, approximately 34 minutes each, \$9.98 each.

With George Of The Jungle, Jay Ward took the irreverent gags and irrepressible puns of his brilliant Bullwinkle cartoons and upped the anarchy ante with a wild, day-glo dose of late-'60s pacing and design. Memorably nutty theme songs introduced a trio of inept adventure heroes: George, the blockheaded vine-slinger, as oblivious to his leggy mate Ursula as he is to that oncoming tree; Super Chicken, a feathered milquetoast transformed by a swig of Super Sauce; and racetrack ace Tom Slick, really a high-speed Dudley Do-Right. Throughout these delightfully dizzy cartoons are the ubiquitous voices of Bullwinkle players Paul Frees and June Foray. The green setting of George Of The

Jungle provides a likely hook for the promotionally tied-in World Wildlife Fund, whose PSA begins each episode. (Yet these 25-year-old tales weren't always environmentally correct—one ends with a swarm of locusts saving George from vicious plants and defoliating the entire jungle in the process.) Also included with every episode is Savion Glover's music video "Watch Out For That Tree," which may rankle adult fans as it pleases younger ones.

DREW WHEELER

"Peppermint Rose," PolyGram Video, 25 minutes, \$14.95. "Peppermint Rose," one of PolyGram's first forays into the burgeoning world of kid vid, follows the adventures of a 12-year-old girl who is whisked out of her suburban home and taken to the land of Peppermint Rose, where she succeeds in rescuing a particularly special bunch of flowers that were stolen by thieves. Featuring such fantasy characters as wizards, monsters, and an evil queen, this story, created and written by Romeo Miller ("Frosty The Snowman," "Rudolph The Red Nosed Reindeer") is a real attention-grabber. And the plot uncovers some lessons that are as sweet and potent as the video's title. Release coincides with the national airing of "Peppermint Rose" on the USA cable network.

C.A.

"My First Green Video," "My First Music Video," Sony Kids', 50 minutes each, \$14.98 each.

These more-than-worthy additions to Sony's My First video series continue the line's excellence. "Green" features more than a dozen eco experiments relating to clean air, acid rain, decomposition, recycling, etc. Seeing these fun and effective ideas clearly demonstrated is invaluable to families in search of school or summertime activities. "Music" applies the same quality to homemade instruments. Added to the usual shakers and drums are papier mâché tambourines, a pencil xylophone, terra cotta bells, and a French horn fashioned from a hose and funnel. And the sounds of these instruments—as artful as they are musical—are as surprising as their materials. Both videos would be well placed in either a children's or how-to section.

CATHERINE CELLA

## HEALTH/FITNESS

Weight Watchers Easy Shape-Up: "Upper Body Workout," "Healthy Back And Waist Workout," "Lower Body Workout," CBS/Fox Video, 45 minutes each, \$19.98 each.

This three-volume set is about

as comprehensive as it looks. The workout program, the first being touted by the weight-control giant Weight Watchers, are geared toward the advanced beginner and are carefully paced and choreographed to ensure exercisers at home won't become frustrated or fall behind (one member of each class does the exercises at a slower rate for those who



can't keep up). Complete with warmup and cool-down segments, each video is designed to work a specific area of the body: "Upper Body" contains a series of low-impact aerobic movements, "Healthy Back" features high- and low-impact segments as well as a stretch and flex workout, and "Lower Body" works the hips, thighs, calves, and buttocks with a series of muscle-toning exercises. The existence of three tapes allows owners to design their own at-home fitness program.

C.A.

"Denise Austin: Kickin' With Country," Parade Video (201-344-4214), 45 minutes.



Veteran fitness freak Denise Austin is back with her answer to the countrified exercise program. A robust workout, this video would best be appreciated by those at an intermediate level. Backed by a soundtrack that includes, among other songs, various incarnations of "Elvira," Austin combines line dances such as the Achy Breaky, Tush Push, and Western Slide with other strength-building movements in the dance portion of the program. A series of lower-body-intensive floor exercises is strenuous, but Austin's constant coaxing will help even the most skeptical viewers get through.

C.A.

## SPORTS

"The Greatest Moments In Western Pennsylvania Sports History," Ross Sports Productions (802-482-3016), 30 minutes, \$9.99. Detailing real-life stories that

bring to mind the Tom Cruise film "All The Right Moves," in which a high school boy uses football as his ticket out of his steel town, this video is a tribute to the many great athletes who call Pittsburgh and its surrounding towns home. The list of sports notables is impressive. Football greats who are interviewed include ex-Chicago Bears coach Mike Ditka, San Francisco 49er Joe Montana, Miami Dolphin Dan Marino, and former Dallas Cowboys running back Tony Dorsett. Baseball coverage centers on the Pittsburgh Pirates' down-to-the-wire victory over the Baltimore Orioles, highlighted by an interview with Willie Stargell, who knocked in the winning run. Hockey and soccer highlights also are included.

C.A.



## DOCUMENTARY

"Sports Illustrated Swimsuit Shoot," HBO Video, 60 minutes, \$12.95. This year's edition from HBO Video differs not in the least from those preceding it: Empty calories and full swimsuits. Make that full-to-overflowing. The models who adorn Sports Illustrated pages strut their stuff—full motion—in an assortment of locales (Martha's Vineyard, Key West, Waikiki) that would bankrupt normal travel budgets. With one exception, there are plenty of locals on hand to provide ooh-and-ahh commentary that supports audience participation at home. Which makes one wonder about the perverse choice of back-country Alaska for Ashley Richardson and Vendela, who suffered enough to be excused from Tibet, jokingly suggested by SI's producer for 1994. The cassette does offer one break in the dull routine of watching beauty after beauty after beauty. Incorporated in the program is black-and-white camcorder footage taken by the models themselves during breaks in the regimen.

SETH GOLDSTEIN



Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Director's Cut Of 'Blade' Bows This Summer

**WARNER** will release the director's cut of "Blade Runner" on laserdisc in early summer (1982, widescreen, CAV, \$49.98). This 117-minute version of Ridley Scott's sci-fi film noir masterpiece adds extra scenes and deletes the voice-over narration of Rick Deckard (Harrison Ford). Along with works such as the 1984 novel "Neuromancer" by William Gibson, "Blade Runner" has been credited with having helped inspire the "cyberpunk" movement. Rutger Hauer, Sean Young, Daryl Hannah, Edward James Olmos, and Brion James also are featured in the cult classic.

Incidentally, "Blade Runner" was based on Philip Dick's 1968 novel "Do Androids Dream Of Electric Sheep?,"

**LASER SCANS™**

by Chris McGowan

while Paul Verhoeven's "Total Recall" (Image, 1990, \$39.95) derived from Dick's short story "We Can Remember It For You Wholesale."

Due April 14 from Warner is the high-flying thriller "Passenger 57" (wide, \$29.98) with Wesley Snipes. Note that the VHS edition has a \$94.99 tag. "Here's Looking At You" (\$29.98), a lavish tribute to the 90-year history of the Warner Bros. studio, will also bow this spring.

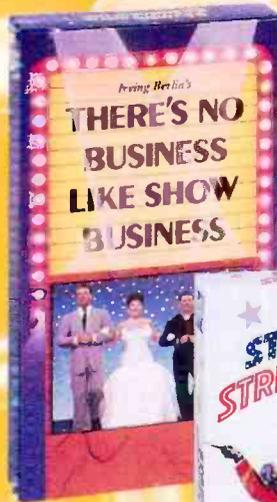
**I**MAGE is launching "Little Big Man" (1970, wide, \$69.98), with Dustin Hoffman and Faye Dunaway, in May. Also due that month: "The Sand Pebbles" with Steve McQueen (1966, wide, \$79.98), Eddie Murphy in "The Distinguished Gentleman" (wide, \$39.99); Gus Van Sant's "My Own Private Idaho" (1991, wide, \$39.99); a 25th-anniversary limited edition of "The Graduate" (1967, wide, extras, \$39.99); "Twin Peaks: Fire Walk With Me" (\$39.99); and "Twin Peaks: The First Season" (334 minutes, \$124.98). The latter includes the first seven episodes of the surreal TV series created by David Lynch and Mark Frost.

**P**IONEER is bowing the political comedy "Bob Roberts" with Tim Robbins (\$34.95) and the offbeat action flick "Reservoir Dogs" (wide, \$34.95) in April.

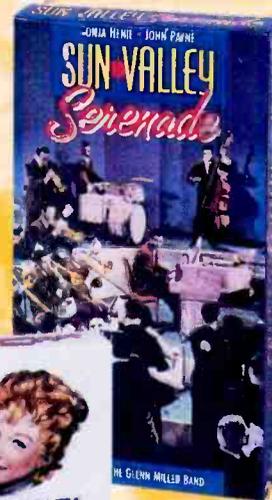
**L**UMIVISION will release "John Wesley Harding: Pocketful Of Miracles" (40 minutes, \$29.95) in April, adding to the small laser label's rapidly growing music video catalog. "Erasure Wild! Live At The London Arena" (60 minutes, \$29.95) launched in January, while the following are also available from Lumivision: "Ministry: In Case You Didn't Feel Like Showing Up (Live)" (58 minutes, \$29.95); "Lifestyles Of The Ramones" (58 minutes, \$29.95); and "Lou Reed & John Cale: Songs For Drella" (55 minutes, \$29.95). In addition, Denver-based Lumivision (Continued on next page)

## Sales Will Sing With A \$5<sup>00</sup> Consumer Rebate

Irving Berlin's  
There's No Business  
Like Show Business  
Cat. #1086



My Fair Lady†  
Cat. #7358

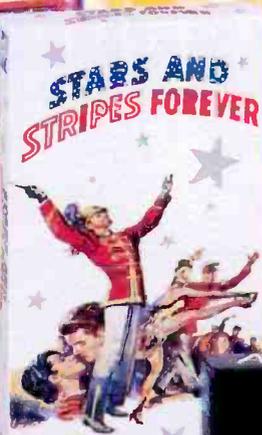


Sun Valley Serenade  
Cat. #1733

Stormy Weather  
Cat. #1168



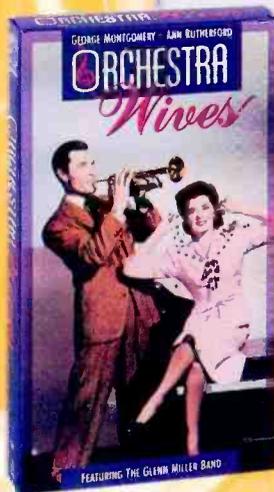
Stars and Stripes  
Forever  
Cat. #1751



Can-Can  
Cat. #1015



Daddy Long Legs  
Cat. #1378

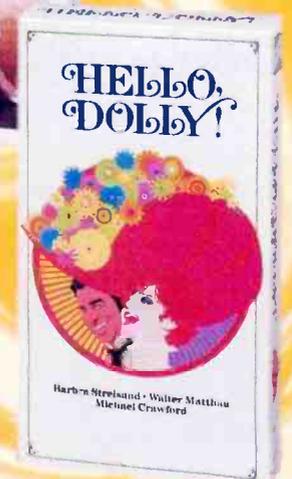


Orchestra Wives  
Cat. #1732



All That Jazz  
Cat. #1095

Guys and Dolls  
Cat. #7039



Hello, Dolly!  
Cat. #1001

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\$19.98\*  
each

†Double Cassette:  
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The Art of Entertainment

## LASER SCANS

(Continued from preceding page)

has more than 40 classical music and visual music titles.

**WARNER REPRISÉ** just launched "Paul Simon: Born At The Right Time" (110 minutes, \$34.98), an "American Masters" documentary that traces the singer/songwriter's career and musical influences, and accompanies him on his 1991 world concert dates in China, Brazil, and South Africa.

**TELDEC** has added two new titles. "Bela Bartok: Duke Bluebeard's Castle" (1988, side 2 CAV, \$39.97) features singers Robert Lloyd and Elizabeth Laurence, plus Adam Fischer leading the London Philharmonic. "Itzhak

Perlman: Virtuoso Violinist—I Know I Played Every Note" (1978, side 2 CAV, \$34.97) is a Christopher Nupen film that was shot over three years and is an intimate portrait of Perlman and his artistry.

**MULTIMEDIA NEWS:** Don't miss the marvelous CD-ROM titles "Bach And Before" and "The Classical Ideal," the first two entries in **Voyager's** "So I've Heard" series (Macintosh, \$24.95 each), in which music critic Alan Rich takes us on a tour of the history of classical music. Each title includes a lengthy essay illustrated with both art and audio examples, plus a catalog of sug-

gested CDs with an audio excerpt for each selection. Each title comes packaged with a coupon from **Tower Records** that gives buyers a \$2 discount off every recording featured in the volume.

**COLLECTOR'S CORNER:** MCA's "Sneakers" (wide, side 3 CAV, \$39.98) is a superb hi-tech suspense yarn with a deft touch, clever comic moments, and maybe the best off-the-wall film line of 1992: "That young lady with the Uzi—is she single?" Robert Redford, Ben Kingsley, Dan Aykroyd, Mary McDonnell, and Sidney Poitier are part of the standout cast.

Billboard®

FOR WEEK ENDING MARCH 27, 1993

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	3	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
2	2	3	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 41279	Meryl Streep Goldie Hawn	1992	PG-13	34.98
3	<b>NEW ▶</b>		SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
4	3	5	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51438	Bridget Fonda Jennifer Jason Leigh	1992	R	34.95
5	6	9	SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	1992	PG	29.98
6	<b>NEW ▶</b>		COOL WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32356-WS	Kim Basinger Gabriel Byrne	1992	PG-13	34.95
7	9	9	MONTY PYTHON AND THE HOLY GRAIL	Criterion Collection 1311	John Cleese	1975	PG	49.98
8	7	15	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	1992	R	34.95
9	5	5	RAISING CAIN	Universal City Studios MCA/Universal Home Video 41285	John Lithgow Lolita Davidovich	1992	R	34.98
10	4	11	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	29.98
11	<b>NEW ▶</b>		20,000 LEAGUES UNDER THE SEA	Walt Disney Home Video Image Entertainment 1587	James Mason Kirk Douglas	1954	G	69.98
12	14	27	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 35574	Kevin Costner	1991	R	149.98
13	8	21	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
14	<b>NEW ▶</b>		HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98
15	13	65	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
16	<b>NEW ▶</b>		MARY POPPINS	Walt Disney Home Video Image Entertainment 1588	Julie Andrews Dick Van Dyke	1964	G	69.98
17	11	11	BOOMERANG	Paramount Pictures Pioneer LDCA, Inc. 32717	Eddie Murphy Robin Givens	1992	R	34.95
18	<b>NEW ▶</b>		CLASH OF THE TITANS	MGM/UA Home Video Pioneer LDCA, Inc. ML102979	Harry Hamlin Laurence Olivier	1981	PG	39.98
19	<b>NEW ▶</b>		HONEY, I BLEW UP THE KID	Walt Disney Home Video Image Entertainment 1371	Rick Moranis	1992	PG	39.98
20	<b>NEW ▶</b>		OF MICE AND MEN	MGM/UA Home Video Pioneer LDCA, Inc. 102693	John Malkovich Gary Sinise	1992	PG-13	29.98
21	RE-ENTRY		ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98
22	10	5	MO' MONEY	Columbia TriStar Home Video 51316	Damon Wayans	1992	R	34.95
23	<b>NEW ▶</b>		LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 6-38290	Van Halen	1993	NR	34.98
24	20	3	LOONEY TUNES AFTER DARK	Warner Bros. Inc. Warner Home Video 12585	Animated	1993	NR	34.98
25	16	5	DIGGSTOWN	MGM/UA Home Video Pioneer LDCA, Inc. ML102692	James Woods Louis Gossett Jr.	1992	R	29.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.



**The Neil Deal.** Producer Vince Neil, left, is at work in the Record Plant's Neve I control room, doing tracking and overdub dates with lead guitarist Steve Stevens for a new Warner Bros. album from the Vince Neil Band. The L.A. studio's Neve I room features a 96-input Neve VRSP Legend console equipped with GML Moving-Fader automation on recall.

## Radio Station Touts Own Studio Finds Niche In Cincinnati Marketplace

■ BY MARILYN A. GILLEN

NEW YORK—Recording studios and radio stations have always shared the common ground of music, but the real estate is closer than ever in Cincinnati.

Faced with a shrinking budget, WGUC, a small public station at the Univ. of Cincinnati, has expanded its fund-raising scope to include a recording studio, and, even in less than boom times for that biz, the move seems to be paying off.

"Because public radio is not getting funding from governments and universities like it used to, it's time to be creative," explains Jeff Krysz, WGUC's operations director and the studio

manager. "This started out as a little blip on the screen, but last year we did rather well—we grossed around \$60,000, which may not sound like a lot, but it is for us."

The small but well-equipped Corbett Studio isn't new, says Krysz, but the marketing of it is: "The studio has been here for approximately 13 years," he says. "It was just a well-kept secret."

Now that the word is out, the work is coming in.

As would be expected, that doesn't necessarily sit well with all of the area's established studios, some of which resent what they see as competition from the public sector.

"We've lost business to them, definitely," says E.T. Herzog Jr., owner of nearby Audiocraft Recording, which has been doing business in Cincinnati since 1967 and offers 24-track analog as well as digital recording. "Because they have public-funding underwriting, they can afford to charge these low prices that we just can't compete with. Nobody underwrites us."

Jack Streitmarter, owner of Sound Images, seconds the pricing concern—"They are always going to be able to offer rates that are considerably below market rates"—but doesn't see Corbett as infringing on his business.

"These are two totally different kinds of studios," he says. "We have a 24-track and two totally digital rooms... It just depends on what the client is looking for. We're much bigger, and have a different kind of business, primarily ad-related, radio and TV music, and films. What Corbett will have to do is go after the younger bands, the upstarts, and in that sense they will be inching into other studios' territory."

Rusty York, who owns Jewel Records, another longtime business with 32 years in Cincinnati, is sanguine about any possible competition. "We're always busy," he says, adding that half his business comes from out of town, while Corbett's is primarily local.

For his part, Jim Bosken is pleased. "They're a customer of ours," says the

*(Continued on next page)*

## Dickinson Gets Digital Down And Dirty Analog 'Effects Box' Colors And Compresses

■ BY RICK CLARK

MEMPHIS—Ever since the advent of digital, many have bemoaned that format's lack of warmth and musicality. In spite of digital's dominance in the marketplace, a number of producers and engineers have maintained for years a preference for analog's unique qualities.

For the latest effort by Epic act Spin Doctors, producer Jim Dickinson and engineer John Hampton have pushed the experimental envelope farther by developing a process that maximizes digital's cleanness with analog's capability to color and compress sound.

Dickinson, who has long been an advocate of digital, has for a number of years researched ways to incorporate a controlled way to dirty up the sound with the characteristics inherent to analog. His work on the Replacements' critically acclaimed "Pleased To Meet Me" was the first evidence of those experiments.

"Like the Replacements, the Spin Doctors were analog recorders who had artistic reservations about digital sound which I personally really never had," says Dickinson, who is cutting the project at Ardent Recording here. "I liked it as soon as I heard it, because it enabled me to do things that I had previously attempted on analog, but were unsatisfactorily noisy. Analog is dirty. It's not quiet. It's just the uniqueness of that medium itself that anyone would want to retain. With the Spin Doctors, I wanted to preserve the analog sound, but I wanted to

figure out how to do that digitally."

"We recorded Mitsubishi digital," Dickinson continues, "and dumped 14 tracks, plus a control track, to a 16-track Studer, which I think is the best analog multi-track, running it at 30 i.p.s. We monitored the analog saturation so that we could hear it as it was going down."

"Essentially, we were using the analog machine as an effects box," adds Hampton, who has worked with Dickinson on numerous projects. "While we were recording to analog, we pushed the levels until they were hot enough for us on tape. Once we got a good saturation level for a particular song, we dumped the analog tape back to the digital so it had tape compression."

"The analog machine was locked to the digital machine so that we were sure to get it back exactly where it was feel-wise," Hampton explains. "With the same information on two sets of tracks, we could pick and choose what we were go-

ing to use analog and what we were going to use digitally.

"Some engineers have said if you want it to sound like analog tape, just compress it and you are doing the same thing," Hampton adds. "The fact of the matter is that even the fastest compressors and limiters take a little bit of time to react to the signal."

"This approach doesn't have that problem," Dickinson remarks. "Every microsecond of the signal has been compressed with the analog saturation. Although the peak readings on the peak meter read about the same, the analog-treated drums, in particular, sound noticeably louder."

The album, which tentatively is titled "Upsidedown (Emotional Baggage)," should see release by Christmas.

"I caught the energy," enthuses Dickinson, concerning the band's performances during these sessions. "It's there, and it's analog enhanced."



The Spin Doctors show off their Shelby County Honorary Certificates of Citizenship during a break in recording at Ardent Recording in Memphis. In the front row, from left, are Spin Doctors Christopher Barron, Mark White, Eric Schenkman, and Aaron Comess. In back, from left, are producer Jim Dickinson, engineer John Hampton, and assistant engineer Skidd Mills.

## Recording School Sets Sail With 5th Annual Mktg. Tour

■ BY DAN DALY

NASHVILLE—Full Sail Center for the Recording Arts, an Orlando, Fla.-based audio, video, and film school, will embark on its fifth national tour in three years April 1. The kickoff show of the "Dreams Across America" tour is scheduled for Cincinnati, to be followed by Chicago, Minneapolis, Kansas City, Denver, Las Vegas, Phoenix, Dallas, Houston, New Orleans, Atlanta, and Nashville.

The tour, an amalgamation of music, interactive video, and sound-reinforcement technology whose equipment is valued at \$2 million, is an admittedly glitzy marketing tool in what is becoming a very competitive business. "There are at least 80 audio schools out there, last we counted, and the competition is exceptionally fierce when you factor in all the film and video programs offered by the university systems," says Full Sail senior VP Garry Jones. "This tour is a unique marketing approach in that it takes Full Sail to the prospective students and gives them a chance to see what we offer and what sorts of careers are available to them in entertainment."

Jones declines to divulge Full Sail's annual marketing budget or the actual cost of the tour, but says it represents approximately 12% of the school's marketing budget. The return has been worth it, he adds, noting that a significant part of the school's one-third-plus increase in enrollments over the last two years can be attributed to interest generated by the tour. Full Sail currently has about 700 students.

Jones says Full Sail underwrites the cost of the tour, although manufacturers of professional audio and video

equipment do supply loaner units for demonstration purposes. This year, those manufacturers include Peavey, Lexicon, Syncrolite, and Digidesign. In the future, Jones says there is a possibility larger corporate sponsors may get involved, mirroring the trend in the entertainment industry for such companies as Coca-Cola and Pepsi to support national concert tours.

This year's tour has fine-tuned itself, reflecting marketing finesse gleaned from previous excursions. In the '93 version, multiple dates are booked in each city: afternoon performances at local performing arts high schools and evening performances for those who have shown interest in the program, which parents can attend.

Another change is the intensification of the "you are backstage" theme, focusing on how the engines of entertainment work to create music and visuals, rather than on marquee-value talent. In past years, Adrian Belew has been among the performers on the tour. This year, the spotlight is on the programmers and engineers to the stars.

The need for technical education for the entertainment industry will continue to grow, says Jones, necessitating an attention to marketing exigencies as much as technological ones in the future. But, he adds, a shakeout is in the offing. "The significant growth will come in the film and video area," Jones says. "But we're already seeing some schools struggling as the technological demands exceed the capabilities of those schools. Training facilities that address what the real world uses day-to-day and [that] teach them those same systems in a practical, hands-on manner, are the ones that will succeed."



**It's A Vision Thing.** Bad Animals/Seattle and Los Angeles recording engineer Cliff Norrell were awarded the 3M Visionary Award for their work on R.E.M.'s album "Automatic For The People," which reached No. 2 on The Billboard 200. The award, presented here by 3M's Pamilla Kohler, recognizes those whose work surpasses the limits of artistic innovation. Receiving the award, from left, are Bad Animals/Seattle second engineer Ed Brooks; president Steve Lawson; and studio manager Reed Ruddy.

## CINCINNATI RADIO STATION TOUTS STUDIO

(Continued from preceding page)

owner of QCA, which does audio duplication. "The more the better."

### FORWARD THINKING

Studio designer John Storyk was brought in to help with WGUC's design and construction, Kry's recounts of the Corbett Studio's birth. "We nestled in a really nice, intimate acoustic room designed so we could record string quartets and solo piano and voice," he says. "At the time our focus was primarily classical music because we are a classical station, but I kept in mind that I wanted to be considering multi-track long-term, and eventually bring in other kinds of music."

Over the years, the studio has been enhanced gradually, from the acquisition of its first eight-track machine, in 1983, to the addition of a 16-track, and

then digital editing equipment last year. "Since then, things have really taken off," Kry's says.

About \$100,000 is earmarked for the upcoming purchase of a new recording console. "Our present console is not very big—it has only 20 faders—and that has been a big limitation as far as acts coming in," Kry's says. "We needed a bigger console, and one that is quieter." Kry's says he is currently looking at an Atari 54, as well as an Amek Einstein, to fill that bill.

"We would like to go to digital in the future," he adds, "but that's a couple years out yet."

Along with its equipment roster, the studio's musical universe has been expanding from its initial classical focus, now also encompassing jazz and acous-

tic projects, as well as new age.

Whatever the stripe, the artists using the studio are primarily local. "Some of them are making demos for labels like Concord or Higher Octave or Windham Hill," Kry's says. "Others are just making audition tapes to get symphony jobs and for gigging."

Remote work for labels such as Centaur and Delos is key, and the Corbett Studio has also established relationships with independent production companies, Kry's says.

Of Corbett's eventual reach, Kry's says, "We don't want to grow to be something we're not. We will remain a niche-market studio, but there is a big niche here to fill."

"We're just making music," he adds, "and trying to make a buck."

