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BRITS
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FOLLOWS PAGE 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 13, 1993

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COLUMBIA

RIAA Spearheads New Royalty Group Alliance Will Collect Artists' Digital Fees

BY BILL HOLLAND and KEN TERRY

WASHINGTON, D.C.—On the heels of ASCAP's abandonment of its attempts to collect digital home-taping royalties on behalf of recording artists, the Recording Industry Assn. of America revealed Feb. 4 that it is forming a new, nonprofit organization to distribute the royalty shares

allocated to featured performers and record companies.

The new Alliance of Artists and Record Companies is the first industry group to address the copyright interests of artists per se, although those who are also songwriters and publishers have long been represented by the performing rights societies, the Harry Fox Agency, and other mechanical fee collection agencies.

The AARC is composed of representatives from the RIAA, the American Federation of Musicians, the American Federation of Television And Radio Artists, and the National Assn. of Independent Record Distributors. Its steering committee includes top-name artists' representatives and lawyers, including R.E.M. co-manager Bertis Downs and well-known music industry lawyers Tim Fry, Gary Stiffelman, Lee Phillips, Don Passman, Richard Leher, and Eric Greenspan. While they and their firms represent a stunningly impressive wide range of established artists, AARC has not yet listed any artists as members of the group.

One member of the steering committee, Arthur Indursky of Grubman, Indursky, Schindler, Goldstein & Flax, says, "It looks like [the AARC] will give artists a fair shake. It will serve its basic purpose if it en-

(Continued on page 16)

The Suede Saga: Columbia Debuts U.K. Rage In America

BY THOM DUFFY

LONDON—For dedicated followers of pop music fashion, Suede has become the rage here. A four-man band that is garnering comparisons to the

during the past two years, and the release of a mere two singles on the independent Nude Records label, Suede is now signed to Nude for the world, and licensed to Sony Music

(Continued on page 75)



SUEDE

Kinks and other beloved British acts of the '60s, '70s, and '80s, Suede has generated an exceptional level of enthusiasm on the U.K. music scene, even by the standards of the often overheated British music weeklies.

On the strength of dramatic live club shows in and around London

Children's Audio & Video

FOLLOWS PAGE 64

Legacy Of Colonial Rule Shapes Afro-Pop In France

BY EMMANUEL LEGRAND

PARIS—Some 6,000 French music fans packed the Zenith concert hall here recently for a performance by Alpha Blondy, an artist whose musical roots lay thousands of miles away in the West African nation of the Ivory Coast. A well-established star in France, his latest EMI album, "Masada," has gone gold.