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 20, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
<b>TITLE</b> Artist/ Producer (Label)	INFORMER Snow/ M.C. Shan (East West)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	HEARTLAND George Strait/ T.Brown (MCA)	PRIDE AND JOY Coverdale Page/ Coverdale,Page Fraser (Geffen)	FEED THE TREE Belly/ G.Norton (Sire)
<b>RECORDING STUDIO(S)</b> Engineer(s)	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	DOPPLER (Atlanta,GA) Peter Blayney	EMERALD (Nashville) Steve Tillisch Ken Hutton	LITTLE MOUNTAIN/ CRITERIA (Vancouver,B.C Miami,FL) Mike Fraser	AMAZON (Liverpool, ENGLAND) Tracy Chisholm
<b>RECORDING CONSOLE(S)</b>	MCI JH636	SSL 4000E	SSL 4000G With Ultimotion	SSL 4048E/ SSL 6000E G Comp.	Neve VR Legend Flying Faders
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800/ Studer A820	Studer A820 (Dolby SR)
<b>STUDIO MONITOR(S)</b>	Yamaha NS10	Augsperger	Hidley/Kinoshita	Yamaha NS10 UREI 838/Criteria Custom	Quested 415
<b>MASTER TAPE</b>	Ampex 456	Ampex 499	Ampex 467	3M 996	Ampex 499
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	BAYSIDE SOUND (New York) John Ficarrotta	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	EMERALD (Nashville) Chuck Ainlay Russ Martin	ABBEY ROAD (London) Mike Fraser Jimmy Page David Coverdale	QUAD (New York) Michael H. Brauer
<b>CONSOLE(S)</b>	MCI JH636	SSL 4000	SSL 4000G With Ultimotion	SSL 4000G	SSL 6000G
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Studer A820	Sony JH24	Mitsubishi X-850	Mitsubishi X-850 Studer A820	Studer A80
<b>STUDIO MONITOR(S)</b>	Yamaha NS10	Augsperger Wright	Hidley/Kinoshita	Quested	Pro Ac Studio One
<b>MASTER TAPE</b>	Sony DAT	Ampex 499	Ampex 467	3M 996	3M 468
<b>MASTERING (ALBUM)</b> Engineer	MASTERDISK Tony Dawsey	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	STERLING SOUND George Marino	STERLING SOUND Greg Calbi
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

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

## newsline...

**J**OHAN V. ROACH, chairman of the board and CEO of Tandy Corp., has been named the 1993 recipient of the Electronic Industries Assn.'s highest award, the EIA Medal of Honor, which recognizes outstanding contributions toward the advancement of the electronics industry and high personal achievement in the field of industry management. Said EIA president Peter F. McCloskey, "John Roach is one of those rare industry leaders who has not only succeeded in building and managing a major U.S. corporation, but exhibited that same skill and personal commitment toward building an exciting and vibrant industry as well." One of Roach's most significant public policy achievements, the EIA notes, was his role in the enactment of the Audio Home Recording Act of 1992.

**F**INALISTS HAVE BEEN ANNOUNCED in the competition for the 1993 ARSC Awards for Excellence in Historical Recorded Sound Research. Among the 29 honorees, chosen from a large field of nominees by a seven-member blue-ribbon awards panel, are "Doo-Wop: The Forgotten Third Of Rock'N'Roll," by Anthony J. Gribin and Matthew M. Schiff; "Fascinating Rhythm: The Collaboration Of George And Ira Gershwin," by Deena Rosenberg; and "West Coast Jazz: Modern Jazz In California, 1945-1960," by Ted Gioia. The winners in each of eight categories, as well as the recipient of the 1993 Lifetime Achievement Award, will be announced May 15 at a banquet concluding the 27th annual conference of the Assn. of Recorded Sound Collections, May 12-15 in Chicago. Sessions focus on the history, acquisition, preservation, and use of sound recordings.

**F**EAR NOT, AND KEEP on playing that portable. The Electronic Industries Assn.'s Consumer Electronics Group says consumer electronics products such as CD players and video games do not interfere with airline navigational and communication systems, despite a recent spate of publicity on presumed dangers posed and movements to ban all in-flight use. "Given the overwhelming evidence and the facts on emissions from consumer electronics devices, it is ludicrous to ban the use of these products during flight," says Gary J. Shapiro, VP of the EIA/CEG, citing a study by the Radio Technical Commission for Aeronautics and an analysis of the NASA Aviation Reporting System. The EIA/CEG says it does accept the current policy whereby electronics device use is not allowed while an aircraft is taking off or landing.

**R**OSE MANN, A MAINSTAY of Los Angeles' Record Plant during the '70s and '80s, is returning to the newly expanded recording center as its VP/studio manager. Mann joined the Record Plant in 1976 under the tutelage of studio founder Chris Stone. In her new role, she reports directly to Record Plant president Rick Stevens.

**T**HIS YEAR'S LIGHTING DIMENSIONS International convention, Nov. 12-15 in Orlando, Fla., has been expanded to include a special exhibit area on sound equipment and audio technology and a conference on "Sound In Entertainment." "Each year, we have increased our coverage of sound technology," says Patricia MacKay, president of LDI. "As sound becomes an increasingly important element in entertainment design, LDI will continue to present the top sound designers and technicians, and at the same time keep pace with the breakneck speed of the changing sound technology of the '90s." Other convention topics include sessions on design and technology for stage, club, and concert lighting.

**T**HE SOCIETY of Professional Audio Recording Services will host a week-end technical conference and interface with leading manufacturers of digital audio workstations May 15-16 at the Hudson Theatre in New York. More information is available via SPARS in Lake Worth, Fla.

# Update

## LIFELINES

### BIRTHS

Boy, Zyon Graziano, to **Max Cavallera** and **Gloria Bujnowski**, Jan. 19 in Phoenix. He is vocalist and guitarist for the Roadrunner Records band Sepultura. She is the band's manager.

Girl, Samantha Margaret, to **David** and **Mary Stieffel**, Feb. 15 in New Orleans. He is the area sales representative for CEMA Distribution. She is a radio personality known as "Mary Steele" on WNOE-FM New Orleans.

Girl, Katherine "Katie" Marie, to **Greg** and **Jolene Bowling**, Feb. 19 in Arlington Heights, Ill. He is a buyer for Baker & Taylor in Morton Grove, Ill. She is a sales rep for Relativity Entertainment Distribution in Des Plaines, Ill.

Girl, Lucy Grace, to **Steven** and **Jill Galloway**, Feb. 19 in Los Angeles. He is VP of music video/longform at MCA Music Entertainment Group. She is production manager at Levinson Productions.

Boy, Devon Bryon, to **Derek** and **Michelle De Beer**, Feb. 26 in Quebec. He is drummer for Johnny Clegg & Savuka, whose new album, "Heat, Dust & Dreams," is due out in April.

Girl, Alice Rose, to **Thom Healy** and **Maddy Kosson**, Feb. 27 in Atlanta. He is field sales manager/special products at WEA Atlanta.

Girl, Nina Isabelle, to **Steven Dreyfus** and **Lisa Rothblum**, March 3 in New York. She is senior VP of legal affairs and general counsel for PolyGram Holding Inc.

Girl, Martina Elena, to **Luca de Genaro** and **Monica Foglietti**, March 3 in Rome. He is a DJ for Italian national radio program Stereora, a journalist, and head of management and promotion company DGP Entertainment. She is an independent television producer.

### MARRIAGES

**Jason Martin** to **Lori Gates**, March 6 in Las Vegas. He is national manager of promotion and she is product manager at Rhino Records.

### DEATHS

**Arnie Kay**, 59, of a heart attack, Jan. 31 in Nyack, N.Y. Kay was founder of Mars Talent Agency in Pearl River, N.Y. He is survived by his wife, Rosalie, his children, Steven, Wendy, and Cindy, and his four grandchildren.

**Providencia Garcia**, 83, after a long illness, Feb. 10 in Puerto Rico. Garcia worked for Peermusic for 56 years, rising to become international manager of

the Latin division in 1960. Among the many composers and authors who worked with her are Tito Puente, Pedro Flores, Julio Gutierrez, and José Carbo Menendez.

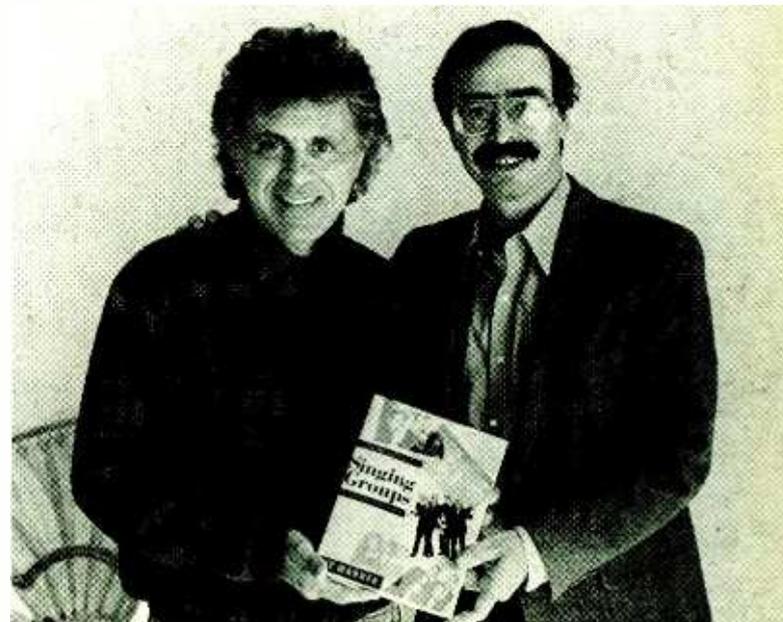
**Sylvia Fenster**, 91, of natural causes, Feb. 26 in Del Ray, Fla. Fenster was executive producer of the CATV music show "Tex Fenster Superstar." She is survived by her children, Harry "Tex" Fenster and Sara Hartman. Her husband, Benjamin, died in 1974.

**Vickie Hunter**, 33, of a brain hemorrhage, March 6 in Baylor, Texas. Hunter was evening air personality and host of "City Lites" on KLRX-FM Dallas/Ft. Worth. She joined the station in 1990. Prior to that, she was news director at KYNG-FM Dallas (then KQZY-FM) and account executive for KOAI-FM Dallas (then KDLZ-FM). She is survived by her parents.

**Alex Taylor**, 46, of a heart attack, March 12 in Sanford, Fla. Taylor was a recording artist and brother of musicians James, Livingston, and Kate Taylor. His albums include "Dancing With The Devil," "Family And Friends," and "Voodoo In Me." In the early '60s, he was in the cover band the Fabulous Corsairs in Chapel Hill, N.C. He was working on a new album for King Snake Records when he collapsed March 7 at a recording studio. He is survived by his wife, Brent, his son James, his siblings James, Livingston, Kate, and Hugh, and his parents Isaac and Gertrude.

**June Valli**, 62, of cancer, March 12 in Fort Lee, N.J. Valli had several chart successes while recording for the RCA and Mercury labels in the mid-'50s. She was featured on TV's "Your Hit Parade" and other early television shows, and also appeared as a live artist around the world. She is survived by her husband, Jimmy Merchant.

**Charles Parker**, 68, cause of death unconfirmed, March 14 in Hartford, Conn. Parker was VP of programming at WDRC-AM-FM Hartford when he retired in 1983. Prior to that, he was program director for 25 of his 39 years with the station. In 1975, he was named Billboard's top 40 program director of the year. He is survived by his son, Steve, and Steve's wife, Bonnie; his daughter, Kathy Morgan, and her husband, Jack; and two grandsons, Michael and Steven Morgan.



**He's In The Book.** Singer Frankie Valli congratulates author Jay Warner on his new book, "The Billboard Book Of American Singing Groups."

## 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 21, **22nd Annual Juno Awards**, O'Keefe Centre, Toronto, Ontario, Canada. 416-485-3135.

March 22-24, **Sponsor's Return**, 10th annual event marketing seminar presented by Interna-

tional Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

March 23, **"The Business Of Entertainment: The Big Picture,"** third annual conference on the state of the entertainment industry, co-sponsored by Wertheim Schroder investment bank and Variety, Pierre Hotel, New York. 212-492-6082.

March 23, **"Sampling: Take Another Little Piece Of My Art Now, Baby,"** seminar presented by Women in Music, Lone Star Roadhouse, New York. 212-459-4580.

March 23, **The Art of Music Licensing**, presented by the California Copyright Conference, The Sportsmen's Lodge, Studios City, Calif. 818-848-6783.

March 23, **San Antonio Music Business Expo**, hosted by Music League Magazine, Texas Beat, Oonies, and Musician's Guide to the Music Business, held at Oonies, San Antonio, Texas. John Pardini, 512-227-4821.

March 23, **Music in Cinema: The Lowdown on Film Soundtracks and Film Scoring**, panel discussion sponsored by the Black Rock Coalition, Musician's Union, New York. 212-713-5097.

March 26-27, **Current Legal Issues in the Music Industry and Annual Meeting of the American Bar Assn. Forum on the Entertainment and Sports Industries**, Lansdowne Resort, Washington, D.C. 312-988-5900.

March 26-27, **Music and Entertainment Industry Educators' Assn. National Conference**, Belmont Univ., Nashville. Robert Mulloy, 615-385-4504.

March 27, **American Jewish Committee's 1993 Music-Video Division Human Relations Award Dinner-Dance**, honoring John H. Marmaduke, president/CEO of Western Merchandisers Inc. and Hastings Books, Music & Video Inc., Grand Hyatt, New York. Lenny Myron, 212-751-4000 x338.

March 27, **Sixth Annual Bowling Bash**, presented by the Los Angeles chapter of NARAS, to raise funds for NARAS educational programs, Sports Center Bowl, Studio City, Calif. 818-843-8253.

March 28-April 1, **Gospel Music Week**, Stouffer Hotel and Nashville Convention Center, Nashville. Debra Atkins, 615-327-3747.

March 31, **Second Annual Coca-Cola Atlanta Music Awards**, Fox Theatre, Atlanta. Mary Cammack, 404-262-3000.

### APRIL

April 1, **Gospel Music Assn. Dove Awards Show**, Tennessee Performing Arts Center-Jackson Hall, Nashville. 615-327-3747.

April 1-3, **Independent Music Festival**, New York Univ., New York. 212-998-4999.

April 2, **Philadelphia Music Alliance Sixth Annual Hall of Fame Gala**, Wyndham Franklin Plaza, Philadelphia. 215-790-2415.

April 17, **T.J. Martell Foundation Humanitarian Award Dinner**, Hilton Hotel, New York. 212-245-1818.

## GOOD WORKS

**MEMORABILIA AUCTION:** Isaac Tigrett, founder of the **Hard Rock Cafe** and **House of Blues**, had his personal rock'n'roll memorabilia collection auctioned off March 15 at Butterfield & Butterfield in Los Angeles. Partial proceeds will benefit **The International House of Blues Foundation**, a nonprofit organization focusing on the history of the blues, southern culture, Afro-American art, and youth-oriented business education.

**PIANO MAN'S PIANO:** Billy Joel has donated his 9-foot concert grand piano to the **Univ. of New York at Stony Brook** on Long Island, N.Y., to replace one of three destroyed last month when a burst main flooded the university's Staller Center for the Arts with more than 1 million gallons of mud and water. The Baldwin piano, Model SD 10, is from the star's Amagansett home and was custom-built to his specifications.

**COUNTRY WRITERS Honored:** **Rosemary Clooney** will chair and host the first **Singers' Salute To The Country Songwriter** May 12 at the Dorothy Chandler Pavilion in Los Angeles to benefit **The Betty**

**Clooney Foundation for Persons with Brain Injury.** **Johnny Cash**, **Hank Cochran**, **Harlan Howard**, and **Buck Owens** will be honored, while **Roger Miller** will receive a posthumous award. Clooney, whose sister died of brain injury, has hosted a **Singers' Salute To The Songwriter** for the past seven years. For more info, call **Production Central** at 818-955-7077 or **Linda Dozoretz** or **Susan Leh** at 213-656-4499.

**TOUR SUPPORT:** **Jesus Jones**, **School Of Fish**, **House Of Pain**, and **Dinosaur Jr.** will be promoting AIDS awareness during their spring tours. Volunteers from both **LIFEbeat**, the Music Industry Organization to Fight AIDS and local AIDS service organizations will be setting up tables at every venue to distribute educational materials and condoms... **LIFEbeat** also is putting out an urgent call for help in its efforts to acquire two Macintosh computers. If you are able to help, contact **Tim Rosta** at 212-245-3240.

**NAME TO COUNCIL:** The board of directors of **AmFAR**, the nonprofit group channeling the private sector's goodwill and philanthropic resources to fight AIDS, has named

**Atlantic Records** senior VP/GM **Paul Cooper** as a member of AmFAR's national council. He joins fellow council members **Warren Beatty**, **Phil Donahue**, **David Gefen**, **Richard Gere**, and **Barbra Streisand**.

**DINNER OF HONOR:** The **National Kidney Foundation of New York/New Jersey** will honor **Terry Santisi**, VP/GM of **EMI Records Group North America**, as its woman of the year June 12 at the New York Hilton. For more info, call 212-629-9770.

**UNICEF CONCERT:** The **Musicians for UNICEF** will host their 13th benefit concert Sunday (21) at the Palomino Club in North Hollywood, Calif. Headlining the concert is **Little Feat**, with appearances by the **Robby Krieger Band**, **Dallas Hodge & Friends**—including **Chet McCracken** of the **Doobie Brothers** and **Sir Harry Bowers of Was (Not Was)**—and the **Musicians for UNICEF Band**, led by drummer **Eddie Tuduri**, **Scott Page** of **Pink Floyd**, and **Rick Vito** of **Fleetwood Mac**. Host is DJ **Damion** of **KLSX** Los Angeles. For more info, contact 310-277-7608.

## FOR THE RECORD

In the March 20 issue of **Billboard**, a review of the new Ray Charles album, "My World," misstated the production credits. **Richard Perry** was the sole producer of the music; **Benny Medina** was executive producer on the project.

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## Beautiful Music Gets A Makeover 5 Stations Lead Easy Format Revival

BY CARRIE BORZILLO

LOS ANGELES—Could the long-troubled easy listening format finally be making a comeback? Two new developments indicate that may be the case.

After plummeting from 6.8% of national listening in the spring of 1989 (when Billboard and Arbitron began tracking the format) to its low point of 1% last summer, easy finally saw a bit of a rebound (1.0%-1.4%) in the fall survey (Billboard, Feb. 27)

Couple that rise with the fact that one of the most-abandoned formats of the last few years actually had five new stations jumping into it during the last few months, and, finally, there is some good news to report for easy listening.

WGGA/WGZM Gainesville, Ga., made the switch Jan. 1. Those sta-

*Beautiful music was the kiss of death. It put you to sleep. By bringing up the tempo, we're attracting listeners'*

tions were programming Satellite Music Networks' now defunct "The Heat" top 40 format until Thanksgiving, when they changed to all-holiday music, a format that lasted until the move to easy.

"[Our old format] wasn't bringing in advertisers or listeners," says news and sports director John Parks, who is temporarily handling the programming duties. "We are too close to Atlanta to be successful at that. [But] our signal goes into the mountains, which is a retirement area. That audience hasn't been served, so we decided to try it."

Both stations are programming Bonneville Broadcasting's "Verdery Environment" format, although the AM is in the process of being sold.

WYCK/WICK Scranton, Pa., president/GM Douglas Lane says he's seen an increased interest in easy listening in the past year, which prompted the decision to simulcast WICK's successful easy format on sister station WYCK, beginning last December. WYCK had previously been religious.

Although neither WGZM nor WICK subscribes to Arbitron, managers at both say the number of calls to the stations has risen, indicating to them they made the right format decision.

"We've had lots of calls from advertisers who want to see a sales person," says Lane. "Usually we have to call them."

Modern rock KFMA Phoenix took over heritage market easy listening call letters KMEQ March 1,

and began using Jones Satellite Networks' easy format, claiming the market was crowded with alternative music (i.e., KUKQ and KEDJ). There hadn't been an easy station in the area in five years.

Owner Harold Shumway (aka Mike Mitchell) says the main problem in the past with the format was that "it got too old. Programmers didn't update the music. So that's what we've done. We play contemporary instrumentals, soft AC hits, MOR classics, light jazz, and even new age."

Shumway says moving away from the former "beautiful music" instrumental version of the easy format and toward a softer AC approach has also helped bring in more listeners and advertisers.

"Beautiful music" was the kiss of death," Shumway adds. "It put you to sleep. By bringing up the tempo and adding in light jazz and new age, we're attracting new and some younger listeners."

One of KMEQ's liners is "Yes, we're easy listening. But no, we won't put you to sleep."

Shumway admits that while the station gets "great calls" and lots of mail, billing is still tough to get because advertisers are still 25-54-oriented.

Bud Heck, GSM at market-leading easy station WADB Monmouth, N.J., agrees that sales can be tough. "25-54 is a figment of national advertisers' imaginations," says Heck. "It originates with the agency part of our industry, which ignores the fact that the population is growing older. It's a safe demo for them, but [the move toward focusing on 35-plus] is coming sooner than most realize."

Despite the sales difficulties, KMEQ's Shumway says, "It's a good format. It spans the gap between straight AC stations and the old big-band stations. There's a definite place for it."

CFMO Ottawa, Ontario, is another new easy listening convert. The station flipped from country March 1, after having little success up against 20-year-old crosstown country station CKBY. PD Brian Perkin says CFMO's billing is now double what it was this time last year.

Perkin says he believes CFMO will be successful because of the small amount of instrumental songs the station is programming. In Canada, most stations are required to commit to 35%-50% instrumental music to sign on as an easy listening station. CFMO, however, made no instrumental commitment.

In addition, Perkin is mixing in some country crossovers, such as Rosanne Cash and Skip Ewing.

"Easy listening is definitely in a growth stage," adds Perkin. "Some 24-35-year-olds are getting tired of rock and rap and want to listen to something easy. But easy doesn't have to mean elevator music."

WADB's Heck says there does seem to be an upward trend for the format, noting some programmers are switching to the format because they see the success of other new easy stations.

KEZX Seattle PD Wes Longino says, "I think easy is coming back. The audience has always been there—it's the industry that has tried to kill it because it's not a sexy format. And it's a tough sell at some agencies. But that will change."

WEZR Green Bay, Wis., the fifth new easy listening convert, could not be reached by press time.

In addition to the 158 commercial and 11 noncommercial easy listening stations, there are five major syndicated easy formats.



**Tables Are Turned.** Mason and Sheehan, the morning team at WPYX Albany, N.Y., recently took the opportunity to celebrate their first ratings victory over Howard Stern, who is heard in the market on WQBK-FM. Here, Bob Mason, left, and Bill Sheehan are pictured during their self-coronation in New York City.

## Going To The 'Center' Of Paxson's Media Maze Sole GM, OM, Engineer Run Florida B'caster's Stations

BY ERIC BOEHLERT

NEW YORK—Maverick Florida broadcaster Bud Paxson says he's seen the future and it's his "media center": five radio stations all housed and run as one in Jacksonville, Fla. Meanwhile, Paxson's crosstown competitors say they have met the enemy and it is Paxson and his media center.

No one can accuse Paxson of thinking small. When the FCC recently approved ownership of up to two AMs and two FM's in a single market, Paxson Broadcasting quickly took the cue. In Jacksonville, Fla., Paxson assembled four signals (country WROO, N/T WNZS, classic rock WAIA, and all-sports WZNZ) under one roof. They are run by a single GM, OM, and engineer. Together they create Paxson's first self-proclaimed media center, as well as a dizzying web of shared duties among the staffs. "It's the future of broadcasting," Paxson insists.

More recently, Paxson was given control of the move-in station, oldies WSTF, licensed to Todd Communications. That station is owned by one of Paxson's sons, but Paxson was granted control following the son's suicide attempt. Since January, WSTF's address has also been the same as WROO's, which brought the total up to five stations in the same building. Competitors immediately cried foul, insisting that Bud Paxson was the *de facto* owner of five market stations and in direct conflict with the FCC's duopoly ruling.

While that question is being mulled over by the commission in the form of a formal protest by Jacor Communications (owner of crosstown WQIK), Paxson insists he's done nothing wrong, that he's simply taking advantage of the "American dream of consolidation," as he puts it.

On paper, the economy of scale that drives the dream of the media center sounds smooth and easy: stations sharing production rooms, talent, and a sales force while also slicing managers and their hefty salaries. In reality, though, those plowing through the new production, promotion, and trafficking challenges in person know first hand that media centers can be cumbersome.

Linda Byrd, GM of Paxson's Jacksonville stations, mentions that at times, particularly for the traffic director who simultaneously keeps five separate logs (15 during the weekends), the paperwork at the media center can be "pretty wild." For instance, some of the stations are equipped with inventory software systems while others still rely on carts. Having to interface with the different types of equipment gets complicated, says Byrd.

As for the management structure of the sprawling operation, basically those who headed up departments at WROO are now in charge of the same areas for all the stations. For instance, WROO promotion and marketing director Dea Simms now promotes five stations while chief engineer Kyle Biskson oversees five signals. Each station

retains its own PD, while WROO PD John Richards is OM for four of the five stations. Byrd stresses the programming for WSTF remains separate from the rest.

Sales-wise, the 18-person staff is directed by four separate department heads; FM, AM, regional, and retail. Banner, WROO's longtime rep firm, sells nationally for all the stations. There is no single GSM, according to Byrd, who adds with pride the stations can be purchased 31 different ways.

The media center first took shape when Paxson purchased WROO in September 1991. The following December, he entered a time-brokerage agreement with then WRXJ and changed the station to all-sports WNZS. The sale of the station to Paxson is now pending. The same goes for classic rock WAIA, and CNN Headline News affiliate WZNZ, which both entered the fold in June 1992.

Those two FM's and two AM's brought Paxson to the legal duopoly limit. But when WSTF moved into Jacksonville from nearby St. Augustine, Fla., Paxson immediately announced his son's station would be housed in Paxson's media center with WROO's extended staff providing sales, trafficking, and promotional, but not programming, services.

Jacksonville broadcasters have not responded kindly to Paxson's latest media center addition. "We are flabbergasted that the FCC is not concerned about the sphere of influence" conflicts that surround (Continued on page 79)



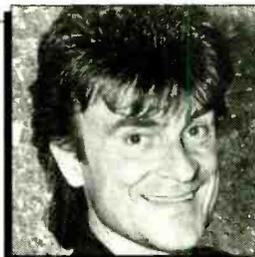
## Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	2	8	<b>SIMPLE LIFE</b> MCA 54581	ELTON JOHN 2 weeks at No. 1
2	5	6	8	<b>LOVE IS</b> GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
3	2	1	19	<b>FOREVER IN LOVE</b> ARISTA 1-2482	◆ KENNY G
4	4	5	8	<b>I SEE YOUR SMILE</b> EPIC 74847	◆ GLORIA ESTEFAN
5	8	9	6	<b>I HAVE NOTHING</b> ARISTA 1-2527	◆ WHITNEY HOUSTON
6	3	3	19	<b>A WHOLE NEW WORLD</b> COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
7	7	7	10	<b>ANGEL</b> SBK 50406/ERG	◆ JON SECADA
8	9	8	12	<b>REACH OUT (I'LL BE THERE)</b> COLUMBIA ALBUM CUT	MICHAEL BOLTON
9	6	4	14	<b>NO MISTAKES</b> MCA 54554	◆ PATTY SMYTH
10	10	12	9	<b>HOPE OF DELIVERANCE</b> CAPITOL 44904	◆ PAUL MCCARTNEY
11	15	22	5	<b>TELL ME WHAT YOU DREAM</b> RCA 62468	◆ RESTLESS HEART/W. HILL
12	12	17	8	<b>SOMEBODY LOVE ME</b> REUNION 62465/RCA	◆ MICHAEL W. SMITH
13	17	19	11	<b>COME IN OUT OF THE RAIN</b> EMI 50417/ERG	◆ WENDY MOTEN
14	16	18	10	<b>ORDINARY WORLD</b> CAPITOL 44908	◆ DURAN DURAN
15	20	21	9	<b>PASSIONATE KISSES</b> COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
16	13	13	22	<b>WHEN SHE CRIES</b> RCA 62412	◆ RESTLESS HEART
17	19	15	17	<b>HEAL THE WORLD</b> EPIC 74790	◆ MICHAEL JACKSON
				*** POWER PICK ***	
18	23	32	4	<b>WHAT YOU WON'T DO FOR LOVE</b> EMI 50428/ERG	◆ GO WEST
19	11	11	16	<b>IN THE STILL OF THE NITE</b> MOTOWN 2193	BOYZ II MEN
20	14	10	21	<b>FAITHFUL</b> EMI 50411/ERG	◆ GO WEST
21	21	16	22	<b>NEVER A TIME</b> ATLANTIC 87411	GENESIS
22	22	26	6	<b>I DON'T KNOW WHY</b> COLUMBIA 74861	SHAWN COLVIN
23	18	14	15	<b>IRRESISTIBLE</b> POLYDOR 861 210/PLG	◆ CATHY DENNIS
24	28	35	5	<b>I'LL NEVER GET OVER YOU (GETTING OVER ME)</b> ARISTA 1-2518	EXPOSE
25	29	37	6	<b>IF I EVER LOSE MY FAITH IN YOU</b> A&M 0111	◆ STING
26	32	36	4	<b>HOW FAST FOREVER GOES</b> ELEKTRA 64653	HOWARD HEWETT
27	24	23	20	<b>I WILL ALWAYS LOVE YOU</b> ARISTA 1-2490	◆ WHITNEY HOUSTON
28	27	28	27	<b>DO YOU BELIEVE IN US</b> SBK 50408/ERG	◆ JON SECADA
29	31	27	24	<b>THE LAST SONG</b> MCA 54510	◆ ELTON JOHN
30	26	24	19	<b>LOVE CAN MOVE MOUNTAINS</b> EPIC 74337	◆ CELINE DION
31	38	—	2	<b>WATER FROM THE MOON</b> EPIC 74809	◆ CELINE DION
32	25	20	14	<b>TELL THE TRUTH</b> REPRISE 18673	◆ JUDE COLE
33	30	25	24	<b>FEELS LIKE HEAVEN</b> WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
34	43	—	2	<b>THE CRYING GAME</b> SBK 50437/ERG	◆ BOY GEORGE
35	34	33	13	<b>HAVE I TOLD YOU LATELY</b> WARNER BROS. ALBUM CUT	ROD STEWART
36	36	39	5	<b>MISS CHATELAINE</b> SIRE 18608/WARNER BROS.	◆ K.D. LANG
37	35	30	20	<b>DOES LOVE NOT OPEN YOUR EYES</b> REPRISE ALBUM CUT	◆ KURT HOWELL
38	37	31	10	<b>I'M EVERY WOMAN</b> ARISTA 1-2519	◆ WHITNEY HOUSTON
39	45	—	2	<b>THAT'S WHAT LOVE CAN DO</b> NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
40	33	29	25	<b>TO LOVE SOMEBODY</b> COLUMBIA 74733	◆ MICHAEL BOLTON
41	42	45	3	<b>THE PASSION THEME</b> NOVUS ALBUM CUT/RCA	◆ WARREN HILL
42	40	41	11	<b>NO ONE ELSE ON EARTH</b> CURB 54449/MCA	◆ WYNONNA
43	47	—	2	<b>WELCOME TO MY LOVE</b> CAPITOL 44892	◆ RACHELLE FERRELL
44	41	42	24	<b>CHAINS AROUND MY HEART</b> CAPITOL 44848	◆ RICHARD MARX
45	44	38	15	<b>ALL AT ONCE</b> CAPITOL ALBUM CUT	BONNIE RAITT
46	39	34	10	<b>WALK ON THE OCEAN</b> COLUMBIA 74706	◆ TOAD THE WET SPROCKET
				*** HOT SHOT DEBUT ***	
47	NEW ▶		1	<b>KISS OF LIFE</b> EPIC 74848	◆ SADE
48	49	47	3	<b>BEAUTIFUL GIRL</b> ATLANTIC 87383	◆ INXS
49	NEW ▶		1	<b>MAN ON THE MOON</b> WARNER BROS. 18642	◆ R.E.M.
50	46	40	20	<b>NO ORDINARY LOVE</b> EPIC 74734	◆ SADE

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

### Billboard's PD of the week™

**Cerphe Colwell**  
WJFK Washington, D.C.



**H**OW'S THIS FOR a cut-to-the-chase positioning statement: "Howard Stern, G. Gordon Liddy, Don & Mike, and the Greaseman"? That's not only WJFK Washington, D.C.'s primary positioner; it also happens to be the station's talent lineup.

By adding a collection of outspoken and outrageous talkers over the last several years, the Infinity Broadcasting station has transformed itself from a rather ordinary classic rock outlet to a very unusual—and successful—personality-intensive talk station that also happens to play adult alternative music in overnights and on weekends. PD Cerphe Colwell oversees the whole package and has taken the station to sixth place overall in the market following a 3.1-4.1 rise in the fall Arbitron book.

Colwell has spent his entire broadcasting career in the D.C. market, beginning at WHFS in the late '70s, then moving on to stints at WAVA and WWDC-FM (DC101), before joining Infinity in 1987 as afternoon jock. Shortly after his arrival, the station flipped to an adult alternative format, and Colwell became MD under PD John Sebastian.

In October 1988, the station began simulcasting the Stern morning show from sister WXRK (K-Rock) New York and, at the same time, flipped to classic rock. Don Geronimo and Mike O'Meara, from crosstown WAVA, joined WJFK for afternoons in October 1991. Liddy joined in February 1992. Greaseman, formerly heard in the market on WWDC, made his debut Feb. 8 of this year.

At some point after the addition of Stern, Colwell says station management made a conscious decision to flip to talk, but the transition took place gradually because "it's not that easy to find the next Howard Stern. We have methodically, show by show, found the right talent."

Ironically, since the launch of the personality talk format, the station has reverted to the adult alternative format in overnights and weekends.

Despite the odd pairing of talk and adult alternative music, Colwell claims there is no listener confusion. "I've got this station in your face all day, and at night it's a little more relaxing," he says.

Colwell takes great pride in the fact that the station is quite different from most others. "What we're doing with block programming here is very unique," he says. "We're the most unique, active, and visible station in the market."

WJFK's air talent makes the promotion and marketing job somewhat easier because they are constantly generating media attention with their stunts, on-air discussions, and events, according to Colwell. As a result of the atten-

tion the shows generate, the station doesn't do traditional promotions or marketing. "It's such a dream team of people that at the end of any given month, we have a stack of press that the shows have generated," Colwell says.

"Stern garners amazing publicity nationally... Liddy is constantly being called on as an expert because he can draw on his days as a prosecutor, as an FBI agent, and his five years as a prison inmate. There are few people who can draw in such a wealth of knowledge... Don and Mike are publicity-stunt heaven. They constantly do great antics [and] they are really good entertainers. And Greaseman is a proven ratings winner in Washington. He's going to attract a whole new cume.

"It is so different from music-driven stations because we have four morning shows, each with fanatically enthusiastic, supportive listeners," he adds.

As for the format, Colwell calls it "a very clean approach. Music [stations] can be duplicated and attacked on several fronts. These shows, the way they redistribute cume to the next show, music can't beat that.

"It's great to be working with this kind of talent," Colwell continues. "We focus on the positioning of the radio station around all these top-drawer shows we've got."

But Colwell claims he rarely has to worry about his talent crossing the line into indecent or offensive territory. "These guys know how far to go," he says. "They walk the line, but one of the things that we do in keeping the station different is we give our listeners some real entertainment here. Very frequently, it's on the edge."

During the fall book, Colwell says there was nothing unusual going on that might account for the full share-point gain. "People were constantly discovering us," he says. "We're providing something real different here, and I just think people are tired of the sameness. There is a huge street buzz on this station."

Colwell's goal for WJFK is to achieve ratings dominance in the station's target demo. "My job is to provide the resources and motivation to help my air staff of superstars to achieve this." He would also like to eventually find the right talk host to fill the overnight shift.

Finally, Colwell adds, "There is no way to translate just how damn exciting it is to be here. It's an amazing feeling. People who have been in the business for a long time will understand. There is a certain magic when everything falls into place, and this station has achieved that. The station really stands out from the crowd."

PHYLLIS STARK



Yesterday. WCBS-FM New York's recent "The Beatles/1964 Music Weekend" provided the opportunity to circulate this photo of WCBS' Cousin Bruce, center, interviewing the Fab Four at the Warwick Hotel back when Bruce worked for crosstown WABC.

# 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	5	<b>PRIDE AND JOY</b> COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
2	2	2	10	<b>TWO PRINCES</b> POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic Associated/Epic
3	3	5	14	<b>BLACK</b> TEN	PEARL JAM Epic
4	4	7	8	<b>CAT'S IN THE CRADLE</b> AMERICA'S LEAST WANTED	◆ UGLY KID JOE StarDog/Mercury
5	5	4	9	<b>MAN ON THE MOON</b> AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
6	7	8	5	<b>GOOD LOVIN'S HARD TO FIND</b> THE LAST REBEL	LYNYRD SKYNYRD Atlantic
7	6	3	9	<b>DON'T TEAR ME UP</b> WANDERING SPIRIT	MICK JAGGER Atlantic
8	10	10	7	<b>IF I EVER LOSE MY FAITH IN YOU</b> TEN SUMMONER'S TALES	◆ STING A&M
9	14	—	2	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
10	9	9	5	<b>DRIVEN BY YOU</b> BACK TO THE LIGHT	◆ BRIAN MAY Hollywood
11	13	14	6	<b>SHE GOT ME</b> SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY Chrysalis/Erg
12	12	11	6	<b>TURN IT UP OR TURN IT OFF</b> SMOKE	◆ DRIVIN'-N-CRYIN' Island/PLG
13	11	12	7	<b>DOWN ON ME</b> JACKYL	◆ JACKYL Geffen
14	8	6	7	<b>WON'T GET FOOLED AGAIN</b> VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	◆ VAN HALEN Warner Bros.
15	15	19	4	<b>LEAVE IT ALONE</b> STAIN	◆ LIVING COLOUR Epic
***AIRPOWER***					
16	21	37	3	<b>TONIGHT</b> ADRENALIZE	◆ DEF LEPPARD Mercury
17	19	29	3	<b>ROOSTER</b> DIRT	◆ ALICE IN CHAINS Columbia
***AIRPOWER***					
18	23	25	3	<b>WIRED ALL NIGHT</b> WANDERING SPIRIT	MICK JAGGER Atlantic
19	16	18	6	<b>COURAGE</b> FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
20	18	22	4	<b>KISS THAT FROG</b> US	PETER GABRIEL Geffen
21	37	—	2	<b>BLACK GOLD</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
22	27	—	2	<b>SHAPE I'M IN</b> ARC ANGELS	◆ ARC ANGELS DGC/Geffen
23	20	15	16	<b>PULL ME UNDER</b> IMAGES AND WORDS	◆ DREAM THEATER ATCO/EastWest
24	22	23	8	<b>RETURN TO SERENITY</b> THE RITUAL	TESTAMENT Atlantic
***FLASHMAKER***					
25	NEW ▶	1	1	<b>SILENCE IS BROKEN</b> DON'T TREAD	DAMN YANKEES Warner Bros.
26	34	—	2	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS Atlantic
27	28	31	5	<b>SWEATING BULLETS</b> COUNTDOWN TO EXTINCTION	◆ MEGADETH Capitol
28	NEW ▶	1	1	<b>SHAKE MY TREE</b> COVERDALE/PAGE	COVERDALE/PAGE Geffen
29	39	—	2	<b>BROKEN HEARTED SAVIOR</b> SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS Giant
30	36	35	4	<b>RUNNING ON FAITH</b> UNPLUGGED	◆ ERIC CLAPTON Duck/Reprise
31	31	26	14	<b>IN BLOOM</b> NEVERMIND	◆ NIRVANA DGC/Geffen
32	26	20	15	<b>MISTER PLEASE</b> DON'T TREAD	DAMN YANKEES Warner Bros.
33	32	24	13	<b>SOMEBODY TO SHOVE</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
34	RE-ENTRY	16	16	<b>SAD BUT TRUE</b> METALLICA	◆ METALLICA Elektra
35	17	13	8	<b>SOMEBODY KNOCKIN'</b> IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN/THE JU JU HOUNDS Geffen
36	NEW ▶	1	1	<b>TAKE THE TIME</b> IMAGES AND WORDS	◆ DREAM THEATER ATCO/EastWest
37	NEW ▶	1	1	<b>CRYIN'</b> THE EXTREMIST	JOE SATRIANI Relativity
38	38	—	2	<b>UNKNOWN LEGEND</b> HARVEST MOON	◆ NEIL YOUNG Reprise
39	29	16	10	<b>SOMETIMES SALVATION</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES Def American/Reprise
40	NEW ▶	1	1	<b>THING OF BEAUTY</b> SONGS FROM THE RAIN	HOTHOUSE FLOWERS London/PLG

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	—	—	1	<b>SAY HELLO 2 HEAVEN</b> TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
2	—	—	1	<b>STEAM</b> US	◆ PETER GABRIEL Geffen
3	4	4	24	<b>EVEN FLOW</b> TEN	◆ PEARL JAM Epic
4	1	1	12	<b>JEREMY</b> TEN	◆ PEARL JAM Epic
5	3	5	5	<b>HOTEL ILLNESS</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES Def American/Reprise
6	5	2	9	<b>REST IN PEACE</b> III SIDES TO EVERY STORY	◆ EXTREME A&M
7	2	6	10	<b>LITTLE MISS CAN'T BE WRONG</b> POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic Associated/Epic
8	8	3	32	<b>MYSTERIOUS WAYS</b> ACHTUNG BABY	◆ U2 Island/PLG
9	6	7	28	<b>REMEDY</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES Def American/Reprise
10	—	—	6	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES Def American/Reprise

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

# Radio

## FCC Sets Hearing Date For GAF License; Radio Ties In To New Cable Regulations

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC on March 15 finally set into motion a proceeding that will determine the license of GAF Broadcasting's WNCN New York, which has been involved in one of the longest, most expensive, and most complicated legal challenges in recent history.

The commission granted a comparative hearing to GAF as well as two challengers, Class Entertainment and The Fidelio Group, although no hearing date has been set yet.

GAF's standing at the hearing will hinge the commission's conclusions about allegations by the challengers that GAF has violated the FCC's equal-opportunity rules.

A GAF spokesperson said, "Overall, I think the station does a good job and that will be apparent at the hearing."

The fight over WNCN's license had its genesis in a much-publicized furor over a change in station format in the '70s (from classical to rock) and escalated even after then-new-owner GAF returned the format to classical.

A total of 27 legal petitions, motions, and replies have been filed by the parties at the commission since that time.

### NEW CABLE RULES HELP RADIO

The FCC, in its March 11 meeting, included radio in its new cable regulations, giving back to broadcasters the right to control the distribution of their product.

Until the vote, radio signals could be picked up and retransmitted by cable operators without permission of the originators.

Prospective deals as of Oct. 6 will require permission and fees, which means cable may have to charge customers (used to free radio) more for cable audio. How this will make an impact on digital services—especially digital cable audio—is still in the conjecture stage, but if radio (and the Electronics Industries Assn.) has tested and approved an in-band system so that the public can buy new digital-capable radios, the industry

## WASHINGTON ROUNDUP™

will be in much better competitive shape.

### ANOTHER ROUND OF FCC FINES

The commission notified Allied Media, licensee of WGG-AM-FM Gainesville, Ga., March 15 of its intention to fine the company \$17,500 for violations of the FCC's main studio rule: no full-time management/staff presence at the main Cleveland, Ga., studio, no local or toll-free telephone numbers

for community input, and no public file there either. The station programs a syndicated easy listening format.

The FCC also notified Weston Properties XVIII Limited Partnership, licensee of WKBR Manchester, N.H., on March 16 of its intent to fine the company \$8,000 for violations against the Communication Act's unauthorized transfer of control rules. The commission did not buy Weston management's argument that there were financially "compelling circumstances" to sign a management agreement with a prospective buyer, who was supposed to get FCC compliance (Continued on next page)

# Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	5	<b>I FEEL YOU</b> SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE Sire/Reprise
2	1	1	9	<b>FEED THE TREE</b> STAR	◆ BELLY Sire/Reprise
3	4	7	8	<b>START CHOPPIN</b> WHERE YOU BEEN	◆ DINOSAUR JR. Sire/Warner Bros.
4	6	6	7	<b>IF I EVER LOSE MY FAITH IN YOU</b> TEN SUMMONER'S TALES	◆ STING A&M
5	7	9	7	<b>TAKE ME ANYWHERE</b> HUMAN CANNONBALL	◆ SCHOOL OF FISH Capitol
6	3	3	10	<b>DOGS OF LUST</b> DUSK	◆ THE THE Epic
7	5	5	9	<b>CONNECTED</b> CONNECTED	◆ STEREO MC'S Gee Street/Island/PLG
8	8	10	5	<b>LEAVE IT ALONE</b> STAIN	◆ LIVING COLOUR Epic
9	10	14	6	<b>THE GHOST AT NUMBER ONE</b> SPILT MILK	◆ JELLYFISH Charisma/Virgin
10	12	—	2	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
11	16	16	4	<b>WE ARE THE NORMAL</b> SUPERSTAR CAR WASH	◆ GOO GOO DOLLS Metal Blade/Warner Bros.
12	NEW ▶	1	1	<b>COME UNDONE</b> DURAN DURAN	◆ DURAN DURAN Capitol
13	20	24	3	<b>THE CRYING GAME</b> "THE CRYING GAME" SOUNDTRACK	◆ BOY GEORGE SBK/Erg
14	18	18	5	<b>SLEEPING SATELLITE</b> GREAT EXPECTATIONS	◆ TASMEN ARCHER SBK/Erg
15	19	—	2	<b>THING OF BEAUTY</b> SONGS FROM THE RAIN	HOTHOUSE FLOWERS London/PLG
16	17	17	7	<b>COURAGE</b> FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
17	13	11	17	<b>CANDY EVERYBODY WANTS</b> OUR TIME IN EDEN	◆ 10,000 MANIACS Elektra
18	14	12	7	<b>WEMBLEY</b> FUN?	THE CANDY SKINS DGC
19	15	13	10	<b>BLACK GOLD</b> GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
20	25	28	3	<b>DRIVING ALOUD (RADIO STORM)</b> RESPECT	◆ ROBYN HITCHCOCK A&M
21	27	26	3	<b>MOSES</b> GORGEOUS	808 STATE Tommy Boy
22	11	8	11	<b>MAN ON THE MOON</b> AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
23	NEW ▶	1	1	<b>THE RIGHT DECISION</b> PERVERSE	◆ JESUS JONES SBK/Erg
24	21	—	2	<b>PUSH TH' LITTLE DAISIES</b> PURE GUAVA	◆ WEEN Elektra
25	26	22	5	<b>BLAST</b> PURE FUNERALIA	PURE Reprise
26	24	—	2	<b>DIM</b> PUZZLE	DADA I.R.S.
27	NEW ▶	1	1	<b>LOS ANGELES</b> FRANK BLACK	◆ FRANK BLACK 4.A.D./Elektra
28	RE-ENTRY	10	10	<b>BEAUTIFUL GIRL</b> WELCOME TO WHEREVER YOU ARE	◆ INXS Atlantic
29	23	19	8	<b>KISS THAT FROG</b> US	PETER GABRIEL Geffen
30	9	4	11	<b>THE DEVIL YOU KNOW</b> PERVERSE	◆ JESUS JONES SBK/Erg

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

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# Virgin Venture A Hot Topic At British Radio Confab

BY ADAM WHITE

LONDON—Virgin Radio doesn't debut in Britain until the end of next month (Billboard, Jan. 16), but its impact is already being felt throughout the radio industry here. The new national commercial station was a topic of discussion at almost every session of the 1993 Music Radio Conference, held March 3 here.

The event is organized annually by the Radio Academy, whose members come from all sectors of the British radio business; approximately 150 people attended. This year's edition drew the strongest turnout yet of record industry professionals (mostly label heads of promotion) because of interest in Virgin and the feeling that U.K. radio is going through an especially lively and promising period, the recession notwithstanding.

The new album-rock station, which has been formally christened "Virgin 1215" for its AM dial position, is set to debut April 30. Richard Branson's Virgin Group has recently increased its ownership share in the network to 75% after buying half of the 50% share owned by TV-am, the failed U.K. breakfast TV franchisee. The other half of TV-am's share was bought by Apax Partners & Cos., a worldwide venture capital firm.

Virgin Radio CEO David Campbell has predicted that the new station would help the commercial radio industry capture a higher share (currently 2%) of U.K. advertising expenditure. Of seven launch advertisers signed up so far, Campbell said, "one is a new product, two [Perrier and Hewlett Packard] have never been on radio before, and one, Carling Black Label [beer], hasn't been near the medium for some six years. The three remaining brands invest heavily in radio at the moment: McDonald's, Express Newspapers, and Blockbuster." Campbell said the strength of the Virgin brand—one of Britain's best-known—was especially attractive to clients.

"Does that mean we will spoil the party for others? Short-term perhaps, a little, but long-term our goal is to grow radio's share of advertising expenditure, not to simply steal from other stations. Let's all steal from other media."

Campbell conceded he would prefer Virgin to be on the FM band. "However, the unfortunate fact is that with the exception of Classic FM, the BBC has a monopoly on the FM signal within Britain. And without a leveling of the playing fields by the government or the release of some additional FM frequencies, we are simply not able to be on FM." The Virgin CEO added, "But Virgin 1215 will work and be profitable on AM."

After Campbell's comments, Virgin co-PD Richard Skinner stressed the station's album-rock approach ("the single as a form of selling music is a dead fish in the U.K.," he commented) and fielded numerous questions from record industry delegates. He said, among other points, that one-third

of Virgin's output will be current, that it will support new artists, and that its target demographic will be 20-45.

Another conference session probed the impact of Classic FM, Britain's first national FM commercial station, which debuted last September. Station PD Michael

## 'Let's all steal from other media'

Bukht noted its success in drawing an audience (4 million-plus) and advertisers ("at weekends, we are sold out"). Bukht also argued that "this is not a great time in popular music," with two-thirds of Virgin's planned music output due to be classic rock. "Popular music has started to narrowcast," he said, "while classical music has attained a universality."

Nicholas Kenyon, controller of classical-formatted BBC Radio 3,

affirmed the music's popularity by pointing out that since Classic FM's arrival, the public broadcast channel "has maintained its 2.5 million listeners a week." Its audience, he added, has "not been sliced down the middle since the arrival of Classic FM." Session, moderator Roger Lewis, director of EMI Records' classical division, later observed, "Classical music lovers in this country have never had it so good."

Other speakers at the conference included PWL Records chairman Pete Waterman, who continued his campaign to "save" pop-formatted BBC Radio 1 from interference, dissolution, or privatization at the hands of the government; and former Virgin Records managing director Jon Webster, who gave the keynote address.

Speaking the day after the Copyright Tribunal deflected record industry attempts to increase the music performance income it receives from commercial U.K. sta-

tions (Billboard, March 13), Webster said, "Greater efforts could have been made by all concerned to settle the dispute," without going to an outside body. He also ranged across other topics, including proposals to add airplay to sales-based charts ("It opens the door to more manipulation"); CD pricing ("The record industry has lost the PR battle"); and the lackluster reception afforded to the new U.K. artist-oriented "breaker" chart. "It took nearly two years to get that off the ground, and where are the record companies?" he asked, referring to minimal exploitation by labels of the new showcase chart.

The evening before its Music Radio Conference, the Radio Academy honored Capital Radio PD Richard Park for his "outstanding contribution to music radio" in the U.K.

Assistance in preparing this story was provided by Mike McGeever in London.

## WASHINGTON ROUNDUP

(Continued from preceding page)

but didn't follow through.

WPNT Inc., licensee of KHTK St. Louis, also got an FCC fine letter March 15, this one for \$2,500 for airing bogus "joke" solicitations 12 days in a row for funds to replace a damaged tower. The commission said it was irrelevant that management made sure later that any contributions went to charity. Insurance actually took care of the tower damage.

## SIKES TAKES HEARST JOB

The Hearst Corp. has taken a giant step into the arena of media companies making investments in emerging technology by hiring former FCC chairman Al Sikes as head of a new company arm, New Media and Technology Group, which will select and adopt programming to new-technology delivery systems Hearst plans to start up.

Sikes, who left the chairmanship Jan. 19, will work out of New York, and will oversee agreements with

other communications groups and suppliers here and overseas.

His new group will have all the other Hearst divisions to call on, including magazines, newspapers, broadcasting, and entertainment groups.

Sikes was head of the National Telecommunications Information Agency before coming to the commission and, as the architect of

NTIA's Telecom 2000 study of future U.S. communications, is well-versed in new technology planning.

Privately, broadcast insiders are not overjoyed that Sikes, as the ultimate industry insider, will head up a group vying with traditional broadcasters for FCC approval for digital spectrum.

## GOING TO THE CENTER OF PAXSON'S MEDIA MAZE

(Continued from page 76)

the father-son deal, says Les Samuels, VP/GM at Jacor's crosstown WQIK.

John Hunt at Jacksonville's WIVY, pointing to Paxson's contention that WSTF is a separate programming entity, says, "The consensus here is that Paxson is operating Todd Communications, period." Hunt claims another marketwide consensus is that Paxson is playing by a different set of rules than ev-

eryone else, and that the FCC's duopoly ruling intended one owner to oversee no more than four stations.

He and others note Todd Communications could pick up another FM and two more AMs, possibly giving the Paxson media center eight permanent residents and one sales team overseeing the inventory for eight of Jacksonville's stations.

Paxson is unmoved by broadcasters' protests. Noting the FCC to date has not opposed his moves, he says, "These are FCC rules. If [competitors] want to change the rules, go ahead."

Byrd suggests the local cries of foul are driven by ad-dollar fear. "I would be nervous, too. We have a lot of inventory and with five different formats we can offer extremely attractive packages to advertisers. Somebody's going to be left out in the cold and it's not going to be us."

Actually, Jacor COO Randy Michaels insists, with a hint of sarcasm in his voice, he's on Bud Paxson's side. "If Paxson's gonna get away with [running three FMs], Jacor's gonna get away with it, too." Michaels says Jacor attorneys have warned executives not to try what Paxson had done for fear of a stiff penalty. But he says once Paxson gets the final OK from the FCC, "if the commission is blind to him, it better be blind to us... watch how fast we get a third FM."



**Ladies First.** In honor of the United Nations' International Women's Day, female staffers at Otterbein College station WOBN Columbus, Ohio, took over the station by detaining station adviser John Buckles, left, and GM Jerry McSwords.

# Hits! in Tokio

**Week of March 7, 1993**

- 1 Sweet Thing Mick Jagger
- 2 Love Makes No Sense Alexander O'Neal
- 3 I'm Every Woman Whitney Houston
- 4 Are You Gonna Go My Way Lenny Kravitz
- 5 Ordinary World Duran Duran
- 6 It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M.
- 7 The Right Kind Of Love Jeremy Jordan
- 8 I Will Always Love You Whitney Houston
- 9 Kiss Of Life Sade
- 10 I'll Ever Lose My Faith In You Sting
- 11 Easy Way Out Praise
- 12 Prince Of Peace Galliano
- 13 Be My Baby Vanessa Paradis
- 14 Hope Of Deliverance Paul McCartney
- 15 I'll Ever Fall In Love Shai
- 16 Bed Of Roses Bon Jovi
- 17 Get Away Bobby Brown
- 18 Losin' Myself Debbie Gibson
- 19 Special Kind Of Love Dina Carroll
- 20 Ain't No Man Dina Carroll
- 21 Time Bomb 808 State
- 22 The Closer I Get To You Janet Kay & Dennis Brown
- 23 Sunday Mondays Vanessa Paradis
- 24 Won't Get Fooled Again Van Halen
- 25 It's Alright Classic Example
- 26 Saving Forever For You Shalice
- 27 Never The Same Again Workshy
- 28 Forever In Love Kenny G
- 29 In The Still Of The Night Boyz II Men
- 30 All Day, All Night Stephanie Mills
- 31 Even If My Heart Would Break Kenny G & Aaron Neville
- 32 What Are You Under Definition Of Sound
- 33 Don't Walk Away Jade
- 34 Deeper And Deeper Madonna
- 35 Dur Dur D'tre Bebe Jordy
- 36 Deep Forest Deep Forest
- 37 If I Could Regina Belle
- 38 Heal The World Michael Jackson
- 39 One More Chance Maxi Priest
- 40 Mercury The Ocean Blue
- 41 Don't Be Shy Paul Hardestie
- 42 Photograph Of Mary Trey Lorenz
- 43 Rump Shaker Wreckx-N-Effect
- 44 The Devil You Know Jesus Jones
- 45 Revolution Arrested Development
- 46 No Limit Unlimited
- 47 Bad Girl Madonna
- 48 Here We Go Again Portrait
- 49 I Put A Spell On You Bryan Ferry
- 50 I'll Be There Innocence

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/01.3 FM in TOKYO.

# Country Stations Step To The Line To Woo New Listeners

NEW YORK—Country stations looking for ways to connect with their fans as well as win over new ones are heading to local clubs with growing regularity in search of line-dancing enthusiasts.

There's been a strong interest in country dancing during the last year, says **Dave Nicholson**, PD at **WNOE-FM** New Orleans. Like many broadcasters, he points to last year's "Achy Breaky Heart" as the song that kick-

started the craze. "At least some good came of that song," he says.

Since then, **WNOE** has been broadcasting a commercial-free dance party live every Saturday night for three hours from the local club.

Nicholson figures most of the club's patrons are already keyed into his station. He says the club promotion is most effective at "reaching out and touching the audience," rather than building listener cume. Each week a

different jock is on the premises to host the club show.

**WNOE** has sponsored listener dance contests at clubs tied to the release of specific singles, such as **Alan Jackson's** "She's Got The Rhythm (And I Got The Blues)" and more recently, **Chris Ledoux's** "Cadillac Ranch."

**Gary Dick**, president of the **Gary Group**, an entertainment marketing firm, says within the last year his company has been putting together, in be-

half of record labels, more country station-sponsored club events.

As country music has evolved, **Dick** says, country dancing has entered the gap once filled by pop music for many adults. The special radio-sponsored events are a way to get those people out.

For instance, in March, several stations, including **WOW-FM** Omaha, Neb., and **WKKX** St. Louis, were a part of the **Kentucky Headhunters'**

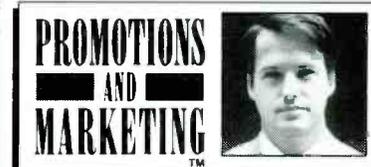
simultaneous, multimarket record-release party. In each city, listeners were encouraged to come up with their own walk to go along with the band's single "Honky Tonk Walkin'." The stations gave away prizes to each winner.

As **Dick** tells it, those types of promotions are win-win-win for the stations, clubs, and artists. For the clubs, it's a chance to energize an otherwise slow Tuesday or Wednesday night. Stations, he points out, pick up a ready-made entertainment package from the label, spot buys from the clubs, and "the opportunity to pick up more listeners." And clearly, the label's spotlighted artist gains a boost in the local buzz department.

#### IDEA MILL: DIAMONDS ALL AROUND

All-sports **WTEM** Washington, D.C., is giving away his-and-her diamonds. For him, it's a trip to a Baltimore Orioles spring training game in Florida. For her, it's a pair of diamond earrings.

During another sports-ticket giveaway, **Bill Joran** and **Sheri Logan**, the morning team at **WRAL** Raleigh, N.C.,



by Eric Boehlert

set up a "Drive Thru Shootout." The listener who pulled up in his or her car and sank a basket while still seated behind the steering wheel snagged tickets to the Atlantic Coast Conference basketball tournament.

Suddenly, every other station wants to help reduce the nation's deficit, or at least attach a good stunt to the cause. **WZPL** Indianapolis asked listeners how to best cut into our nation's \$4,108,423,000,000 tab. The answer: a bake sale. So, "Operation Dessert Storm" was unveiled as listeners snatched up home-baked goods created by the air staff.

Meanwhile, **WVIC-FM** Lansing, Mich., will host a "Comedy Cruise" aboard the Michigan Princess Riverboat on the Grand River. A portion of the proceeds of the show will be sent to the White House.

Giving away free gas is one of the most routine radio promotions there is, but **KRTH** Los Angeles found a new twist for its recent fill-up event. Morning man **Robert W. Morgan** was dispatched to a local Chevron station to "attack the energy tax" recently proposed by President Clinton, which would raise pump prices.

**Jack Elliott** and **Ron Williams**, the morning team at **KOQL** Oklahoma City, recently took over a ninth-grade world geography class at nearby Shawnee High. The stunt was part of a dare from a listener.

From Norway, **Billboard** correspondent **Kai Roger Ottesen** reports that top 40 **Radio 1**, the country's largest station, is heading to the North Pole. To celebrate its 10th anniversary, **Radio 1** air personalities **Stein Johnsen**, **Jill Bottolfson**, and engineer **Jan Dalchow** will broadcast from the Pole for three hours in April.

(Continued on next page)

It's not a hit until it's a hit in **Billboard**.

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# Stern Editing In L.A.; Scripps Drops Radio; NAB Favors Tech Bill; B'casters Go Bragh

**G**REATER MEDIA, parent company of Howard Stern affiliate KLSX Los Angeles, has admitted to editing out the "raciest portions" of Stern's show ever since the FCC slapped the station with a \$105,000 indecency fine last October, according to the Los Angeles Times.

Tom Milewski, executive VP of Greater Media, stated in the Times story: "We wish to avoid further complaints to the FCC during the pendency of the litigation."

In addition, Las Vegas Stern affiliate KFBI (formerly KUDA) has apparently been doing the same thing. However, calls to the station were not returned by press time.

Stern's agent, Don Buchwald, had no comment.

In other news, Cincinnati's TV/radio/newspaper giant E.W. Scripps Co. announced its Scripps Howard Broadcasting subsidiary is getting out of the radio business, partly because radio contributes just 1% to the company's overall revenues. The group's stations, WVRT Baltimore, KUPL-AM-FM Portland, Ore., and WMC-AM-FM Memphis, Tenn., are being shopped by Donaldson, Lukfin & Jenrette.

GMs at the Scripps Howard stations in Portland (Ed Hardy), Baltimore (Jim Fox), and Memphis (Don Meyers) have formed HFM Incorporated and are working with investment bankers Pacific Crest Securities in an attempt to raise money for a management buy-out.

In Austin, Texas, Clear Channel Communications is now selling inventory for four stations thanks to its new joint sales agreement between its own combo KPEZ/KHFI, and crosstown KMOW/KEYI.

National Assn. of Broadcasters president Eddie Fritts testified March 17 in favor of a Senate bill that would exempt radio and TV airwaves—including future digital audio and high-definition TV frequencies—from spectrum auctions.

Fritts said that with those exemptions present, NAB would "heartily endorse" S. 335, the Emerging Telecom-

munications Technologies Act of 1993, which would shift 200 MHz from the federal government to the private sector. The FCC would be granted the authority to hold competitive bidding for new services as an alternative to current comparative hearings.

Elsewhere, hundreds of stations got their Irish up on St. Patrick's Day, including KITS (Live 105) San Francisco, which programmed Irish modern rock artists all day, and KJYO (KJ103) Oklahoma City, which hosted a green jello jump.

Live 105's format featured bands like Hothouse Flowers, U2, the

York's Scott Shannon is doing the voice work and unofficially consulting.

Longtime KBCO Denver OM/morning man Dennis Constantine steps down to concentrate on his consulting career... WNNX (99X) Atlanta PD Rick Stacy (404-993-7036) exits.

Jon Robbins is the new PD at WCXR Washington, D.C., replacing Andy Beaubien. Robbins arrives from KMZZ/KRXX Minneapolis, where he was OM... Former KSOL San Francisco APD Ron Cadet joins XHRM San Diego as PD, replacing Jay Michaels.

KPLX Dallas taps Brad Chambers from KNAX Fresno, Calif., as its new PD. He replaces Bobby Kraig, now with Arista Nashville... KCMZ Dallas, which had been Unistar's "AM Only" adult standards format, has entered a local marketing agreement with crosstown KESS and is now Spanish, with the new calls KMRT.

Tom Stevens takes over as PD at the new WYKL (Kool 98.1) Memphis, replacing Keith Abrams. WYKL, formerly WPYR, remains oldies. Stevens comes from sister country station WGKX, where he was the night host. Replacing him there is P/T Tonya J. Powers.

Unistar's Alan Furst is the new PD at WSYR Syracuse, N.Y., taking over for Duane Link... KAMZ El Paso, Texas, flips from its AC/oldies hybrid format to top 40 as "Z93."

New owner Kirt McReynolds takes over WJCM Toledo, Ohio (formerly WVOI), which flips from urban to gospel. No PD has been named yet. McReynolds was last PD at Detroit's WMKM.

Jim Sharpe, director of operations at Metro Traffic Control in Chicago, adds ND duties and will manage Metro's recent addition of news, sports, and weather programming. Metro also inks CKLW-AM Detroit as a client.

Following last week's closing of the sale of KPRC Houston to the owners of crosstown KSEV, the two stations have made some format adjustments, according to the Houston Chronicle. Both stations will now simulcast Rush Limbaugh, previously heard only on KSEV. Also, beginning in May, KPRC will air Paul Harvey, previously heard on crosstown KQUE.

PD duties at WBUF Buffalo, N.Y., have been split three ways among GM Chuck Hill and staffers Mike Manion and Chris Whittingham. Former PD Kevin Robinson is now at WJJD Chicago... KLON Long Beach, Calif., changes calls to KKJZ.

Consultancy Harris, Utz, and Associates inks new client WWWV Charlottesville, Va... WLLZ Detroit has launched a Sunday-night local music show, "Home Cookin'," hosted by Sheri Donovan.

## NETWORK NEWS

Former WAFX Norfolk, Va., PD John Roberts joins Satellite Music Networks' classic rock format as PD, replacing Bruce Carey... Beau Roberts, PD for Jones Satellite Networks' country format, has been named OM for JSN's "CD Country" format.



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

Pogues, Black 47, Something Happens, and Fatima Mansions. KJ103's stunt included, appropriately enough, a live appearance by Zoo Entertainment act Green Jello.

Arbitron has teamed with the NAB, the Electronic Media Rating Council, and the Arbitron Advisory Council to distribute a poster to subscribing stations aimed at reminding station employees of the basic rules against ratings distortion practices. The poster is headlined "Only you can prevent ratings distortion." Station managers are being encouraged to not only display the poster, but also to discuss its content with their staffs.

After last year's mass exodus of hungry broadcasters during the Marconi Awards, this year the NAB is taking no chances. The Sept. 11 event will be a black-tie dinner at the Loews Anatole Hotel in Dallas.

## PROGRAMMING: BAY AREA CHANGES

KDBK/KDBQ San Francisco, which had most recently been doing a rock/talk hybrid, switch to hot AC as "Star FM." GM Bruce Raven-Stark says the stations will program "superstars of the '80s and '90s," including artists like U2, Janet Jackson, and Steve Winwood. All staffers are out, including PD Chris Miller. Call letter changes are pending.

Across town, Shamrock's soft AC KABL is now calling itself "B98" and has also gone in a hotter AC direction under new PD Craig Ashwood. The playlist has been narrowed from '60s through '90s hits to just music of the '80s and '90s. Shamrock chairman/CEO Bill Clark says the move was unrelated to the recent merger with Malrite Communications (see story, page 1).

On the heels of top 40 WEGX (Eagle 106) Philadelphia's flip to adult alternative WJJZ (Billboard, March 20), crosstown AC WKSZ (Kiss 100) jumped into the top 40 void as "Z100." Several jocks are out... WPLJ New

# newslines...

**SCOTT MEIER** has been named VP/GM of WOWF Detroit, replacing Betty Pazderik. Meier previously ran WFAN New York and, more recently, his own consulting company, SRC Inc.

**GARY DOWNS** moves from GSM at WLMX-AM-FM Chattanooga, Tenn., to GM at crosstown WDEF, replacing Bob Clarke, now at WRUF Gainesville, Fla.

**STATION SALES:** WYAY Atlanta from NewCity Communications to CapCities/ABC, owner of crosstown WKHX-AM-FM, for \$19 million (simulcast WYAI will be sold separately); KKLQ-AM-FM San Diego from Edens Broadcasting to Par Broadcasting, owner of crosstown KGMG/KIOZ, for \$13 million; WCKN/WRZX Indianapolis from WIN Communications to Broadcast Alchemy LP, owner of crosstown WNDE/WFBQ, for \$7 million; WWMG Charlotte, N.C., from Voyager Communications Group to The Dalton Group for \$4.5 million; WBEC-AM-FM Pittsfield, Mass., from receiver Robert Maccini to Aritaur Communications for \$500,000.

**LYN ANDREWS** is named senior VP of advertising sales and marketing at ABC Radio Networks. She was a senior partner at New York-based consulting firm Veritas Ltd.

Avon, Colo.-based Gardiner Broadcasting Corp. has signed the first non-owned affiliate, KSKI-FM Sun Valley, Idaho, to its 24-hour album-rock satellite format known as "The Mountain." The format's other affiliates include GBC's own five-station Rocky Mountain Radio Group. GBC has also created Radio One, a new marketing arm of the company.

Former WZRQ Glens Falls, N.Y., P/T air personality Loud Debi Dowd join's SMN's "Z-Rock" format for weekends.

## PEOPLE: POORMAN RETURNS

KROQ Los Angeles "Loveline" co-host Jim "Poorman" Trenton will be returning to the show Sunday (21) after having resolved a dispute with management that led to his Feb. 10 suspension.

Former WOWI Norfolk, Va., PD Daisy Davis joins WDAS-FM Philadelphia as MD. She replaces Pat Jackson, who is now morning co-host. Replacing Jackson at middays is Kevin Gardner, most recently at WJZE Washington, D.C.

Deborah Robi has been upped from news reporter/anchor to ND at WHDH and WRKO Boston. WHDH promotion director Nina Hughes adds those duties at WRKO... WSHE Miami MD/afternoon jock Diana Smart adds APD stripes.

KLTX (K-Lite) Seattle evening jock Scott Ingram adds MD stripes. He will also serve as interim PD until a replacement can be found for Glen Martin, who left a few weeks ago. Eric Dahlberg joins KLTX as host of the new evening adult alternative show. He previously hosted that shift at crosstown KKNW.

Former KMBZ Kansas City, Mo., afternoon host Kevin Wall joins KJR Seattle for the late-afternoon shift. Mike "The Gas Man" Gastineau, who had been filling in that shift, moves to middays. The Fabulous Sports Babe now hosts the 1-5 p.m. shift.

KLOL Houston morning men Stevens and Pruett will sign on their first affiliate, WCKW New Orleans, April 1... KRBE Houston jock Joel Davis exits.

XETRA-FM San Diego P/T jock Tom Perry is upped to nights, re-

placing Mike Halloran, who moved to afternoons... WKSX Dayton, Ohio, brings in Shannon Fox to join Nick Roberts in the mornings. Fox was last at WHMQ Findlay, Ohio, and takes over for Robin Collins.

KTOM Monterey, Calif., APD/morning man Scott Dolphin exits to return to the Midwest and has not been replaced. T&Rs to PD Johnny Morgan... At KWMT Des Moines, Iowa, Jon France moves from mornings to afternoons, Joe Zee moves from afternoons to evenings, and former morning man Big Red exits.

Former WMMS Cleveland jock Matt "the Cat" Lapczynski joins crosstown WNCX for weekends/swing... Jill Savage returns to WFBQ Indianapolis for weekends and fill-in work. She left the station in 1981, and was most recently at KTXQ Dallas and WCXR Washington, D.C.

WZBG Litchfield, Conn., morning news anchor Sharon Berman adds news manager stripes... Rich Stevens, formerly with WJHM Orlando, Fla., has picked up weekend work at WFLZ Tampa, Fla... Former WINS New York local reporter Lisa Fantino can now be heard anchoring afternoon news on WBGO Newark, N.J.

We're sorry to report the March 14 death of former WDRC Hartford, Conn., PD Charlie Parker, 68, in Hartford. He was with the station for 39 years, and achieved the title VP of programming before he retired in 1983. He was a 1975 Billboard Radio Award winner for top 40 PD of the year. Parker is survived by a son, a daughter, their spouses, and two grandsons.

## JOB MARKET

KCKC Riverside, Calif., is still looking for a new morning person. Send T&Rs to PD Bob Mitchell... WPLJ New York is looking for a morning-show producer to replace Bruce Maiman, now doing mornings at WKSE Buffalo, N.Y. Send info to Scott Shannon or Todd Pettengill.

Former WJMO-FM Cleveland overnightrider Louis Underwood is looking to get back into radio. Call him at 212-388-2301.

## PROMOTIONS

(Continued from preceding page)

A baking note: Nancie Burger of Lenders Bagels Bakery in West Haven, Conn., reminds all promotion directors to get their requests for green bagels in early next year. The bakery ran out this St. Patrick's Day season.

## PRO-MOTIONS

After a brief stint at crosstown KIRO, Sandy Stahl joins KMTT Seattle as director of marketing. She was previously director/marketing communications at WLUP-AM-FM Chicago.

Vince Raimondo is the new director of sports marketing at Philadelphia's WYSP. He arrives from crosstown WPEN/WMGK, where he was national sales manager. Raimondo replaces Richard Marks.

Judy Clark takes over from Ken Stock as WNOE's promotion director. Clark had been at crosstown WQUE-AM-FM.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ PRINCE & THE NEW POWER GENERATION

**The Morning Papers** (3:57)  
PRODUCERS: Prince & The New Power Generation  
WRITER: Prince  
PUBLISHERS: Controversy/WB, ASCAP  
**Paisley Park 18583** (c/o Warner Bros.) (cassette single)

Latest entry from the Paisley dude's current opus is a cinematic rock ballad, rife with retro-soul nuances. An appealing, storytelling vocal is surrounded by rousing piano lines, nimble guitar riffs, and brassy horn fills. And, of course, Prince delivers a strong, affecting vocal. Will prove to be a refreshing respite from the usual cookie-cutter fare on pop radio.

### ▶ DAVID BOWIE Jump They Say (3:53)

PRODUCERS: David Bowie, Nile Rodgers  
WRITER: D. Bowie  
PUBLISHER: Tintoretto, BMI  
REMIXERS: Meat Beat Manifesto, Jae-E, Leftfield, Brothers In Rhythm  
**Savage 50036** (c/o BMG) (cassette single)

Peek into Bowie's first solo album in eons is a kinetic pop/funk throwdown. That incomparable voice wafts over a barrage of jangly guitars, wriggling rhythms, and jolting horns. New collaboration with "Let's Dance" co-producer Nile Rodgers has the potential to meet with similar top 40 approval, although innovative batch of remixes is already shaping up to be a club favorite here and abroad. A most welcome return.

### ▶ DIGABLE PLANETS Where I'm From (4:30)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Pendulum 5640** (c/o Elektra) (cassette single)

This year's rap act to keep an eye on offers another unusual jam from its potent debut, "Reachin' (A New Refutation Of Time & Space)." A quietly insinuating hip-hop beat is complemented by a live bassline, nifty horn samples, and intelligent rhymes. Most striking aspect of cut is act's low key, beatnik vocal delivery. Will easily build upon the radio and sales momentum started by the previous "Rebirth Of Slick."

### 2 UNLIMITED No Limit (3:30)

PRODUCERS: Wilde & DeCoster  
WRITERS: A. Dells, R.L. Slijngaard, P. Wilde, J.P. DeCoster  
PUBLISHERS: Decos/MCA, ASCAP  
**Radikal/Critique/Byte 15499** (c/o BMG) (CD single)

After several weeks at the top of Britain's pop charts, European rave duo is ready tackle the U.S. radio market with a bright ditty that melds techno, hi-NRG, and rap elements. The hook is irresistible, and the pace is heart-racing. Will please fans of last year's hit, "Twilight Zone," while reeling in newcomers.

### AROUND THE WAY Way Back When (no timing listed)

PRODUCER: Kenny Diaz  
WRITERS: I. Fraiticelli, K. Diaz, K. Miles  
PUBLISHERS: Just In Me/Jahnuvia/Funny Bear, ASCAP; Kendo/Dee-Ski, BMI  
REMIXERS: Tony Perez, Jose Sanchez  
**Atlantic 1978** (cassette single)

Duo's second single will likely do the trick to open doors at crossover and top 40 radio formats. An instantly contagious hook skips atop a percolating, R&B-juiced pop/funk groove. Breezy production and charming vocals are the final ingredients in a track that should pave the way for act's fine "Smooth Is The Way" album. A nice way to enter the spring season.

### ★ PAUL PARKER Wicked Game (3:55)

PRODUCER: Ian Anthony Stephens  
WRITER: C. Isak  
PUBLISHER: Warner-Chappell  
**ZYX 6678** (12-inch single)

Mid-'80s hi-NRG icon resurfaces with delicious pop/house rendition of Chris Isaak's rock hit. Parker is in excellent voice, giving the song an appropriately haunting quality amid an arrangement of light piano lines and occasional rushes of rave synths. A perfect crossover radio entry that has already enjoyed minor success at club level. How 'bout a whole album?

### RAJE Don't You Want My Love (4:06)

PRODUCERS: Raje Shwari, Robert Federici  
WRITER: R. Shwari  
PUBLISHER: not listed  
**Warlock 136** (CD single)

Now here's a bizarre hybrid: Techno and disco beats pump beneath a freestyle melody, while snatches of metallic guitar lines punctuate the verses. And yet somehow the track works quite well. Raje is well-cast as a street ingenue, and a catchy song is at the core of the record's busy arrangement.

## R & B

### ▶ L.L. COOL J How I'm Comin' (4:00)

PRODUCER: Marley Marl  
WRITERS: J.T. Smith, M. Williams  
PUBLISHERS: Def Jam/L.L. Cool J/EMI-April/Marley Marl, ASCAP  
**Def Jam/Columbia 74811** (c/o Sony) (cassette single)

L.L. previews his forthcoming album, "14 Shots To The Dome," with a hot'n'sweaty hip-hop workout that aims to reaffirm his position as an artist in touch with the street. Samples from Bobby Byrd's "Hot Pants, I'm Coming" give him something meaty to chew on, and inspires an amorous, white-knuckled performance. May be too racy for faint-hearted programmers—which may be why the label is not planning a top 40 push until the next single.

### AL JARREAU Superfine Love (4:06)

PRODUCER: Narada Michael Walden  
WRITERS: N.M. Walden, J. Cohen, L. Biancaniello  
PUBLISHERS: Gratitude Sky/Penzafire, ASCAP  
**Reprise 18765** (c/o Warner Bros.) (cassette single)

Jarreau's recent Grammy win should do the trick in bringing some much-deserved attention to his sorely underappreciated "Heaven & Earth" album. His distinctive voice is at home within a plush setting created by Walden. Track has a caressing, soulful tone that will heat up urban formats, but also is soft enough to make the grade at AC radio.

### H-TOWN Knockin' Da Boots (4:33)

PRODUCER: Bishop Stick Burrell, Sr.  
WRITERS: Shazaam, Dmo, Gi, Stick  
PUBLISHERS: Pac Jam/Wreck Shop, BMI  
**Luke 461** (cassette single)

Luther Campbell wants the world to know that he has a warm and romantic side, thus the appearance of this Boyz II Men-influenced, harmonious male act. At times, the cut is a bit too formulaic for its own good, though it will probably push more than a few consumer buttons. A bit stronger is "H-Town Bounce" on the flipside.

### RODNEY MANNFIELD Wanna Make Luv 2 U (4:20)

PRODUCER: Rex Salas  
WRITERS: D. Winzeler, T. Steele  
PUBLISHERS: Nickleolai/Prima/Steel-Nickel/Large Giant/WB, ASCAP  
**A&M 8088** (c/o PGD) (cassette single)

Mannfield deserves high marks for working overtime to rise above the ever-crowded pack of big-voiced urban Romeoos. With ample assistance from producer Rex Salas, Mannfield comes

up with a record that is pleasing and commercially viable, if not overwhelmingly original or exciting. Ultimately, an artist who exceeds the material he is given.

### ★ NU RECRUITS Girl Of My Dreams (3:47)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Chillin' Out With... 101** (12-inch single)

Act comes from out of nowhere with a bouncy urban/funk ditty that is empowered with sturdy vocals and a infectious tune. Far better than a lot of major-label fodder, track has the juice to break out on national level with the right distribution. Someone, please take heed. Contact: Box 35, Narberth, Pa., 19072.

## COUNTRY

### ▶ COLLIN RAYE Somebody Else's Moon (3:06)

PRODUCERS: Garth Fundis, John Hobbs  
WRITERS: P. Nelson, T. Shapiro  
PUBLISHERS: Sony Tree/Great Cumberland/Diamond Struck, BMI  
**Epic 74912** (c/o Sony) (7-inch single)

This is Raye's best work since "Love, Me." The song is a melodic and absolutely heartbreaking statement of loss.

### ▶ CONFEDERATE RAILROAD When You Leave That Way You Can Never Go Back (3:41)

PRODUCER: Barry Beckett  
WRITERS: S. Clark, J. MacRae  
PUBLISHER: Music City Music/EMI-April, ASCAP  
**Atlantic 5006** (7-inch single)

This softly understated tale of bad choices and worse consequences spins out like a bittersweet memory.

### SHANIA TWAIN What Made You Say That (2:58)

PRODUCERS: Harold Shedd, Norro Wilson  
WRITERS: T. Haselden, S. Munsey, Jr.  
PUBLISHER: Millhouse/Songs Of PolyGram, BMI  
**Mercury 857** (c/o PolyGram) (7-inch single)

Sassy, buoyant, catchy, and supported by an alluring video.

### JOHN BRANNEN Moonlight & Magnolias (3:49)

PRODUCER: David Malloy  
WRITERS: J. Brannen, J. Taylor, P. Taylor, D. Malloy  
PUBLISHER: not listed  
**Mercury 852** (c/o PolyGram) (7-inch single)

Brannen has an arching and instantly recognizable voice, and the song pulsates with strong imagery.

## DANCE

### ★ SCAN Scan (7:09)

PRODUCERS: Scan  
WRITERS: Scan, Konk  
PUBLISHERS: Didjah/Unleashed, BMI  
**Jungle Sounds 1205** (12-inch single)

Samples from Konk's "Love Attack" fuel this spirited tribal-house jam. African percussion is cushioned by a soft flute solo by Paul Shapiro (whose fluid tones warmed Frankie Knuckles' No. 1 hit, "The Whistle Song") and jazzy keyboards. Will add zest to almost any peak-hour set. Contact: 212-388-0718.

### DEEP FOREST Sweet Lullaby (6:58)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Pete Arden, Jam El Mar, Joe Guicastro, DJ Digit, DJ EFX, Tony Garcia  
**Epic 05067** (c/o Sony) (12-inch single)

Downtempo world-beat/club gem was first embraced by import hounds last year. With a variety of upbeat house remixes in place, track is ready for U.S. acceptance. Pete Arden's invigorating "Round The World" version has long mainstream legs, while DJ Digit & DJ EFX and Tony Garcia court rave DJs with several ballsy tribal mixes. From Epic's new "Are You Ready To Dance" compilation.

### THE LOOK Glamour Girl (11:40)

PRODUCERS: The Look  
WRITERS: D. Tenaglia, P. Daou  
PUBLISHER: not listed  
REMIXERS: Danny Tenaglia, Ralph Falcon, Oscar Gaetan  
**Sexy 1001** (12-inch single)

Exalted underground producer Danny

Tenaglia bows his new indie label with an 11-minute deep-house epic that overflows with catty queer chatter. Three mixes (including yet another impeccable effort by the Murk Boys) cover all possible programming bases and trends. Pumpin'. Contact: 212-366-0950.

### DOUBLE DEE The More I Get, The More I Want (4:55)

PRODUCERS: Claudio Moz-art, Rispoli, Double Dee  
WRITERS: J. Whitehead, G. McFadden, V. Carstarphen  
PUBLISHER: not listed  
**Onizom/Irma 023** (12-inch single)

A gem from Teddy Pendergrass' catalog of solo recordings is given a disco/house treatment by one of Italy's more popular acts. The integrity of the tune is wisely kept intact, while a barrage of happy beat-breaks and swirling synths lends a necessary modern bent. A fatter remix would guarantee cross-the-board play, though track has a fine future ahead, regardless. Contact: 212-219-9536.

### SERVANTS OF POWER 50,000 Watts Of Power (3:44)

PRODUCER: "Vicious" Vic Ortiz  
WRITERS: V. Ortiz, T. Trend  
PUBLISHER: Vicious Vic, ASCAP  
REMIXER: Micro  
**Relativity 1172** (12-inch single)

First single from label's upcoming "Aural Ecstasy" rave compilation is a rigid techno assault, replete with exhaustingly frenetic beats and space-age synths. Anthemic chants and cool vocal samples help ensure instant rave approval, while the softer "Radio Mental" mix holds promise for a twirl onto pop radio.

### 2 HOUSEMEN You Got Me Burning (5:59)

PRODUCERS: George Alvarado, Rey Rodriguez  
WRITERS: G. Alvarado, R. Rodriguez  
PUBLISHER: NiteMan, BMI  
**Nitebeat 120** (12-inch single)

Track offers the recipe for an underground house standard: a dark bassline complemented by steady and percussive breaks, minor-key synths, and an assortment of diva vocal loops. No new ground broken here, though record is a highly enjoyable and rousing call to the dancefloor. Contact: 305-362-6788.

### SHEEP ON DRUGS Motorbike (4:54)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Smash 880007** (c/o Island) (CD single)

Duo successfully combines the caustic synth attack of techno with aggressive modern-rock guitars. Cryptic lyrics that aim to shock only manage to confuse, though track has solid instrumentation that will fit equally well within raves, industrial parties, and alternative radio. Be sure to investigate "Mary Jane" on the flipside.

## AC

### FREDDIE MERCURY Time (3:49)

PRODUCERS: Dave Clark, Freddie Mercury  
WRITERS: D. Clark, J. Christie  
PUBLISHERS: Spurs, ASCAP  
**Hollywood 10308** (cassette single)

Fans will be perfectly at home with this track from the late Mercury's post-humorous album, "The Great Pretender." Arrangement suits his alternately ripping and tender, emotional vocals, which work through equally tender lyrics.

### MAIA AMADA What's A Heart To Do (4:22)

PRODUCER: Shane Keister  
WRITERS: N. Miranda, A. Pugielli, M. Amada  
PUBLISHERS: Little Nel/Howie Write/Isadora, ASCAP  
REMIXER: Brian Malouf  
**Word/Epic 5014** (c/o Sony) (CD promo)

Christian/pop songbird tries for a mainstream breakthrough à la Amy Grant with a sweet pop ballad. Amada has a forceful, diva-like alto range that stands tall against a full, properly dramatic arrangement. Should have no trouble wooing AC punters to the fold.

### DENNIS MCCARTHY Theme From Star Trek Deep Space Nine (4:17)

PRODUCERS: Neil Norman, Dennis McCarthy  
WRITER: D. McCarthy  
PUBLISHER: Addax, ASCAP  
**GNP Crescendo 1401** (CD single)

Single is pulled from the three-CD boxed set of music from the "Star Trek" television series. Sprawling instrumental is a complex blend of neo-classical horns and strings with light-handed rock guitar riffs. Could find its way onto AC playlists as a novelty item. However, press and word of mouth will more likely trigger heavy retail action from diehard trekkies. Contact: 800-654-7029.

## ROCK TRACKS

### ▶ THE PRETENDERS I'm Not In Love (3:50)

PRODUCER: Trevor Horn  
WRITERS: G. Gouldman, E. Stewart  
PUBLISHER: not listed  
**MCA 2625** (c/o UNI) (cassette single)

Chiming guitars provide soft, but not mushy, background sounds for Hynde's emotional reading of this '70s soft-rock chestnut, first recorded by 10CC. Interesting, but listeners waiting to hear from the Pretenders might prefer the real thing. From the soundtrack to the film "Indecent Proposal."

### SAINT ETIENNE You're In A Bad Way (3:08)

PRODUCERS: Saint Etienne  
WRITERS: Stanley, Wiggs, Cracknell  
PUBLISHER: Warner-Chappell, PRS  
**Warner Bros. 18620** (cassette single)

Sweet and perky British trio is gunning for pop radio with this sweet and perky synth number. Feathery vocals and faint island percussion will make listeners want to go roller-skating, or at least bop happily along when they hear this one on the radio. Alternative mix adds light horns.

### CRUSH The Rain (3:53)

PRODUCER: Pat Moran  
WRITERS: J. Carruthers, P. Ferguson, J. Micco, M. Bramon  
PUBLISHERS: Frisky Biscuit/Buddha's Belly/Johnny Whoops/Takki Sam, ASCAP  
**EastWest 4972** (c/o Atlantic) (cassette single)

Minimal synth and bass arrangement, with Morrison-esque vocals that alternate between mournfully melodic and raspy metal-style belting. Musically reminiscent of Simple Minds. Alternative-pedigreed band members come to this act via Siouxsie & the Banshees and Killing Joke.

### ARSON GARDEN Drink A Drink Of You (3:35)

PRODUCER: Frosty Horton  
WRITERS: Arson Garden  
PUBLISHERS: Vertebrae/Brown-Eyed Tina, BMI  
**Vertebrae 66041** (CD single)

Folkish vocal melody meets lightly jangly guitar pop, with a decidedly rockish slant and a hint of bluesy rhythm. Better is album track—"She Reconsidered," included here. Though this CD single may not be the one to break Arson Garden, it's a band to keep an eye on.

## RAP

### JUST-ICE Girls'N'Guns (4:30)

PRODUCERS: O.C. Rodriguez, Kurtis Mantronik  
WRITERS: K. Khaleel, Just-Ice  
PUBLISHERS: Mantronik International/Colgems-EMI, BMI; Uncontrolled, ASCAP  
**Savage 50037** (c/o BMG) (cassette single)

Butt-shaking track is a springy romp back and forth between hip-hop and dancehall—with just a dash of urban/pop gloss added for good measure. Well-crafted rhymes are, by turns, piercingly honest and humorous. Anthemic execution should help lure fans of Shabba Ranks, though rap purists are likely to be first on board.

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.

## Computer Firm Acquires Helix CD Plant

BY MARILYN A. GILLEN

NEW YORK—American Helix Technology Corp., a Lancaster, Pa., replicator of CD audio and CD-ROM products, has been acquired by Kao Infosystems of Plymouth, Mass., which serves the computer industry.

In addition to expanding the replicator's CD-ROM business, the deal also will inject capital into expanding American Helix's audio-CD business, according to a Kao spokesman.

No financial details were disclosed.

Kao Infosystems is a subsidiary of Japanese parent Kao Corp., which produces a wide range of consumer products representing annual sales exceeding \$5 billion. Kao Infosystems manufactures and duplicates computer diskettes, among other data storage products. With an annual production of more than 400 million units, according to director of marketing John Depuy, it is among the world's largest manufacturers of diskettes, and is North America's largest diskette duplicator. The company also manufactures blank DATs for customers including Apple, Microsoft, and Lotus.

"A lot of our customers in the multimedia world and the computer world were looking for us to move into the next generation of technology and produce compact discs for them," says Depuy of the impetus for the purchase. "But certainly we're not doing this just for the CD-ROM business, but to expand the music business as well."

With the acquisition, American Helix becomes Kao Infosystems Co. Optical Products Division. David Dering, formerly American Helix president, heads the new division. No staff changes are planned.

"This is a win-win situation," Depuy says. "We have a key new product to offer to our customers and American Helix has the capital now to offer growth, stability, and enhanced manufacturing capacity to their customers. We'll bring them some big customers who want the computer CD-ROMs, but we'll also bring a lot more (financial) resources to go after bigger music customers as well, to compete effectively with the major producers."

Details of "significant expansion plans" for American Helix will be revealed soon, Depuy says, offering only that "we will certainly put more money in. We're going through this acquisition to expand the company significantly."

Dering estimates American Helix's capacity to be about 18 million units annually. While he declines to specify customers, Dering says Helix services both major record companies and large independent labels.

Kao also hopes to benefit from Helix's music ties in expanding the market for its blank DAT line.

## AEROSMITH ROARS INTO THE '90s WITH HARDER GUITAR SOUND

(Continued from page 1)

wasn't like 'Let's go back to what we were doing in the '70s,' it's just doing what we do best."

That extra bite only enhances the album's radio appeal, according to Geffen head of marketing, Robert Smith. He says the label has picked out "the first six singles," and doesn't discount the possibility of more.

The first single, "Livin' On The Edge," goes to album rock and top 40 radio on Tuesday (23). A CD-5 featuring the radio track, an additional acoustic version, and a previously unreleased, nonalbum cut, "Don't Stop," will be in stores Thursday (25). The video, directed by longtime Aerosmith cohort Marty Callner, will begin airing around April 1.

Produced by Bruce Fairbairn, "Get A Grip" features 62 minutes of music spanning 13 tracks: "Eat The Rich," "Get A Grip," "Fever," "Livin' On The Edge," "Flesh," "Walk On Down," "Shut Up And Dance," "Cryin'," "Gotta Love It," "Crazy," "Line Up," "Amazing," and, at the album's close, an untitled, unlisted, two-minute instrumental taken from a Perry/Tyler jam session.

Heavy on rockers, including the vitriolic, blistering "Eat The Rich," bluesy, barroom rave-up "Fever," and cascading hormonal stomp "Flesh," the album has few ballads. A horn section adds to several cuts, including mid-tempo "Cryin'," and infectious "Line Up."

Piano ballad "Amazing" ends with Tyler imitating an old-time radio announcer: "So from all of us at Aerosmith to all of you out there wherever you are, remember the light at the end of the tunnel may be you. Good night." But Perry says any message the band wants to convey ends there. "It never gets that deep. Steven has these funny things and poems that he writes and that was just something that he said. I'd like to say it's some kind of brilliant fucking message that will change thousands of lives, but it's what it is."

And therein lies the band's magic, says manager Tim Collins. "That's the great genius of them working together," he says. "If Steven had his way, it would all be like [the message at the end of 'Amazing']; if Joe had his way, it would be just the reverse. It's their chemistry."

Originally slated to come out last year, "Get A Grip" was delayed when the band decided to cut some new tracks. According to Collins, Tyler called him and Geffen A&R rep John Kalodner last April and said that he wasn't comfortable with all the songs. Collins and Kalodner "agreed that it was a great rock'n'roll record, but it could be better," Collins says. So the band went to Vancouver's Little Moun-

tain Sound Studio to add to what had already been recorded at Los Angeles' A&M Studios.

"We felt like we had some great songs and we needed five more great ones instead of medium songs, so we got on a roll and wrote five more," says Perry.

### NO LAME DUCK

The album is Aerosmith's next-to-last with Geffen before the band switches to Sony in a deal reportedly worth \$30 million.

Any initial fears by the band about being treated as though they were already off Geffen were allayed a long time ago. "That was one of our big concerns about signing the [Sony] deal this far in advance," Perry says. "But we talked it over and the people at Geffen knew what was going on."

He adds that Geffen could have been concerned about the effects of the Sony deal as well. "Of course they were worried that we'd give them a piece of shit. [Geffen president] Eddie Rosenblatt says all the naysayers said that; but that doesn't serve us and that doesn't serve the fans for us to do that."

Rosenblatt says he had no such fears. "I've known these guys for 10 years now. They're too good to hand us a piece of shit. We have a continuing relationship with them; we have the next record and a greatest-hits package after that. I'm sure they'll eventually honor their commitment to Sony, but until then we're going to sell a lot of their

records." Rosenblatt's goal is to achieve sales of 10 million units worldwide.

Collins notes the setup the label has already done for the record, adding, "They're businessmen at Geffen and they'd be fools not to maximize this record. You can say many things about David Geffen, but he's definitely not a fool. The label is doing everything they can for this record; they're treating us better than ever."

Collins gives Geffen credit for "rebirthing" Aerosmith and says there is no acrimony over the Sony deal. "It's simply about Sony betting on Aerosmith in the long run and Geffen saying we've got them now and we think they're going to peak. The fact that they chose not to bet long run on Aerosmith is their business and we can respect that."

### THE ROAD TO RETAIL

Geffen is shipping a little more than a million units of "Get A Grip" to retailers. "With SoundScan, there's no point in shipping 3 million records for the sake of hype," Smith says. "We'll be going with at least a million copies and plenty of backup, but it's no longer about how many you ship; it's about how many you sell."

The album will be accompanied by an assortment of artwork for retail including two-sided posters and point-of-purchase materials.

Since no new CDs will be released with longboxes after April 1, Smith says Geffen has designed special

dump bins that will "help the record bridge the longbox. These dumps will hold all configurations in any form, including jewel boxes with and without plastic keepers."

Additionally, Geffen has designed a limited-edition CD that will also be released April 20 with a list price equivalent of \$24.95. The regular CD's list price equivalent is \$16.95.

Rather than flooding the marketplace with promotions during the album's release, Aerosmith is planning a flurry of special events to coincide with the tour, which kicks off June 2 in Topeka, Kan. The band will play amphitheaters and arenas in the U.S. throughout the summer, before heading for Europe in October. The 16-month world tour will take the band around the globe, including to South America for the first time.

Rosenblatt expects the tour to propel the album toward the 10-million-unit mark. "Aerosmith never really toured around the world until the 'Permanent Vacation' record, and first achieved reasonably good [worldwide] sales on 'Pump.' We think they're primed to happen on a worldwide basis with this one."

Speaking on behalf of the band, Perry says he can't wait to hit the stage. "We are definitely excited about getting back on the road. We were supposed to have this record out a year ago. Playing live is really what we signed on for, not to be doing interviews or videos, but to get out there and play."

## Ex-Chili Pepper Jack Sherman Sues Band Guitarist Red Hot Over 1985 Expulsion From Group

BY CHRIS MORRIS

LOS ANGELES—Former Red Hot Chili Peppers guitarist Jack Sherman has sued the funk-rock band's current members, its manager, and its attorney, charging the terms of his partnership agreement with the Chili Peppers were fraudulently violated after he was expelled from the group in 1985.

The Chili Peppers enjoyed their greatest success with the 1991 Warner Bros. album "Blood Sugar Sex Magik," which has sold more than 3 million units domestically.

Defendants in the suit, filed March 15 in Los Angeles Superior Court, are founding Chili Peppers members Anthony Kiedis and Flea (real name Michael Balzary); current guitarist Arik Marshall and drummer Chad Smith; manager Lindy Goetz; and attorney Eric Greenspan and his firm, Myman, Abell, Fineman & Greenspan. Damages would be determined at trial.

In his action, Sherman says around

August 1984, he signed written agreements with his former band mates covering his partnership in the group and its music publishing firm.

Sherman played on the Chili Peppers' self-titled 1984 Enigma/EMI-America debut album and, according to the suit, he "wrote or co-wrote five songs" on the release. The suit also claims he had a publishing stake in four songs on the band's second album, "Freaky Styley," released in 1985. The late Hillel Slovak, who played with the Chili Peppers before Sherman joined, served as guitarist on that album.

According to the suit, Sherman was kicked out of the band in February 1985, after he was "treated with contempt and subject to continuous verbal abuse and ridicule and even occasional physical abuse" from Kiedis and Flea.

The suit alleges Sherman was never given the contractually mandated 10 days written notice of his expulsion, and that at a band meeting at Sherman's house, Kiedis and Flea "ran in giggling and abruptly announced, 'You're fired' and 'You're out of the band, bye.'" He charges that he was subsequently "totally shut out, cut off, and stonewalled."

Sherman claims that he never received a fully executed copy of a settlement agreement he signed in September 1985, and that he was "unaware of the terms of the agreement." He alleges he received a check for approximately \$1,700, "which he presumed to represent the settlement."

The guitarist also alleges he asked Greenspan on various occasions be-

tween 1985 and 1991 about the status of royalties owed to him, and was "curtly told that the albums were still unrecouped." The suit claims that the Chili Peppers' first album was recouped "as of the June 30, 1990, royalty accounting period."

Sherman also claims he never received a share of the \$30,000 publishing advance for "Freaky Styley"; that manager Goetz conspired with the band to remove Sherman; and that Greenspan breached his contract with Sherman, and "carelessly failed to disclose an actual conflict of interest" by allegedly representing Sherman after his expulsion.

The suit claims statutes of limitations are inapplicable because Sherman had "past emotional problems," that he formerly "regarded all abusive behavior directed toward him as normal and deserved," and that he is "just now capable of putting his business affairs in order and contesting past acts."

Speaking for all defendants, attorney Greenspan says, "Jack Sherman was a member of the Red Hot Chili Peppers a long time ago. Many years later and after the band became successful, he came forward with this action. This is after he has received accountings—at the same times and in the same amounts—as the other band members for the records he performed on. When he asked, he was given all royalty statements for the band and their publishing company.

"Despite numerous requests, he has yet to tell us what he thinks he is owed. The case is completely without merit."

## PETER CRONIN JOINS BILLBOARD NASHVILLE STAFF

(Continued from page 10)

amounts of time there in recent years while on assignment for Musician," says Billboard editor in chief Timothy White. "Pete will help ensure that Billboard covers both the creative heritage and the cutting edge of country, as well as all breaking developments within the industry. We're extremely pleased to have him joining the Billboard editorial team."

In his new job, Cronin will work with Ed Morris, Billboard's country

music editor, in developing news stories and features relating to country music and the Nashville community. Cronin also will author the biweekly publishing feature "They're Playing My Song," and will write the "Audio Track" column, which covers recording-studio activity across the U.S.

Before joining Musician, Cronin was a professional musician. He remains active as a guitarist and bass player.

## VIDEO SHELVES GO BARE AS BLIZZARD BLANKETS EASTERN U.S.

(Continued from page 1)

The storm affected stores from Florida to Maine and as far west as Chicago, says Steve Apple, a VP at national web West Coast Video where the record for best single-day volume was set in several franchise outlets.

Frank Slugaski, VP at Blockbuster of New Jersey, a 26-store franchisee, agrees. "Friday was like a Friday and Saturday combined, but Saturday was about two-thirds normal and we closed quite a few stores early," he says.

Wally Knief, a spokesperson for Blockbuster Entertainment in Fort Lauderdale, Fla., adds, "In our Atlanta stores, people were [renting] six and eight tapes.

But, merchants add, the frenzy of activity was all too brief. It "was all over by noon Saturday when everyone went back home to stay," says Ronnie Maslowski, co-owner of Take 1 Video in Meriden, Conn. She, like others, reports shelves became—and stayed—empty.

"We had so much advance warning that many rental shelves were empty as early as Friday," agrees distributor Wayne Mogel, VP at Star Video Entertainment, Hopkinton, Mass. "People were renting five to 10 movies at a time."

"It's a case of diminishing returns," says Blockbuster of New Jersey's Slugaski. "As the storm went on, people just couldn't get around. It became so massive."

## U.S. DEAL FOR rooART

(Continued from page 8)

Matthews and Screaming Jets.

"Australia is a great breeding ground for new talent," says Val Azoli, senior VP/GM at Atlantic. "We've always wanted to have an alliance over there. [The deal with rooArt] will provide an excellent A&R source for Atlantic."

Chris Murphy, manager of Atlantic band INXS, formed rooArt in 1988. Since then, rooArt has earned a reputation as one of Australia's leading labels. In 1990, the label entered a one-year licensing deal with PolyGram. Murphy declined to specify why the label did not renew its deal with PolyGram.

"My relationship with Chris Murphy goes back to Atlantic's signing of INXS over a decade ago," said Doug Morris, co-chairman/co-CEO of the Atlantic Group, in a prepared statement. "It is a real privilege to be able to expand our long-standing collaboration through this new venture."

This month marks the first anniversary of rooArt's worldwide deal with Warner Music International. Over the past year, Murphy says the label has been focused on establishing strong ties with various Warner companies throughout Europe.

"There has never been a lack of talent in Australia, only the lack of a proper infrastructure to take that talent to the rest of the world," Murphy says. "rooArt was established to rectify that situation."

The label's day-to-day operations are handled by Michael Smellie, the former chairman of PolyGram Australia, who joined rooArt in September 1992.

"When Michael joined the label, we agreed that it was time to refocus on America," Murphy says. "After looking at other labels, it was clear that Atlantic has the greatest depth and cross-section of music." LARRY FLICK

Just how sharply business fell off is seen in figures Apple compiled from store averages. In New England, where business shot up 43% overall, March 12 had 1,052 average rentals per store, then 1,334 March 13, and down to 529 March 14.

Chainwide, West Coast franchisees were down 4.2% in comparative stores vs. a year ago because the period of intense activity was so brief.

## MUSIC CLOSINGS

Music chains didn't fare as well as video chains. Trans World Music Corp., Strawberries, and Camelot Music each had more than 100 stores closed at some point during the weekend, while National Record Mart had 42 stores closed Saturday.

George Balicky, VP at 102-unit, Carnegie, Pa.-based National Record Mart, says, "The storm killed us." On March 13, 11 stores were closed all day; many others closed early. On March 14, 42 stores were closed.

Albany, N.Y.-based Trans World

was "impacted severely," says Jeff Jones, senior VP and CFO. The 502-unit chain had 113 stores closed completely March 13, with 83 additional stores closing early. On March 14, 118 stores were closed, while 13 others opened late. On March 12, seven outlets closed early.

The chain still had two locations closed March 15. One of those locations was closed because of structural damage to the the Penn Can Mall in Clay, N.Y.

Fortunately, according to Jones, Trans World experienced a significant positive sales trend in the days leading up to the storm, so overall its same-store sales numbers are only "slightly negative."

In North Canton, Ohio, Jim Bonk, executive VP and COO of 354-unit Camelot Music, reports about 110 stores of the chain's stores were closed at various times over the weekend—some for whole days and some for parts of the days.

Ivan Lipton, president of 136-unit,

Milford, Mass.-based Strawberries Inc., reports, "We got killed, too, by the storm. Before Saturday was over we closed just about all of our stores." Lipton says this storm took an unusual toll on the chain affecting stores in all of its 11 states, from Virginia to Maine. Nonetheless, Lipton says Strawberries will have a good month overall because of strong business before the storm and a strong rebound after it.

From Central South's 74-unit Sound Shop chain, based in Nashville, Pat Gray, executive assistant, reports, "We didn't have any storm damage, but several of our stores were closed over the weekend. Our Dalton, Ga., store is still closed due to power failure." She specifies stores in Birmingham and Jasper, Ala., and in Asheville, Lenoir, and Shelby, N.C., and Pigeon Forge, Oak Ridge, and Cookeville, Tenn., were closed for a day or more as a result of the snow.

In Atlanta, Dale Sowell, store plan-

ning supervisor for the One Stop Record House's Peppermint chain, says 10 of the chain's 13 outlets were closed March 13, with the hardest hit store being its Rome, Ga., location, which just opened March 17.

Things weren't as bad further south. Peter Blei, VP and CFO at Miami-based Spec's Music & Video, says the storm was little more than an inconvenience for the 64-unit chain. A few stores, he says, had "some disruption of business for a couple of hours because of power and the severity of the storm, but it wasn't terrible. Business was still pretty darn good over the weekend." He adds that one store may have been closed for "as long as a day."

Overall, "The storm is one of those things that you can't worry about because you have no control over it," says a philosophical Bonk of Camelot. "Nobody likes losing all that cash flow, but we could have been a whole lot less fortunate if it happened during Christmas."

## GERMAN ACT GETS 'FABULOUS' REACTION

(Continued from page 8)

Brent Hansen, executive producer of MTV Europe. "The band appeals to the MTV generation with what it's saying. It's an unusual step because most rap tends to be hardcore and gets ghettoized into 'Yo! MTV Raps.'"

The success of Die Fantastischen Vier is unusual in that German rap has not been a widely embraced genre. While Austria's Falco rapped his way to a three-week stay at No. 1 on the Hot 100 in the U.S. in 1986 with "Rock Me Amadeus," rap was being pronounced dead on arrival in Germany. Since then, German rap has only been used in novelty songs, such as Werner Wichtigt's one-hit wonder "Pump Ab Das Bier" ("Pump Up The Beer"), a cover of M.A.R.R.S.' "Pump Up The Volume" that sold 250,000 units.

Undaunted by the unfriendly environment for rap, the four bandmembers—rappers Thomas D. (Thomas Duerr) and Mikrofonprofes-

sor S.M.U.D.O. (Michael Schmidt), keyboard player/mixer/producer Rythmuspraesident An D. Ypsilon (Andreas Riecke), and Dee Jot (DJ) Hausmarke (Michael Beck) scratching on turntables—first formed a hip-hop band, the Terminal Team, in 1986. The Team rapped in English until a visit to the U.S. taught them that rap had a message derived from a social structure and background that was not their own.

That prompted a return to German, which does not lend itself to rap since most nouns have several syllables not easily accentuated.

## MAKING THE ROUNDS

With the help of their manager, import shop owner DJ Baer Lesker, the band made the rounds of parties and small venues. In 1990, renamed Die Fantastischen Vier, the group struck a deal with EMI Music Publishing and later that year were signed with Frankfurt-based Sony Music.

## ASCAP TO HOLD AWARDS BASED ON LATIN CHART

(Continued from page 3)

merous Latino-rooted pieces throughout his venerable career—says the awards program underscores his belief that Hispanic music finally has gone mainstream.

"There has always been a tie-in, musically, in this country with what I would call the Latin influence," says Gould, who wrote the popular "Latin American Symphonette" nearly 55 years ago. "But now the music is becoming more and more a part of the marketplace, as against being a pocket in the marketplace. And with the growing number of Hispanic people in this country, that means you have a growing number

of listeners."

The driving force behind the creation of the awards program was ASCAP membership manager Ivan Alvarez, who canvassed Latino writers and publishers before presenting the project to senior ASCAP managers.

"The idea for the awards was always there," says Alvarez, "but then I spoke to the people in the Latin industry, and they very clearly stated that they thought it was time for the ceremony."

Though Alvarez emphasizes that "El Premio ASCAP" is not designed to attract new Hispanic member-

"The group presented four demos which were all right, but when I saw the guys perform live, I was sold," says Fitz Braum, head of A&R at Sony. "They really live their music, and touring is what broke the act. They played very small towns and convinced audiences of their authenticity."

Although sales grew gradually after each show, until "Die Da!?" the band received little airplay. The group's debut album, "Jetzt Geht's Ab" ("Now Things Get Going") was released in August 1991 and sold only 8,000 copies by the end of that year. Its first two singles—"Hausmeister Thomas D.," a German-language version of the Commodores' "Brick House," and "Mikrofonprofessor"—did not even chart.

But the band kept touring, moving on from opening for Cavemen and Run-DMC to headlining at 1,000- and 2,000-seat venues. Interest grew and teen magazines such as Bravo and

Pop/Rocky started reporting about concert crowds turning up in hip-hop attire and baseball caps.

A third single, "Frohes Fest" ("Merry Christmas"), was the first to chart, peaking at No. 30 on the German singles chart compiled by Der Musik Markt. But when "Die Da!?" was released, it caused an instant buzz. "You know you've got a hit when people of all ages are singing it on the street," says Braum.

And when Germany's equivalent of Time magazine, Der Spiegel, reported on the band, it was certain it had arrived.

While airplay-powered "Die Da!?" stormed up the charts with its innocent message of good-time fun, stations have been reluctant to play the second single from the new album, "Saft" ("Juice"), an appeal for safer sex with its references to body fluids.

## CARA AWARDED \$1.5M

(Continued from page 8)

leaving RSO to form Network, and "induced Cara to leave RSO" and record for his newly established label, which was distributed by Elektra/Asylum until 1983.

After signing with Network, Cara's complaint alleged, Cury abused his relationship with her. Her suit contended he withheld royalties and misled her in a number of contractual matters.

Finding for Cara, a jury awarded her \$1.5 million for all damages.

"This case should serve as a wake-up call to artists everywhere," says Cara's attorney Tom Nunziato.

"Artists must be primarily responsible for their own well-being," Nunziato adds. "It's when they defer to a lawyer or manager to play some sort of paternalistic role that they get in trouble."

In an interview with Billboard, Cury says he filed a cross-complaint for breach of contract against Cara in April 1992. He says he will appeal the Superior Court decision, maintaining that it was Cara who breached the contract with him when she recorded the 1986 album "Carasmatic" for Elektra/Asylum. She was bound by an exclusive contract to Network at the time, he says.

## TIME WARNER

(Continued from page 4)

such ventures never materialized. So the talk has now turned to potential alliances with U.S. companies. IBM Corp. and AT&T have been cited, along with all the telephone companies.

Time Warner spokesman Ed Adler says the strategic partners could in-

clude "all kinds of companies and we haven't ruled out technology companies."

The company's debt now stands at more than \$9 billion, most of which was derived from the \$14 billion merger of Time Inc. and Warner Communications Inc. DON JEFFREY

# 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)
1	1	11	<b>★ ★ NO. 1 ★ ★</b> I HAVE NOTHING	WHITNEY HOUSTON (ARISTA) 2 weeks at No. 1
2	3	15	DON'T WALK AWAY	JADE (GIANT)
3	4	15	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
4	6	10	FREAK ME	SILK (KEIA/ELEKTRA)
5	5	13	ORDINARY WORLD	DURAN DURAN (CAPITOL)
6	2	15	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
7	7	22	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
8	10	13	INFORMER	SNOW (EASTWEST)
9	28	2	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
10	16	8	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
11	18	16	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
12	15	10	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
13	8	13	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
14	9	18	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
15	23	9	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
16	17	9	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
17	12	12	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
18	13	12	FOREVER IN LOVE	KENNY G (ARISTA)
19	14	31	RHYTHM IS A DANCER	SNAP (ARISTA)
20	19	25	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
21	22	7	I'M SO INTO YOU	SWV (RCA)
22	21	9	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
23	20	18	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
24	24	16	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
25	27	15	I GOT A MAN	POSITIVE K (ISLAND/PLG)
26	30	6	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
27	26	15	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
28	31	7	MAN ON THE MOON	R.E.M. (WARNER BROS.)
29	25	12	GET AWAY	BOBBY BROWN (MCA)
30	32	14	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
31	36	8	ANGEL	JON SECADA (SBK/ERG)
32	42	3	THE CRYING GAME	BOY GEORGE (SBK/ERG)
33	37	10	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
34	38	6	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
35	34	19	GIVE IT UP, TURN IT LOOSE	EN VOGUE (EASTWEST)
36	41	10	I'M GONNA GET YOU	BIZARRRE INC./ANGIE BROWN (COLUMBIA)
37	35	20	WHEN SHE CRIES	RESTLESS HEART (RCA)

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

## TOP 40 RADIO RECURRENT MONITOR

1	—	1	SAVING FOREVER FOR YOU	SHANICE (GIANT)
2	1	2	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
3	2	7	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
4	—	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
5	6	8	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
6	3	4	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
7	4	3	GOOD ENOUGH	BOBBY BROWN (MCA)
8	7	9	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
9	5	5	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
10	8	16	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
11	10	19	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
12	9	2	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
13	—	1	FAITHFUL	GO WEST (EMI/ERG)
14	12	33	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
15	11	9	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
16	—	1	NEVER A TIME	GENESIS (ATLANTIC)
17	13	10	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
18	14	18	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
19	20	52	FINALLY	CECE PENISTON (A&M)
20	18	2	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
21	17	12	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
22	15	23	MOVE THIS	TECHNOTRONIC (SBK/ERG)
23	19	14	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)
24	23	48	I LOVE YOUR SMILE	SHANICE (MOTOWN)
25	16	6	LAYLA	ERIC CLAPTON (DUCK/REPRISE)

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

## HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 23 7 (Controversy, ASCAP/WB, ASCAP) WBM
  - 26 ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP
  - 36 BAD GIRL (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
  - 51 BEAUTIFUL GIRL (Polygram, ASCAP) HL
  - 10 BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
  - 98 BORN 2 B.R.E.E.D. (MCA, ASCAP/Controversy, /WB, Michael Anthony, ASCAP) WBM/HL
  - 90 BUDDY X (EMI Virgin, BMI/Tricky Track, BMI)
  - 78 CANDY EVERYBODY WANTS (Christian Burial, ASCAP)
  - 13 CAT'S IN THE CRADLE (Story Songs, ASCAP)
  - 86 CLOSER (Alaura International)
  - 62 COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radio, BMI) WBM
  - 15 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
  - 93 CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI)
  - 42 THE CRYING GAME (FROM THE CRYING GAME) (Southern, ASCAP) CPP
  - 47 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
  - 56 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
  - 88 DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
  - 22 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
  - 4 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
  - 52 DOWN WITH THE KING (Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP
  - 41 DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP
  - 60 EASY (Jobete, ASCAP/Libren, ASCAP) CPP
  - 61 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
  - 18 FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
  - 2 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM
  - 87 FUNKY CHILD (Marley Marl, ASCAP/EMI, ASCAP)
  - 99 GANGSTA BITCH (Forked Tongue, ASCAP)
  - 27 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
  - 53 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
  - 100 GOOD OL' DAYS (Willesden, BMI/Trycep, BMI) CPP
  - 35 HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
  - 29 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
  - 25 HERE WE GO AGAIN! (Hee Bee Dooit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Donril, BMI) CPP/WBM
  - 12 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
  - 80 HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
  - 89 HOPE OF DELIVERANCE (MPL, ASCAP) HL
  - 44 I FEEL YOU (Grabbing Hands, ASCAP/EMI, ASCAP/EMI Blackwood, BMI) WBM
  - 33 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL
  - 31 IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL
  - 17 I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
  - 75 I GOT A THANG 4 YA! (New Perspective, ASCAP)
  - 6 I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
  - 92 I'LL NEVER GET OVER YOU (GETTING OVER ME) (Realsongs, ASCAP)
  - 7 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Vaj, ASCAP) CPP
  - 48 I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM
  - 19 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) HL
  - 43 IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL
  - 50 I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP
  - 34 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP) HL
  - 16 I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD) (Velvet Apple, BMI) CPP
  - 83 KISS OF LIFE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP) HL
  - 85 KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP) CPP/WBM
  - 66 LITTLE BIRD (La Lennox, ASCAP/BMG, ASCAP) HL
  - 32 LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
  - 67 LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI)
  - 20 LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
  - 97 LOVE ME THE RIGHT WAY (MCA, ASCAP) HL
  - 73 LOVE SHOULD BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI) CPP
  - 54 LOVE U MORE (BMG, ASCAP) HL
  - 30 MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL
  - 9 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
  - 72 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
  - 71 NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Saviger, ASCAP) WBM/PPP
  - 39 NOTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
  - 3 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI)
  - 5 ORDINARY WORLD (Copyright Control) HL

# Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	10	<b>★ ★ NO. 1 ★ ★</b> INFORMER	SNOW (EASTWEST/AG) 2 weeks at No. 1
2	1	8	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
3	3	4	FREAK ME	SILK (KEIA/ELEKTRA)
4	4	19	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
5	6	8	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
6	5	13	I GOT A MAN	POSITIVE K (ISLAND/PLG)
7	13	5	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
8	9	15	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
9	8	13	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
10	7	15	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
11	11	8	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
12	17	7	I'M SO INTO YOU	SWV (RCA)
13	10	8	ORDINARY WORLD	DURAN DURAN (CAPITOL)
14	12	11	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
15	15	8	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
16	14	11	DON'T WALK AWAY	JADE (GIANT)
17	16	8	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
18	20	4	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
19	22	3	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
20	21	7	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
21	19	16	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
22	25	6	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
23	18	8	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
24	27	9	FOREVER IN LOVE	KENNY G (ARISTA)
25	23	4	I FEEL YOU	DEPECHE MODE (SIRE/REPRISE)
26	24	6	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
27	34	2	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
28	29	12	DAZZEY DUKS	DUICE (TMR/BELLMARK)
29	36	4	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
30	31	4	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
31	28	6	SO ALONE	MEN AT LARGE (EASTWEST/AG)
32	26	9	GET AWAY	BOBBY BROWN (MCA)
33	41	3	ROMEO	DOLLY PARTON (COLUMBIA)
34	30	16	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
35	35	6	SUPERMODEL	RUPAUL (TOMMY BOY)
36	39	3	SHE'S NOT CRYIN' ANYMORE	BILLY RAY CYRUS (MERCURY)
37	33	26	RUMP SHAKER	WRECKX-N-EFFECT (MCA)

Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

- 77 STAND (Cyanide, BMI/Willesden, BMI/Richie Kotzen, BMI/Zomba, BMI, ASCAP) CPP
- 95 STEAM (Real World, BMI/Pentagon Lipservices Real World, BMI)
- 55 SUPERMODEL (YOU BETTER WORK) (T-Boy, ASCAP/Music Whorja Musica, ASCAP)
- 28 SWEET THING (MCA, ASCAP) HL
- 64 TAP THE BOTTLE (Shocklee, BMI)
- 68 TARZAN BOY (Screen Gems-EMI, BMI) WBM
- 82 TELL ME WHAT YOU DREAM (Careers-BMG, BMI/Mopage, BMI/Jasper Jeeters, BMI/August Wind, BMI/Longitude, BMI/Jeddah, ASCAP)
- 70 TELL THE TRUTH (EMI Blackwood, BMI/Coleision, BMI/MCA, ASCAP) WBM
- 21 THAT'S WHAT LOVE CAN DO (All Boys USA, BMI) CPP
- 79 THREE LITTLE PIGS (Jello-R-Us, ASCAP/Schmettone, ASCAP/Chrysalis, ASCAP)
- 11 TWO PRINCES (Sony Songs/Mow B'Joni, BMI) HL
- 84 UNDERSTAND THIS GROOVE (Swemix)
- 59 WALK ON THE OCEAN (Sony Tunes, ASCAP/Wet Sprocket, ASCAP) HL
- 65 WHAT YOU WON'T DO FOR LOVE (The Music Force, BMI/Longitude, BMI) WBM
- 58 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
- 96 WHO GOT THE PROPS (Misam, ASCAP/Target Practice, ASCAP)
- 8 A WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP) HL

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
★★★★ NO. 1 ★★★★★				
1	1	13	ORDINARY WORLD CAPITOL 6 weeks at No. 1	DURAN DURAN
2	3	8	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
3	7	7	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
4	2	13	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
5	5	9	BED OF ROSES JAMBCO/MERCURY	BON JOVI
6	4	10	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
7	8	8	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
8	6	15	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
9	9	7	MAN ON THE MOON WARNER BROS.	R.E.M.
10	15	4	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
11	12	5	IF I EVER LOSE MY FAITH IN YOU A&M	STING
12	13	6	DON'T WALK AWAY GIANT	JADE
13	10	9	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
14	11	7	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
15	17	6	ANGEL SBK/ERG	JON SECADA
16	21	3	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
17	16	9	HERE WE GO AGAIN! CAPITOL	PORTRAIT
18	14	16	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
19	20	5	FOREVER IN LOVE ARISTA	KENNY G
★★★★ AIRPOWER ★★★★★				
20	26	3	INFORMER EASTWEST	SNOW
21	19	24	RHYTHM IS A DANCER ARISTA	SNAP
22	22	26	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
23	28	4	HEAL THE WORLD EPIC	MICHAEL JACKSON
24	29	3	BEAUTIFUL GIRL ATLANTIC	INXS
25	18	8	GET AWAY MCA	BOBBY BROWN
26	27	4	BAD GIRL MAVERICK/SIRE/WARNER BROS.	MADONNA
27	31	3	SIMPLE LIFE MCA	ELTON JOHN
28	24	14	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
29	23	19	WHEN SHE CRIES RCA	RESTLESS HEART
30	33	5	SWEET THING UPTOWN/MCA	MARY J. BLIGE
31	25	21	FAITHFUL EMI/ERG	GO WEST
32	36	2	LOVE U MORE COLUMBIA	SUNSCREAM
33	NEW ▶		THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
34	30	18	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
35	32	20	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
36	35	19	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
37	NEW ▶		NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
38	37	26	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
39	34	12	NO MISTAKES MCA	PATTY SMYTH
40	38	19	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
★★★★ NO. 1 ★★★★★				
1	1	9	FREAK ME KEIA/ELEKTRA	SILK
2	2	14	DON'T WALK AWAY GIANT	JADE
3	4	8	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
4	3	13	COMFORTER GASOLINE ALLEY/MCA	SHAI
5	6	6	I'M SO INTO YOU RCA	SWV
6	5	12	INFORMER EASTWEST	SNOW
7	8	8	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
8	7	10	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
★★★★ AIRPOWER ★★★★★				
9	26	2	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
10	11	16	SWEET THING UPTOWN/MCA	MARY J. BLIGE
11	12	13	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
12	9	13	DITTY NEXT PLATEAU/FFRR	PAPERBOY
13	10	17	HERE WE GO AGAIN! CAPITOL	PORTRAIT
14	13	15	I GOT A MAN ISLAND/PLG	POSITIVE K
15	14	22	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	16	9	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
17	15	11	GET AWAY MCA	BOBBY BROWN
18	19	4	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
19	17	8	HAT 2 DA BACK LAFACE/ARISTA	TLC
20	21	23	RUMP SHAKER MCA	WRECKX-N-EFFECT
21	20	11	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
★★★★ AIRPOWER ★★★★★				
22	29	3	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
23	18	24	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
★★★★ AIRPOWER ★★★★★				
24	28	3	IT WAS A GOOD DAY PRIORITY	ICE CUBE
25	22	25	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
26	25	26	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
27	NEW ▶		LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
28	24	9	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
29	31	3	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
30	23	20	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
31	30	26	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
32	27	26	RHYTHM IS A DANCER ARISTA	SNAP
33	NEW ▶		SO ALONE EASTWEST	MEN AT LARGE
34	NEW ▶		LOVE IS (FROM "BEVERLY HILLS 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
35	35	26	BABY-BABY-BABY LAFACE/ARISTA	TLC
36	34	17	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
37	32	26	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
38	38	5	CLOSER HOLLYWOOD	REMEDY
39	36	26	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
40	37	6	HOMIES PUMP/QUALITY	A LIGHTER SHADE OF BROWN

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

## NATIVE AMERICAN LABEL SOARS INTO ITS FIFTH YEAR

(Continued from page 8)

ty stuff. I bought a few CDs recently in Santa Fe that were very good—that's the kind of stuff I'm looking for.' It turned out the CDs he'd bought were ours," laughs Bee.

With Koch distributing them, SOAR's releases have gone beyond gift shops and are now found in such music chains as Tower Records, Musicland, Sound Warehouse, and Hastings. The company also has expanded its roster; while traditional, powwow, and peyote music are still prominent, SOAR recently established the subsidiary labels Natural Visions for new-age-

style releases, Warrior for rap music, and Dakotah for avant-garde and rock product, while its Sound of America Records label releases traditional and contemporary music.

"We want to extend an avenue to Native American artists to submit their work, whether it's traditional music, rock, country, rap, or whatever," says Bee.

According to Bee, each of SOAR's releases has sold at least 10,000 units and several have reached the 25,000 mark. The most popular release, the new-age-style "Sacred Feelings" by Douglas Spotted Eagle, has sold

more than 50,000 units.

SOAR recently established its own 24-track digital recording studio, Studio Bee Recorders, which has a 32-track Mackie console. Aside from using it for SOAR's own artists, Bee plans to solicit outside production assignments, the first of which is Earthbeat recording artist Kevin Locke. In addition, the company has established its own publishing arm, Fire Drum Music (ASCAP), through which Bee and his son Robby, who also serves as SOAR VP of A&R, plan to submit their songs to other producers and

recording artists; SOAR also has two BMI-affiliated firms, Stinger and Peace Pipe.

Upcoming releases from SOAR include "Electric Warrior" by Russell Means, founder of the American Indian movement, described by Bee as "a spoken-word album with urban street music underneath"; "Gathering Of The Nations," a live recording of America's largest powwow, which was held in Albuquerque, N.M., and featured a guest appearance by Wynton Marsalis; and "Reservation Of Education," a rap album by Robby Bee & the Boyz

From The Rez. Soar is also producing the soundtrack to "Paha Sapa," an HBO documentary on the Black Hills.

"People think of Native Americans as a kind of myth, the way they think of leprechauns or unicorns," says Robby Bee. "They see cowboy movies and 'Dances With Wolves,' and that's the only image they have of us. Our goal is to educate people, because if we learn to understand each other and our different cultures, we can respect each other and treat each other equally."

## ITA Attendees See New High-Speed Video Duper

■ BY SETH GOLDSTEIN

PHOENIX—A new high-speed, in-cassette video-duplication machine the size of an office copier was demonstrated by Hightree Media at the ITA's 23rd annual seminar, March 10-14 here.

It is unclear whether videocassette duplicators will accept the new unit, which can be plugged in to a regular wall outlet. The company, based in El Segundo, Calif., received a flock of questions from duplicator veterans in attendance, but if the duplicators are slow to adopt the approach, Hightree will have difficulty getting program suppliers, particularly the studios, to go along.

What Hightree lacked at ITA were prices—the units may be leased—and samples that would allow comparison between its output and tapes dubbed on existing high-speed and real-time video-duplication systems. Tom Burrows, Hightree marketing VP, hopes to have those results in quantity from field tests that

are expected to get underway at an unnamed duplicator this spring. He anticipates delivering units to customers by the fourth quarter in time for startup early next year.

"This is specifically aimed at existing duplicators," Burrows says. "What we want to do is replace real time," which offers the best quality but no faster than the running time of the program.

Hightree's advance over the accepted methods of high-speed duplication, TMD and Sprinter, rests on a fingernail-sized heating element that takes far less energy to heat the blank tape, enabling it to receive images from the so-called mirror master. The company has also done away with the bulky pancakes of blank tape that must meet clean-room specifications.

Instead, Hightree's unit duplicates a loaded cassette, mechanically extracting the tape from the plastic shell and replacing it after the direct contact heat transfer.

## Cable Co. Begins Fiber-Optic 'Superhighway' Subscriber Links Lead The Way To Vid-On-Demand

NEW YORK—With the announcement by the nation's fourth-largest cable operator that it is connecting subscribers to fiber-optic lines, all signs point to go for eventual video-on-demand in the greater New York metropolitan region.

"The idea is that we don't want to be the gatekeepers anymore," says Rusty McCormack, VP of Cablevision Systems Corp., of the potential programming groundwork laid via his company's fiber-optic cables. "We want the customer to be able to make the choice of what he wants and when he wants it. This technology opens those doors. It offers the capability of virtually anything on demand."

### ELECTRONIC SUPERHIGHWAY

Cablevision already has completed the first phase of building its "electronic superhighway," with some

600,000 subscribers connected to new fiber-optic cables. Phase two involves expanding the network to its entire subscriber base, which Cablevision says encompasses 1.2 million customers in the tri-state area of Long Island, Brooklyn, the Bronx, southern Connecticut, northern New Jersey, and Westchester County.

Cablevision joins Time Warner Cable's 150-channel Quantum cable system in offering fiber-optic service in the region. Smaller in scale, Quantum serves some 4,000 subscribers in Queens, N.Y., with services including 15 pay-per-view movies offered simultaneously, each showing on five channels with start times half an hour apart.

Neither service is yet on par with Time Warner Cable's ground-breaking Orlando, Fla., venture, which will begin testing video-on-demand with a limited subscriber base by year's end

(Billboard, Feb. 6).

However, McCormack says that, while there is still some development to be done on the sophisticated digital storage and switching technologies required for video-on-demand, "it would be nice if we could do some kind of limited delivery to the home within six months. That's what we're shooting for."

Digital audio is one immediate benefit of the fiber-optic linkage, and McCormack says Cablevision is in the process of talking with digital audio cable companies about such an offering over its lines.

"This new system . . . is evolving rapidly into a fully interactive multimedia network that will revolutionize communications in the region," said Cablevision chairman Charles Dolan in a prepared statement released Feb. 25.

MARILYN A. GILLEN

## NIMBUS SEEKS HOLLYWOOD SUPPORT FOR FULL-MOTION VIDEO CD

(Continued from page 4)

seminar, held March 10-14 in Phoenix. While the picture looked fine, the sound quality of the trailer CD, replicated at Nimbus headquarters in Wales, wasn't "sufficiently good enough," Moss says.

Future offerings likely will focus more on nontheatrical programs that account for 65% of VHS titles available worldwide, according to Nimbus research. More important, Moss notes, "A lot of this is under 70 minutes" running time, within the bounds of what Nimbus claims it can bring to market. "It's immediately transferrable" to single-density CDs that could retail for \$10.

The company plans to start with manufacture of single-density discs, limited to 79 minutes of FMV and digital audio. Later, it will double the density to 2 1/4 hours so that a single disc could hold most feature-length movies. Nimbus chairman Peter Laister told ITA attendees the company would begin issuing FMV discs in the first quarter of 1994. "If anything, that might actually be brought forward," Moss says, although observers doubt Hollywood titles will be part of the inaugural software package.

The studios have always been slow to adopt a new technology, including VCRs, even as they encourage further developments. In addition, at least two—MCA and Warner—already are committed to 3DO's interactive multiplayer, a potential rival to Nimbus. It was one of six multimedia systems presented to ITA attendees, a strong indication of the fierce competition for programming and for retail allegiance.

Nimbus has to clear several hurdles that could affect studio acceptance. First is the relation of its FMV to the "Red Book" standards developed in large part by Philips, which expects to market full-motion CD-I by late 1993. Single-density discs conform; double density does not, and Nimbus wants an extension of existing specifications. "Discussions would have to take place," says Moss, "in a positive and adult manner," alluding to rumblings of Philips' discontent. Philips executives at corporate headquarters in the Netherlands weren't available for comment by press time.

Second is concern that Nimbus has latched onto already outdated tech-

nology. It employs FMV compression standard known as MPEG 1 (Moving Picture Image Coding Expert Group), aware that a more advanced MPEG 2 is being formulated. "MPEG 2 will subsume MPEG 1," says Bernard Luskin, head of Philips Interactive Media of America in Los Angeles. "What's important is that we get a worldwide standard." Luskin downplays Nimbus' emphasis on FMV, which he calls "only a feature, not the beginning or end of anything." He adds, "There are lots of techniques for condensing data. This is just another one. It's going to be hard to be stunned."

## RHINO VIDEO SPLITS WITH UNI

(Continued from page 4)

Uni distributes all of MCA Music Entertainment's labels, which include MCA Records and Geffen Records, and the video labels Playboy Home Video, Rabbit Ears, Pacific Arts, and MCA/Universal Home Video.

The first Rhino releases under the A\*Vision deal will be two French films and two documentaries, all with an April 21 street date. The films are "Cousin Cousine" and "The Battle Of Algiers," both acclaimed features that Schorr says have "been unavailable on video for a while." They are priced at \$24.95. The documentaries are "The Real Weegee" (\$19.95), which is about the New York crime photographer Arthur Felig, and "Bugsy, Dutch And Al—The Gangsters." The price of the mobster video has been reduced to \$9.95 from \$19.95.

Rhino recently released the features "Black Like Me," "Mr. Mean," and "Joshua," and the documentary "Island Of Whales," which will also move to A\*Vision. Music videos due out in May include "Doctor John's New Orleans Swamp" and a tribute to Muddy Waters by Johnny Winter and other bluesmen.

"Initially we'll probably keep Rhino as a separate label," says Stuart Hersch, president of A\*Vision. "We'll work with them in marketing. Rhino has a reputation in the marketplace as a good niche-marketer and acquirer of quality eclectic product." Hersch declined to elaborate on future plans for Rhino.

Finally, Nimbus lacks the decoders that will enable CD players to play FMV. Until they're readily available, and from known suppliers, the company will have difficulty enlisting software support. Moss says Nimbus has licensed converter technology to Pacific Optotron in Hong Kong and Winbo in Shandong Province on mainland China; Pacific Optotron is a joint venture of CD manufacturer Yanion and two Chinese companies.

Deals with several Japanese manufacturers are in advanced stages of negotiation, he maintains. Nimbus counts on a steady supply of units by the end of the year.

## WARNER TO HOLD ARTISTS' DIGITAL ROYALTIES

(Continued from page 8)

son and Gary Baddeley of the firm Phillips, Nizer, Benjamin, Krim & Ballon say labels should be in the business of selling records and collecting receipts for the sale of those records. Collecting royalties that belong, by statute, to the artist is improper, they say.

New York entertainment attorney Bob Pearlstein adds that the royalty feature "is not benign" and says he "would fight [it] on behalf of an artist."

Similarly, Ira Lippy of Overland Productions—a New York-based management firm that represents Big Audio Dynamite II, the Ramones, Deborah Harry, and Deee-Lite, among others—says the provision gives "an unfair advantage to record companies. An artist who needs the money would much rather see that small portion of money float to them through an organization empowered to collect it for them [than through the record label]. I would fight a clause like that."

### 'CONGRESS DIDN'T WANT THIS'

Bob Osterberg, a New York-based copyright lawyer, adds that the Warner clause is "certainly contrary to Congressional intent. It's clear that [Congress] didn't want that to happen."

Some attorneys view the Warner stipulation in a more positive light. Stewart Levy, of the New York firm Eisenberg, Tanchum & Levy, says it could actually benefit artists and attorneys who may not be aware of the royalty fund provided by the home-taping law. Furthermore, he says the amount of money in question is insignificant at this point.

However, Levy says he foresees "some friction between the record company and the more established artists in the event the latter are due significant sums of money from the fund."

A lawyer whose firm represents artists as well as record companies takes a neutral view of the Warner provision. "The whole thing is overrated unless they include analog tape," says Evan Cohen of Los Angeles-based Cohen & Luckenbacher. "To the extent that it's important, developing artists don't have much choice. It's a way for labels to recoup their investment. I can't blame them."

At least one manager agrees. Ron Fierstein of AGF Entertainment, which represents Suzanne Vega, Shawn Colvin, and others, says, "I can understand the rationale of the labels, who are otherwise contractually entitled to recoup production and certain marketing expenses against artist royalties on sales of records."

### IMPACT ON NEW ACTS

However, he considers the policy "disadvantageous to new artists in particular, whose royalty accounts are generally unrecovered." As a compromise, Fierstein proposes that "a portion of the home-taping royalty could flow through to the artist regardless of the recoupment status of their royalty account."

As it stands now, the digital-home-taping law provides for a royalty pool from the sale of digital-audio software and hardware to be distributed among record companies, artists, music publishers, and songwriters.

The Recording Industry Assn. of America recently set up an alliance to collect royalties for record companies and artists (Billboard, Feb. 13). According to RIAA executive VP and general counsel David Leibowitz, the Alliance of Artists & Record Companies has already enlisted 600-800 artists, including most of the major acts. He declines to comment on the Warner situation.

# 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 27, 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
1	1	1	29	<b>ERIC CLAPTON</b> ▲ <sup>5</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
*** No. 1 ***						
2	NEW	1	1	<b>STING</b> A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
***TOP DEBUT***						
3	2	2	17	<b>SOUNDTRACK</b> ▲ <sup>7</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
4	3	4	17	<b>KENNY G</b> ▲ <sup>5</sup> ARISTA 18646* (10.98/15.98)	BREATHLESS	2
5	8	10	39	<b>SPIN DOCTORS</b> ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	5
6	5	8	13	<b>DR. DRE</b> DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
7	4	3	3	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
8	6	6	43	<b>BILLY RAY CYRUS</b> ▲ <sup>5</sup> MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
9	7	9	50	<b>ARRESTED DEVELOPMENT</b> ▲ <sup>2</sup> CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	7
10	10	13	12	<b>SILK</b> KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	10
11	NEW	1	1	<b>GETO BOYS</b> RAP-A-LOT 57191*/PRIORITY (10.98/16.98)	TILL DEATH DO US PART	11
12	9	19	3	<b>BROOKS &amp; DUNN</b> ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
13	13	12	68	<b>MICHAEL JACKSON</b> ▲ <sup>5</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
***TOP 20 SALES MOVER***						
14	20	20	8	<b>SNOW</b> EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	14
15	16	14	13	<b>REBA MCENTIRE</b> ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
16	19	54	3	<b>DOLLY PARTON</b> COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
17	12	11	65	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
18	NEW	1	1	<b>LENNY KRAVITZ</b> VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	18
19	17	17	12	<b>SHAI</b> ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
20	15	16	43	<b>JON SECADA</b> ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
21	11	7	3	<b>DURAN DURAN</b> CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
22	14	15	18	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
23	22	21	19	<b>SADE</b> ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
24	23	24	5	<b>DIGABLE PLANETS</b> REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
25	24	26	51	<b>EN VOUE</b> ▲ <sup>2</sup> EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
26	18	5	3	<b>VAN HALEN</b> WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
27	32	27	23	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
28	25	22	24	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
29	28	25	25	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
30	30	34	33	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
31	21	18	52	<b>K.D. LANG</b> ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA	18
32	38	38	27	<b>UGLY KID JOE</b> ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
33	27	29	16	<b>WRECKX-N-EFFECT</b> ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
34	31	31	19	<b>BON JOVI</b> ▲ JAMBICO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
35	34	32	96	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
36	33	30	29	<b>BOBBY BROWN</b> ▲ <sup>2</sup> MCA 10417 (10.98/15.98)	BOBBY	2
37	36	28	68	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
38	35	37	83	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
39	NEW	1	1	<b>TRACY LAWRENCE</b> ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	39
40	43	50	10	<b>SWV</b> RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	40
41	40	42	17	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
42	29	23	44	<b>ANNIE LENNOX</b> ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
43	42	39	55	<b>TLC</b> ▲ <sup>2</sup> LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	14
44	39	40	24	<b>10,000 MANIACS</b> ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
45	37	33	5	<b>MICK JAGGER</b> ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
46	26	—	2	<b>LIVING COLOUR</b> EPIC 52780* (10.98 EQ/16.98)	STAIN	26
47	50	43	20	<b>NEIL YOUNG</b> ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
48	45	45	19	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
49	51	49	24	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
50	47	41	26	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
51	48	44	37	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
52	49	47	28	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
53	53	46	37	<b>SOUNDTRACK</b> ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
54	46	53	12	<b>STONE TEMPLE PILOTS</b> ATLANTIC 82418*/AG (9.98/15.98)	CORE	46
55	41	36	4	<b>POISON</b> CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16

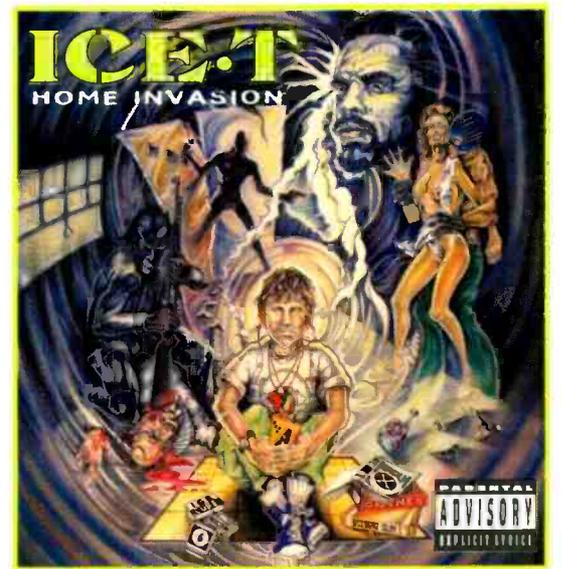
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	44	35	4	<b>2PAC</b> INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
57	55	48	50	<b>WYONNONA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYONNONA	4
58	52	56	69	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
59	62	65	26	<b>QUEEN</b> ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
60	59	57	132	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
61	57	51	24	<b>PETER GABRIEL</b> ▲ GEFEN 24473* (10.98/15.98)	US	2
62	61	64	23	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
63	58	58	22	<b>PRINCE AND THE NEW POWER GENERATION</b> ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)		5
***POWER PICK***						
64	107	—	2	<b>SOUNDTRACK</b> MCA 10758 (9.98/15.98)	CB4	64
65	60	55	50	<b>KRIS KROSS</b> ▲ <sup>4</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
66	64	60	33	<b>HOUSE OF PAIN</b> ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
67	71	67	19	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	52
68	54	—	2	<b>NANCI GRIFFITH</b> ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
69	56	52	5	<b>PAUL MCCARTNEY</b> CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
70	65	61	21	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
71	66	78	7	<b>PAPERBOY</b> NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	66
72	67	62	99	<b>MICHAEL BOLTON</b> ▲ <sup>6</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
73	72	74	4	<b>REGINA BELLE</b> COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	72
74	70	73	35	<b>MEGADETH</b> ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
75	68	77	10	<b>JADE</b> GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	68
76	63	59	69	<b>U2</b> ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
77	69	66	79	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
78	78	91	50	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
79	86	100	3	<b>SOUNDTRACK</b> SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	79
80	73	69	38	<b>ELTON JOHN</b> ▲ MCA 10614* (9.98/15.98)	THE ONE	8
81	76	72	57	<b>JOHN ANDERSON</b> ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
82	74	75	20	<b>AC/DC</b> ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
83	94	99	25	<b>JACKYL</b> GEFEN 24489* (9.98/13.98)	JACKYL	83
84	82	76	31	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
85	75	71	41	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
86	79	84	21	<b>SOUNDTRACK</b> GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
87	97	102	22	<b>LORRIE MORGAN</b> BNA 66047* (9.98/15.98)	WATCH ME	65
88	93	92	23	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
89	87	87	7	<b>BILLY DEAN</b> SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
90	103	93	11	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
91	80	83	12	<b>DREAM THEATER</b> ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
92	108	117	10	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	92
93	84	79	17	<b>GENESIS</b> ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
94	81	90	77	<b>NIRVANA</b> ▲ <sup>4</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
95	89	96	30	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
96	88	82	12	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
97	104	88	7	<b>DENIS LEARY</b> A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	88
98	91	85	38	<b>TOAD THE WET SPROCKET</b> ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
99	90	122	4	<b>JOEY LAWRENCE</b> IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	90
100	99	86	23	<b>TANYA TUCKER</b> ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
101	85	70	6	<b>BRAND NUBIAN</b> ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
102	100	97	151	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
103	102	129	3	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	102
104	77	63	5	<b>GENESIS</b> ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
105	95	101	40	<b>SOUNDTRACK</b> ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
106	106	104	90	<b>BONNIE RAITT</b> ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
107	101	123	9	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
108	125	145	39	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
109	110	111	109	<b>ENIGMA</b> ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6

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.

# ICE-T

## HOME INVASION

The new album. Out now.



53858 -1/2/4

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# NO RADIO, NO SELL-OUT, NO HOSTAGES



Rhyme Syndicate Records. Manufactured and distributed by



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	105	109	78	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
<b>111</b>	<b>NEW</b>		1	<b>SAMMY KERSHAW</b> MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	111
112	111	103	25	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92213*AG (7.98/11.98)	BROKEN	7
113	83	68	69	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
<b>114</b>	<b>NEW</b>		1	<b>D.J. MAGIC MIKE</b> MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	114
<b>115</b>	143	146	6	<b>BELLY</b> SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	115
116	98	89	9	<b>HEAVY D. &amp; THE BOYZ</b> UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
<b>117</b>	<b>NEW</b>		1	<b>FRANK BLACK</b> 4.A.D 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK	117
118	92	80	50	<b>CELINE DION</b> ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
119	118	116	160	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
120	109	106	30	<b>PATTY SMYTH</b> ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
121	114	108	17	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
<b>122</b>	<b>NEW</b>		1	<b>OVERKILL</b> ATLANTIC 82476*/AG (10.98/15.98)	I HEAR BLACK	122
<b>123</b>	163	—	2	<b>CLANNAD</b> ATLANTIC 82409*/AG (10.98/15.98)	ANAM	123
124	119	118	24	<b>RED HOT CHILI PEPPERS</b> ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
125	115	110	4	<b>KAM</b> STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	110
<b>126</b>	148	147	24	<b>PAM TILLIS</b> ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82
127	122	134	78	<b>GUNS N' ROSES</b> ▲ <sup>4</sup> GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
128	129	130	33	<b>CHRIS LEDOUX</b> ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
129	140	141	50	<b>MARK CHESNUTT</b> ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
130	130	128	40	<b>TEMPLE OF THE DOG</b> ▲ <sup>2</sup> A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
131	120	115	77	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
132	113	119	13	<b>EAZY E</b> ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
133	96	94	16	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 53172* (10.98 EQ/15.98)		25
134	135	140	148	<b>VAN MORRISON</b> ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
135	121	114	44	<b>THE BLACK CROWES</b> ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
136	112	105	82	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
137	133	125	28	<b>TRISHA YEARWOOD</b> ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
138	131	138	53	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
139	126	126	96	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
<b>140</b>	<b>NEW</b>		1	<b>HANK WILLIAMS, JR.</b> CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	140
<b>141</b>	181	—	2	<b>SUNSCREAM</b> COLUMBIA 53449* (6.98 EQ/9.98)		03
142	141	136	35	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
143	149	152	65	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
<b>144</b>	<b>NEW</b>		1	<b>THE MOODY BLUES</b> POLYDOR 17977*/PLG (10.98 EQ/16.98)	A NIGHT AT RED ROCKS	144
145	146	160	18	<b>THE SUNDAYS</b> DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
146	144	155	55	<b>PANTERA</b> ● ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
147	124	120	5	<b>ALEXANDER O'NEAL</b> TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
148	139	121	26	<b>RANDY TRAVIS</b> ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
<b>149</b>	<b>NEW</b>		1	<b>BUDDY GUY</b> SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN	149
150	138	133	193	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
151	116	98	12	<b>LEMONHEADS</b> ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
152	152	172	31	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
153	132	132	8	<b>DUICE</b> TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
<b>154</b>	<b>NEW</b>		1	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	154
155	147	148	78	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>156</b>	164	157	37	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
157	117	107	5	<b>APACHE</b> TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	69
158	142	113	4	<b>INFECTIOUS GROOVES</b> EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK	109
159	134	124	24	<b>SHABBA RANKS</b> ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
<b>160</b>	<b>NEW</b>		1	<b>ROSANNE CASH</b> COLUMBIA 52729* (9.98 EQ/15.98)	THE WHEEL	160
161	145	127	5	<b>DINOSAUR JR.</b> SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
162	128	81	4	<b>LYNYRD SKYNYRD</b> ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
163	157	149	76	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
164	153	162	21	<b>RESTLESS HEART</b> RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
165	154	156	122	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
166	161	163	48	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
<b>167</b>	167	177	25	<b>MICHAEL W. SMITH</b> ● REUNION 66163*/RCA (9.98/13.98)	CHANGE YOUR WORLD	86
<b>168</b>	169	179	28	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
<b>169</b>	<b>NEW</b>		1	<b>STEREO MC'S</b> GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	169
170	151	144	17	<b>SAWYER BROWN</b> CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	117
171	123	131	6	<b>ABOVE THE LAW</b> RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	37
172	158	161	158	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
173	170	176	6	<b>MEN AT LARGE</b> EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	170
174	137	112	13	<b>NIRVANA</b> ● DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
175	136	137	26	<b>TONY BENNETT</b> COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
<b>176</b>	178	180	107	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
177	172	181	58	<b>SIR MIX-A-LOT</b> ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
178	173	183	81	<b>JODECI</b> ▲ <sup>2</sup> UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
179	150	165	23	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
180	174	168	29	<b>COLLIN RAYE</b> ● EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
181	168	171	94	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
182	159	142	105	<b>R.E.M.</b> ▲ <sup>4</sup> WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
183	179	178	31	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
<b>184</b>	<b>NEW</b>		1	<b>VAN MORRISON</b> POLYDOR 17760*/PLG (10.98 EQ/16.98)	THE BEST OF VAN MORRISON VOL. 2	184
185	171	164	35	<b>MINISTRY</b> ● SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
<b>186</b>	<b>RE-ENTRY</b>		21	<b>SOUNDTRACK</b> MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
<b>187</b>	<b>RE-ENTRY</b>		19	<b>FOREIGNER</b> ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
188	165	174	58	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
189	162	159	12	<b>SPIN DOCTORS</b> EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	145
190	156	151	70	<b>GENESIS</b> ▲ <sup>3</sup> ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
191	160	150	18	<b>LO-KEY?</b> PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	121
192	185	167	24	<b>DOUG STONE</b> EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
<b>193</b>	<b>NEW</b>		1	<b>D.J. MAGIC MIKE</b> MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	193
194	127	95	3	<b>DRIVIN-N-CRYIN</b> ISLAND 14319*/PLG (9.98 EQ/15.98)	SMOKE	95
<b>195</b>	196	—	28	<b>INXS</b> ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
196	180	158	22	<b>SUZY BOGGUSS</b> LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
197	190	185	41	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
198	175	170	92	<b>NATALIE COLE</b> ▲ <sup>5</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
<b>199</b>	<b>RE-ENTRY</b>		15	<b>ERASURE</b> SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	112
200	193	195	20	<b>GEORGE JONES</b> MCA 10652* (9.98/15.98)	WALLS CAN FALL	77

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 56	Bobby Brown 36	Enigma 109	Jodeci 178	Ministry 185	R.E.M. 27, 182	Honeymoon In Vegas 152	Ricky Van Shelton 183
Above The Law 171	Mariah Carey 85	Erya 58	Elton John 80	John Michael Montgomery 92	Bonnie Raitt 106	The Last Of The Mohicans 186	VARIOUS ARTISTS
AC/DC 82	Mary-Chapin Carpenter 51	Erasure 199	George Jones 200	The Moody Blues 144	Colin Raye 180	Singles 156	MTV: Party To Go, Vol. 2 197
After 7 168	Rosanne Cash 160	Gloria Estefan 48	Kam 125	Charle Moore 107	Red Hot Chili Peppers 124, 131	Sister Act 105	Hank Williams, Jr. 140
Alabama 84	Mark Chesnutt 129	Foreigner 187	R. Kelly & Public Announcement 188	Lorrie Morgan 87	Redman 179	Spin Doctors 5, 189	Vanessa Williams 136
Alice In Chains 49	Clannad 123	Kenny G 4	The Kentucky Headhunters 103	Van Morrison 134, 184	Restless Heart 164	Stereo MC's 169	Christopher Williams 90
Alvin & The Chipmunks 88	Eric Clapton 1	Peter Gabriel 61	Sammy Kershaw 111	Naughty By Nature 7	Sade 23	Sting 2	Wreck-N-Effect 33
John Anderson 81	Natalie Cole 198	Genesis 93, 104, 190	Lenny Kravitz 18	Nine Inch Nails 112, 176	Sawyer Brown 170	Stone Temple Pilots 54	Wynonna 57
Apache 157	Confederate Railroad 121	Geto Boys 11	Kris Kross 65	Nirvana 94, 174	Jon Secada 20	George Strait 50	Trisha Yearwood 137
Arrested Development 9	Harry Connick, Jr. 133	Vince Gill 52		Alexander O'Neal 147	Shabba Ranks 159	The Sundays 145	Neil Young 47
Regina Belle 73	Cypress Hill 143	Nanci Griffith 68	k.d. lang 31	ORIGINAL LONDON CAST	Shai 19	Sunscreen 141	ZZ Top 166
Belly 115	Billy Ray Cyrus 8	Guns N' Roses 110, 127	Joey Lawrence 99	Phantom Of The Opera	Siik 10	SWV 40	
Tony Bennett 175	D.J. Magic Mike 114, 193	Buddy Guy 149	Tracy Lawrence 39	Highlights 119	Sir Mix-A-Lot 177	Temple Of The Dog 130	
The Black Crowes 135, 172	Billy Dean 89	Heavy D. & The Boyz 116	Dennis Leary 97	Ozzy Osbourne 155	Michael W. Smith 167	10,000 Maniacs 44	
Clint Black 142	Def Leppard 78	House Of Pain 66	Chris LeDoux 128	OVERKILL 122	Patty Smyth 120	Pam Tillis 126	
Frank Black 117	Digable Planets 24	Ice Cube 41	Lemonheads 151	Pantera 146	Snow 14	Aaron Tippin 108	
Mary J. Blige 30	Dinosaur Jr. 161	Living Colour 46	Annie Lennox 42	Paperboy 71	Soul Asylum 67	TLC 43	
Bloods & Crips 154	Celine Dion 118	Lo-Key? 191	Madonna 70, 165	Dolly Parton 16	SOUNDTRACK	Toad The Wet Sprocket 98	
Suzy Bogguss 196	Dr. Dre 6	Lynyrd Skynyrd 162	Paul McCartney 69	Pearl Jam 17	Aladdin 22	Randy Travis 148	
Michael Bolton 28, 72, 150	Dream Theater 91	Michael Jackson 13	Prince And The New Power Generation 63	Poison 55	Beauty & The Beast 113	Travis Tritt 95, 181	
Bon Jovi 34	Drivin-N-Cryin 194	Alan Jackson 62, 139	Queen 59, 138	Portrait 96	Beverly Hills, 90210 86	Tanya Tucker 100	
Boyz II Men 35	Duran Duran 21	Jackyl 83		Prince And The New Power Generation 63	The Bodyguard 3	U2 76	
Brand Nubian 101	Eazy E 132	Jade 75		Queen 59, 138	Boomerang 53	Ugly Kid Joe 32	
Brooks & Dunn 12, 37	En Vogue 25	Mick Jagger 45			CB4 64	Van Halen 26	

## SHAMROCK, MALRITE MERGER NETS TOP 5 RADIO COMPANY

(Continued from page 1)

only by Group W Broadcasting's 1989 purchase of 10 Legacy and Metropolitan stations for \$385 million.

In terms of revenues, Shamrock is the 15th-largest group in the country and Malrite is the 14th, according to the 1993 Duncan's Radio Market Guide. Combining Shamrock's 1992 revenues of \$56.8 million with Malrite's \$61.3 million would give the new company total revenues of \$118.1 million. Ahead of the newly merged company are CBS, Group W Radio, Capital Cities/ABC, and Infinity Broadcasting.

Shamrock Broadcasting chairman/CEO Bill Clark says the main benefit of the deal for his company was "an excellent opportunity to acquire a group of very fine stations in excellent markets. We wanted to get into markets like New York, Los Angeles, and Minneapolis for a long time."

The new company will operate 21 stations in 12 major markets, including 12 stations currently owned by Shamrock and nine stations currently owned by Malrite. Shamrock's stations are KABL-AM-FM San Francisco, WWWW-AM-FM Detroit, KZFX Houston, WFOX Atlanta, KXRX Seattle, WWSW-AM-FM Pittsburgh, KXKL-AM-FM Denver, and KMLE Phoenix. Malrite's stations are WHZT (Z100) New York, KLAC/KZLA Los Angeles, KNEW/KSAN San Francisco, KFAN/KEEY Minneapolis, and WHK/WMMS Cleveland.

Surprisingly, considering the number of stations involved, the merger creates only one duopoly situation, in San Francisco. It has not been determined yet if those stations will combine operations and facilities.

Shamrock is in the process of selling its Kansas City combo, WHB/

KUDL, to Apollo Radio. Those stations will not be part of the merger deal. Malrite also has a partial interest in Malrite Guaranteed Broadcast Partners, L.P., which owns WJJZ (formerly WEGX) Philadelphia. That station will also not be part of the deal.

Subtracting WHB/KUDL's 1992 revenues of \$2.9 million and WEGX's 1992 revenues of \$7.7 million from the total gives the merged group total revenues of \$107.5 million, which moves it down to sixth place, after Cox Enterprises, in the top group listing.

But Stanley Gold, president/chief executive of Shamrock Broadcasting parent company Shamrock Holdings Inc., has already expressed an interest in acquiring additional major-market stations, including some in markets where the company now oper-

ates.

Clark says those new acquisitions could happen as soon as this year, "depending on opportunities. We could do something more this year. We will definitely do something more in the future."

He is confident that this deal will be consummated, unlike last year's announced merger between Pyramid Broadcasting and Atlantic Radio Group, which dissolved last week (Billboard, March 20). "This one won't fall apart," he says. "We have our financing much more secure than theirs probably was."

Shamrock's financing comes from Burbank, Calif.-based Trefoil Capital Investors L.P., an investment fund organized by executives of Shamrock Holdings, which is expected to provide the bulk of the financing for the deal. Executives anticipate the merg-

er will close in early summer.

Shamrock Holdings is an investment company owned by the Roy E. Disney family. Malrite, headquartered in Cleveland, is a privately held company principally owned by chairman/CEO Milton Maltz. The new company will be owned by the Disney family, Trefoil Capital, and Maltz.

Shamrock's Clark will continue as chairman/CEO. Shamrock president/COO Marty Loughman will also remain in place and will oversee the operation of the expanded company. Maltz, who could not be reached for comment, will serve on Shamrock's board of directors and as a consultant to the company.

Both companies will spin off their television and other nonradio operations to their respective stockholders prior to concluding the deal.

## SONY, WHEREHOUSE ARE TOP HONOREES IN INAUGURAL BILLIE AWARDS

(Continued from page 1)

home entertainment through various media.

In a ceremony hosted by renowned artist LeRoy Neiman, awards were presented to 19 winners for their work in print, broadcast, and outdoor (billboards and transit ads) media, as well as point-of-purchase and packaging/album art. The 800-plus entries were judged on the basis of graphic design, copy, production, and overall impact.

Sony Music led the pack with four awards in the music categories; Wherehouse Entertainment earned three honors in the retail field.

The winners were selected by a panel of journalists and music and advertising industry executives. Among the judges: Angel Vasques, art director, Brady/Vasques Inc.; Bill Fine, executive VP, Brant Publications; Jack Cuffari, president and creative director, Cuffari & Walk; Ed Bilous, president, Ed Bilous Music; Scott Elias, president, Elias Associates; Bob Williams, VP of marketing, HMV; Donald Kummerfeld, president of the Magazine Publishers of America; Rick North, senior VP, sales and marketing, Courtroom Television Network; Herb Alvarez, president, PRMG; Guy Mastrion, art director, Saatchi & Saatchi Direct; David Perry, executive VP, director of broadcast production, Saatchi & Saatchi; Jack Maher, president, Jack Maher Enterprises; Leslye Schaefer, senior VP, marketing and promotion VH1; and Evan H. Katz, attorney, Gersten, Savage, Kaplowitz, and Curtin.

## ECHO AWARDS

(Continued from page 8)

Phono Academy president Gerd Gebhardt.

"I hope eventually we will have the same impact here as the Grammys or the Brits" says Gebhardt, also managing director of Warner Music Germany, "but that will be some years from now."

According to Dieter Gorny, organizer of Germany's annual business meet PopKomm, Echo Awards for classical music will be presented at a new event, KlassikKomm, to be held March 24-26 next year.

For more on the Echo Awards, see the special expanded international section in next week's Billboard.



DENIS LEARY



ROGER WATERS

Representatives of BPI Communications, Billboard's parent company, on the judging panel were Bill Flanagan, editor, Musician; Peter Caranicas, editor, Backstage; Adweek executive features editor Mark Dolliver and editorial director Andrew Jaffe; and, from Billboard, director of marketing Jane Ranzman, promotion director Elissa Tomasetti, art director Tom Senif, managing editor Ken Schlager, senior retail editor Ed Christman, radio features editor Eric Boehlert, and art director Jeff Nisbet.

Here is a complete list of the Billie winners:

### MUSIC

**Consumer Print:** Madonna, "Erotica," Maverick/Sire/Warner Bros.

**Trade Print:** "Listen To Your History," Sony Music.

**TV/Cable:** Roger Waters, "Amused To Death," Sony Music.

**Radio:** Wailing Souls, "All Over The World," Sony Music.

**Point of Purchase:** "My Foolish Heart" box, Windham Hill Records.

**Packaging/Cover Art:** Aero-

smith, "Pandora's Box," Sony Music, Neleman Studios.

### MUSIC VIDEO

**Consumer Print:** "Springsteen Unplugged," MTV.

**TV/Cable:** Denis Leary, MTV.

**Packaging:** VH1 Media Kit, VH1.

### RETAIL

**Consumer Print:** "The Art Of Giving Catalogue," Wherehouse Entertainment.

**TV/Cable:** "Sing Your Lungs Out—Elvis," Wherehouse Entertainment.

**Radio:** "Singers," Wherehouse Entertainment.

**Point of Purchase:** The "Aladdin" Spectacular floor display, Walt Disney Records.

**Outdoor:** "Star Trek," Camelot Music.

### HOME VIDEO

**Consumer Print:** The Black Crowes, "Who Killed That Bird Out On Your Window Sill," Def American Recordings.

**Trade Print:** "A League Of Their Own," Columbia TriStar Home Video.

**TV/Cable:** "Trials Of Life," Time-Life Video.

**Point of Purchase:** "The Graduate" 25th Anniversary Poster, New Line Home Video.

**Packaging/Cover Art:** "The Marilyn Collection," FoxVideo.

## BETWEEN THE BULLETS



by Geoff Mayfield

**BY A NOSE:** A gap of a little more than 1,000 units stands between a pair of musicians who collaborated on last year's "Lethal Weapon 3" soundtrack, but in the end, Eric Clapton withstands a strong first-week charge by Sting to log his third week at No. 1 on The Billboard 200. The battle for No. 1 next week might well be a matter of which artist sees the smaller sales decline. It would also not be out of the question to see the soundtrack for "The Bodyguard" return to the top rung, because it only trails Sting by roughly 4,000 units... Clapton's sales drop by almost 32% and his tally—just more than 150,000—is the smallest one-week number earned by any No. 1 album since Ice Cube debuted atop the chart in the Dec. 5, 1992, issue. Horrible weather along the Eastern seaboard no doubt affected Clapton's album sales.

**THE STORM OF THE CENTURY** socked the music industry with a soft sales week. Volume of units on both The Billboard 200 and Top Singles Sales declined by 11% from the previous week, Top Pop Catalog Albums fell by 12%, and Top Country Albums dropped by 10%. In the stores that report to our R&B charts, album sales rose slightly, but sales on singles declined. Considering that the wicked weekend storm didn't hit Florida until late Friday night, and didn't impact Northeastern cities until the following morning, the sales drops offer a striking illustration of just how much business music merchants do on Saturdays and Sundays. SoundScan ends its reporting week at midnight on Sundays.

**THE STORM'S IMPACT** makes the floor of The Billboard 200—at No. 200—about 3,000 units shy of the tally rung by last week's No. 200 title. The softer sales climate helps explain why a robust 19 titles either debut or re-enter this week's chart. The mushy sales picture means that titles can reach higher chart positions with fewer sales than would be required to reach those same positions in other weeks... More evidence of the storm-induced sales plunge is the fact that 177 of the titles on The Billboard 200 sold less than they did in the prior week. In sharp contrast, more than half of the 200 titles on last week's chart showed gains over the prior week.

**HE'S A MAGIC MAN:** Independently distributed rapper D.J. Magic Mike borrowed a trick from Guns N' Roses and Bruce Springsteen by releasing two albums at once. How does he fare? Not bad, considering he has no radio airplay and had virtually no retail ads in place in his first week out. The bassmeister's "Bass: The Final Frontier" enters The Billboard 200 at No. 114, while "This Is How It Should Be Done" comes on at No. 193. This marks the first time that a rap act has had two different albums enter The Billboard 200 in the same week, and also stands as the first time that an independent label has two titles by the same act enter the big chart.

**LIGHTS, CAMERA, ACTION:** Billboard graduate Nelson George must be smiling. The film producer/screenwriter's "CB4" edged out "Fire In The Sky" as the No. 1 movie at the box office; lots of those ticket buyers apparently made their way to record stores, as the soundtrack sees a 48% sales increase and wins the Power Pick (107-64).

**GLASS ACT:** Henryk Gorecki's "Symphony No. 3," performed by the London Sinfonietta with conductor David Zinman and soprano Dawn Upshaw tops Top Classical Albums for a third week. The title has spent 46 weeks on the chart, but gained new sales vigor when it reached as high as No. 6 on the Hits Of The U.K. album list and thus drew media attention in the U.S. (Billboard, Feb. 27).

## DISC MAKERS

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# CD Series To Preserve Endangered Folk Music

BY BILL HOLLAND

WASHINGTON, D.C.—The Endangered Music Project, a joint venture between Rykodisc and the Library of Congress' American Folklife Center, introduced its first release here March 15.

"The Spirit Cries: Music From The Rainforests Of South America And The Caribbean" was co-produced by Grateful Dead drummer Mickey Hart and Alan Jabbour of the Library's American Folklife Center.

The CD is a compilation of some of the intriguing archival folk field recordings stored at the Center. The Endangered Music Project will yield a series of discs featuring the library's tribal music recordings spanning 1949-87. The number of discs in the series and further release dates were not yet determined by press time.

According to Rykodisc, some of the profits from the project will go to various tribes, and some will be used to fund future projects in the series. However, the company declined to provide further details by press time.

Hart, who in editing and compiling the disc sought to make the sound accessible to the nonacademic listener, spoke briefly at the event. Calling the Library "the Oz of all libraries," he passionately addressed the importance of preserving cultural diversity and pointed out that, as culture and progress get closer to tribes that have been isolated for centuries, traditional music is becoming an endangered resource.

During his off-hours on Dead tour dates here, Hart has spent many hours in the Folklife Center's archive, which has built a collection of some 50,000 recordings since its founding in 1928. He has already produced a world music series for Rykodisc that features dozens of recently recorded albums from different cultures

around the world. The total number of sales for the series, which was introduced in mid-'89, is approaching 500,000 units, according to the label. A few of the titles, notably "Wisconsin Pow Wow" and "Voices Of The Rain Forest," have sold upward of 20,000.

## ALTERNATIVE DISTRIBUTION

Rykodisc will be using its extensive alternative distribution network, which includes health food stores and museum shops, to market the Endangered Music series, in addition to making it available in traditional music retail outlets.

Rykodisc founder and owner Don Rose adds that in marketing the series, the label seeks to develop a connection between individual titles and the overall project, similar to what's been done with the "World" series.

"Basically, we decided that people just trust the passionate interests of Mickey Hart," said Rose. "We've learned with Mickey not to have limited expectations. I'm not quite sure who buys the albums—we're fairly sure it's not academics. I think it's people who are just becoming aware that this kind of music is available and try it and find it pleasing, exciting."

During the March 15 event, Aluku French Guyanan singers chanted several songs (including one with lyrics about the recent blizzard in the Northeast U.S.) and throughout the evening the new record's haunting, rhythmic music filled the Library's huge, Versailles-styled Grand Hall.

Attending the event were a number of Congressional Dead fans, including Sen. Patrick Leahy, D-Vt., an arts patron and co-sponsor of the recording industry's successful home taping bill last year. Hart's fellow band members, Jerry Garcia and Bob Weir, were also on hand.

# Rapper 2Pac Faces Assault Charge In L.A. Altercation

BY DEBORAH RUSSELL

LOS ANGELES—Interscope recording artist Tupac Shakur, who records as 2Pac, was arrested March 13 in Hollywood for investigation of assault with a deadly weapon.

The rapper was at the Fox Television Studios taping an episode of "In Living Color" when he was arrested for allegedly assaulting a limousine driver, says publicist Afeni Shakur.

The incident took place when the artist left the studio during a late-night break from the taping.

Two witnesses to the altercation, who asked not to be identified, told Billboard that Shakur and Charles Fuller, a member of his entourage, were sitting in an empty limousine rented by the producers of the TV program. According to one witness, Shakur and Fuller were smoking marijuana in the car. According to another, they were simply waiting for the driver to return so they could go buy orange juice.

The witnesses say the limousine driver, whom police did not identify by name, returned to the car and

asked Shakur and Fuller to get out of the vehicle. A heated verbal exchange ensued, and the driver reportedly reached into a bag in the trunk of the car. According to one of the witnesses, Shakur perceived the move as an aggressive act, a fight broke out, and police were called.

A gun was found at the scene but it is unknown who dropped it at the site.

Shakur and Fuller were arrested and freed on \$15,000 bond. Detective Serge Riyevski of the Hollywood division of the Los Angeles Police Department says the matter is under investigation, and will be presented to the L.A. district attorney's office by the end of March.

Shakur and Fuller were not armed during the fight, Riyevski says; he explains the fact that the driver experienced "great bodily injury" and had been kicked about the upper torso and head area constituted the charge of assault with a deadly weapon.

20th Television, which produces "In Living Color," and Interscope Records had no comment regarding the incident.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## U2 SAID TO CHALLENGE PRS AUDITS

U2 is said to be preparing to challenge the accounting accuracy of the U.K.'s Performing Right Society. The supergroup reportedly is dissatisfied with the timeliness of its performance collections, its accounting methods, administrative costs, and monopoly position in the U.K. U2's manager Paul McGuinness, declined comment other than to say he was "delighted" with British press coverage of the group's concerns. PRS spokeswoman Terri Anderson noted U2 had audited its PRS accounts last fall and knows of no additional challenges.

## SENATE OK'S MOTOR VOTER BILL

The Senate approved the long-stalled, President Clinton-supported "Motor Voter" bill—advocated by such industry groups as Rock The Vote—March 17, but not before filibustering Republicans forced Democrats to drop a contested section requiring mandatory registration at welfare and unemployment offices, and to add one requiring military recruitment offices to sign up new voters. The bill, which would ease registration requirements, also allows registration by mail. The House has approved a nonamended bill.

## THE NONELIGIBLE 'OSCAR' SONG

Songs presented in feature films do not qualify for an Oscar if they weren't penned especially for the film. Such is the case for Whitney Houston's megahit of Dolly Parton's oldie, "I Will Always Love

You," which she sings in "The Bodyguard." Other notable examples are "As Time Goes By" ("Casablanca") and "Everybody's Talkin'" ("Midnight Cowboy"). To make up for, in its view, this Oscar failing, the Assn. of Independent Music Publishers has started a new annual AIMP Music Award for nonqualifying songs performed in feature films. And you guessed it. Parton's song is the first winner. Also cited is her publishing company, Velvet Music.

## VOYAGER GOES EAST

Voyager is voyaging east. The Santa Monica, Calif.-based laserdisc specialist will relocate most of its functions to office space on Broadway and Houston Street in N.Y., the hometown of partner Janus Films. Co-owner Bob Stein is among the first to move; sales, marketing, and fulfillment should follow, leaving video production in California.

## GILBERT EXITS A&M

Bill Gilbert, senior VP of sales and distribution at A&M Records, is leaving the label to become president of Platinum Entertainment, a Chicago-based company that owns the CGI gospel label. Bulletin hears Rich Gallo, currently A&M's VP of sales, will get Gilbert's slot... Phonogram Italy managing director Bruno Tibaldi has left the firm.

## P'GRAM FRANCE STAKE IN FILMS

PolyGram France has bought a 50% stake in film producer Cinea, and the two are already slating joint

production projects. Cinea's sales last year were \$648 million. PolyGram Audiovisual president José Covo says the company will concentrate on medium-budget productions rather than blockbusters.

## LIVE SET TO EXIT CHAPTER 11

LIVE Entertainment Inc. says a bankruptcy court judge has approved its prepackaged reorganization plan, which will allow it to leave Chapter 11 by Tuesday (23), fewer than two months after its Feb. 2 filing. The home video supplier (LIVE Home Video) and music retailer (Strawberries and Maxie Waxie) says holders of its bonds and preferred stock will exchange those securities, which will lower LIVE's interest and dividend payments.

## DISCOVER HAS A GREAT IDEA AWARD

Got a super-duper idea for innovation in the way sound is heard and sight is seen in terms of audio and video products? Let Walt Disney Co.-owned Discover magazine know about it. The science mag is looking for nominations for a 1993 Discover Awards for Technological Innovation. To be selected in June, winners in these and other categories will be featured in a special October issue and presented with awards at a gala ceremony in N.Y. Deadline for submissions is April 7. Contact: David Fishman, Discover Magazine, 114 Fifth Ave., New York, N.Y. 10011

# Reggae Making A Splash In U.S., U.K.

DANCEHALL RULES on both sides of the pond this week as Snow reigns over the Hot 100 for the third week with "Informer" and Jamaican-born Shaggy, a former U.S. Marine who was stationed in Saudi Arabia during Operation Desert Storm, moves to No. 1 in the U.K. with "Oh Carolina."

It is the first time in chart history that reggae songs have been No. 1 in America and Great Britain at the same time. "Informer" is the sixth reggae song to top the Hot 100, following "I Can See Clearly Now" by Johnny Nash, "I Shot The Sheriff" by Eric Clapton, "The Tide Is High" by Blondie, "Red Red Wine" by UB40 and "Close To You" by Maxi Priest.

Shaggy (real name: Orville Richard Burrell) did not compose "Oh Carolina," so it's not about his stay at Camp LeJeune in North Carolina. The 35-year-old tune was written in 1959 by a school teacher and recorded that year by a Jamaican group, the Folkes Brothers. It also was a reggae hit for Prince Buster, and that's the version Shaggy was familiar with when he covered the song. "Oh Carolina" is one of three dancehall singles in the U.K. top 10 this week, along with "Mr. Loverman" by Shabba Ranks at No. 3 and "Informer" at No. 8. That's the best showing for reggae music in the history of the U.K. chart. The previous high was in July 1971 when Greyhound's "Black And White" (later covered by Three Dog Night) was No. 6, Dave & Ansel Collins' "Double Barrel" was No. 7, and Bob & Marcia's "The Pied Piper" was No. 13, says Alan Jones of Music Week.

In the U.S., Snow's single is already one of the top six records by a Canadian artist in the rock era. Using highest position and weeks at chart peak as crite-

ria, the most successful singles by Canadian-born artists are: 1) "The Theme From 'A Summer Place'" by Percy Faith; 2) "(Everything I Do) I Do It For You" by Bryan Adams; 3) "Lonely Boy" by Paul Anka; 4) (tie) "American Woman"/"No Sugar Tonight" by the Guess Who, "Seasons In The Sun" by Terry Jacks, and "Informer" by Snow; and 5) (tie) "Heaven" by Adams and "Black Velvet" by Alannah Myles.

**WE'LL PEAK TOGETHER:** By debuting at No. 2 on The Billboard 200, "Ten Summoner's Tales" by Sting has already matched the peak performance of two of his other three solo studio albums, "The Dream Of The Blue Turtles" and "The Soul Cages." "... Nothing Like The Sun" peaked at No. 9. If the A&M artist can push past Eric Clapton, he'll get his first solo

No. 1 album. Of course, he's already been at the top of the chart with "Synchronicity," No. 1 for the Police for 17 weeks in 1983.

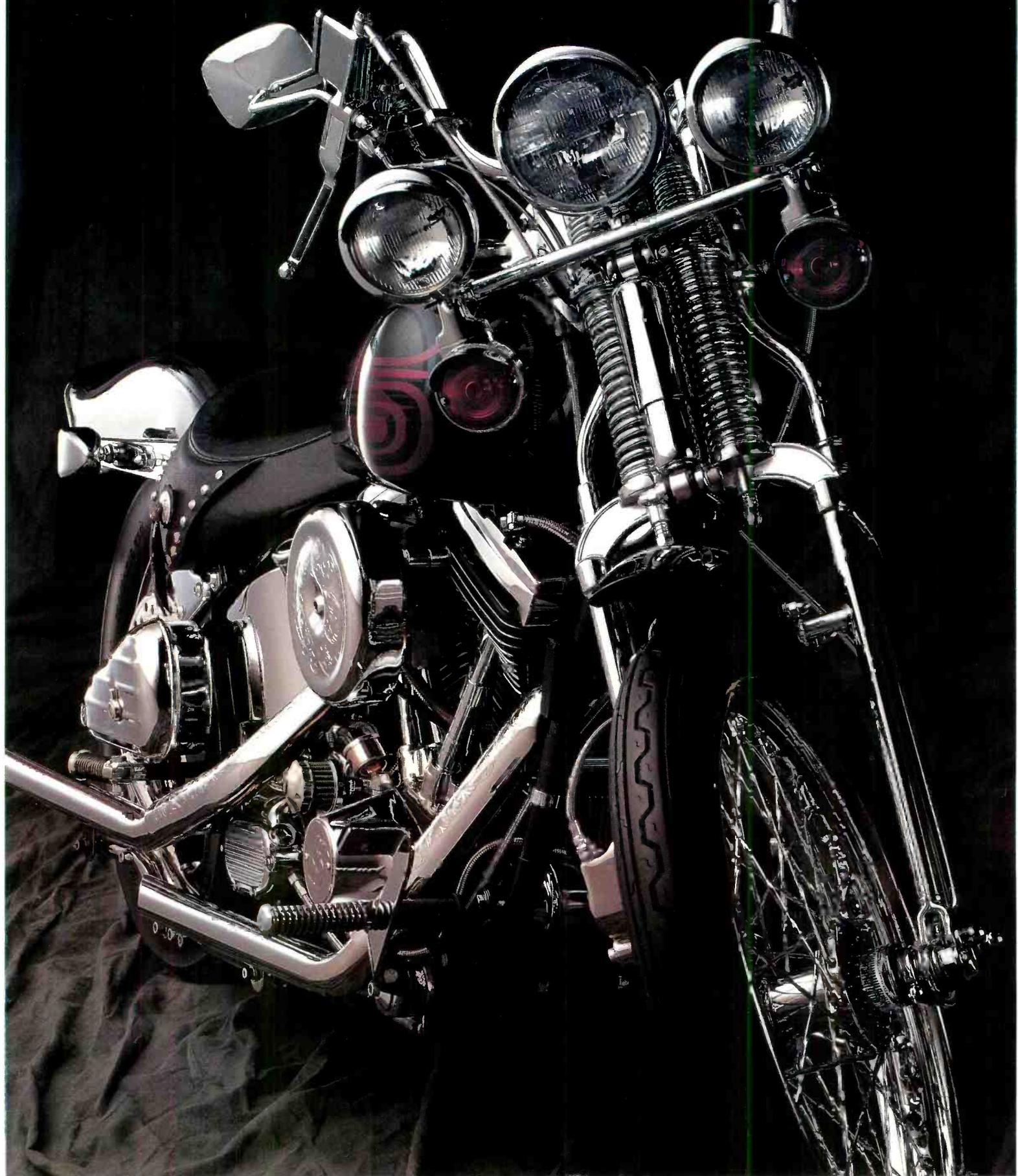
**HAZZARD PAY:** Thanks to Guy Aoki, who writes Dick Clark's "Countdown America," and Chris Granozio of WSYR in Syracuse, N.Y., for remembering John Schneider was the first person to take a cover version of a Commodores' song into the Hot 100. The actor who portrayed Bo Duke on "The Dukes Of Hazzard" went to No. 69 with "Still" in 1981.

David Rosoff of St. Paul, Minn., recalls a bigger move to No. 1 than Naughty By Nature's 68-point leap of two weeks ago. He writes that "More Of The Monkees" zoomed from No. 122 to the top Feb. 11, 1967, ironically knocking out the Monkees' first album.



by Fred Bronson

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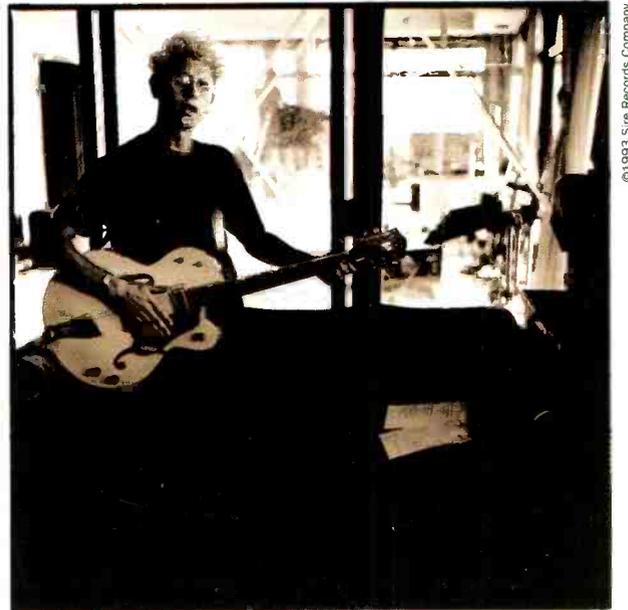
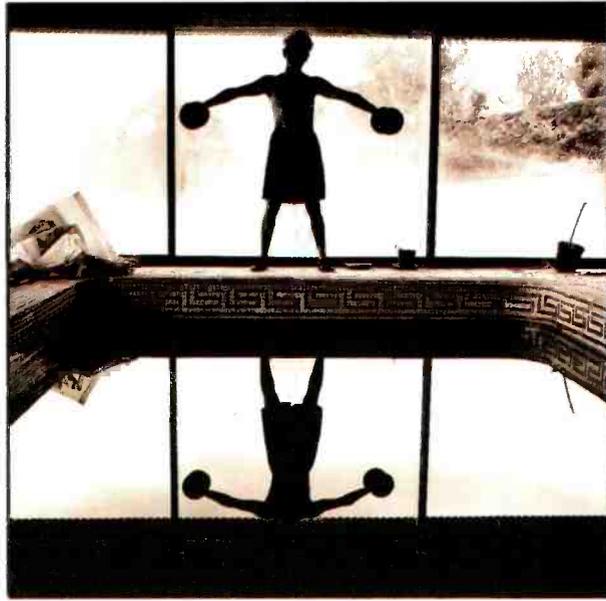
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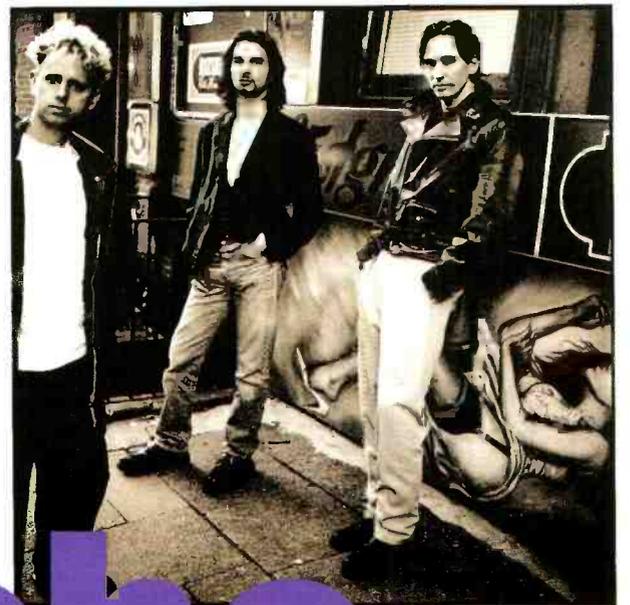
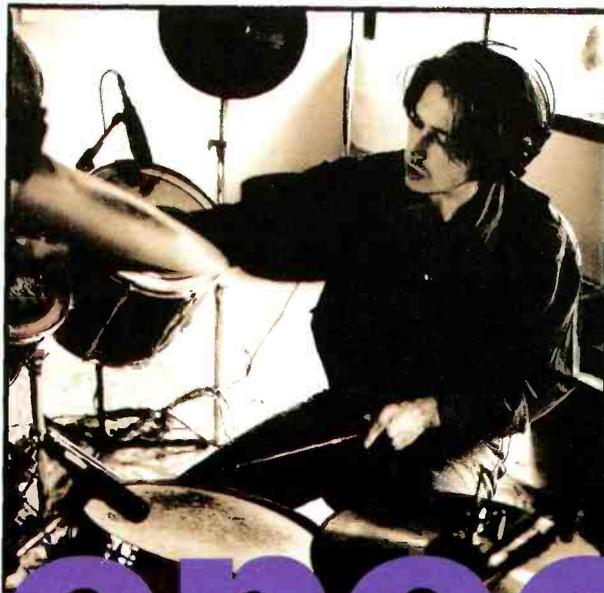
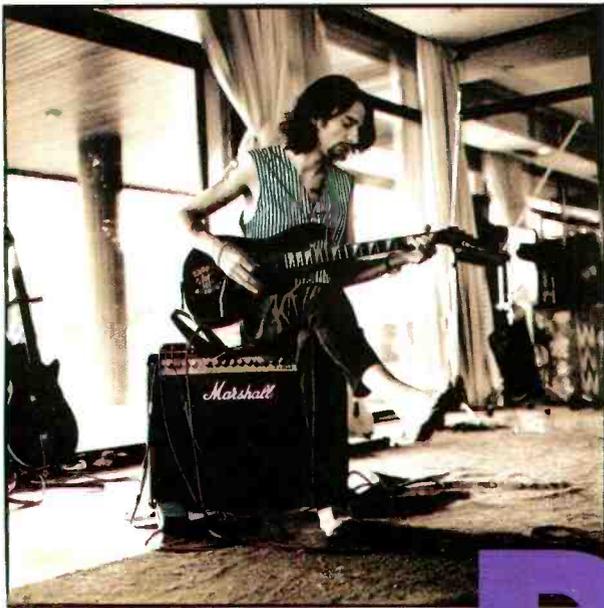
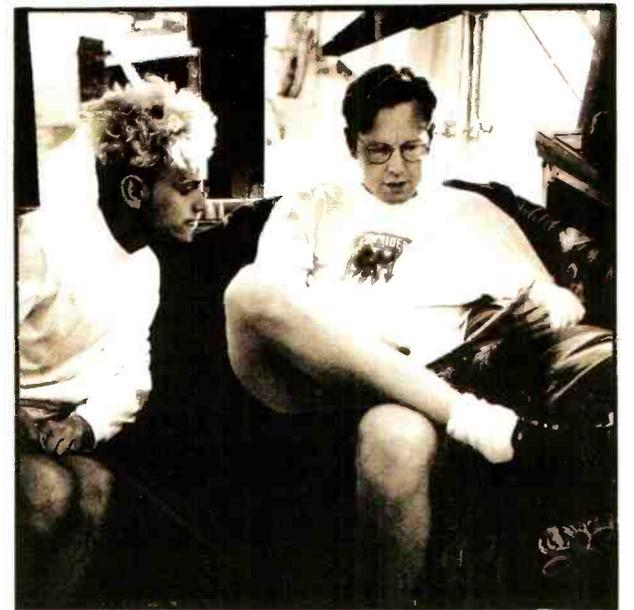
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# Depeche Mode

Songs Of Faith  
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 Featuring the single "I Feel You" 4/2/7-18600



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 Mixed by Mark Stent, Depeche Mode and Flood  
 U.S. Representation: Second Vision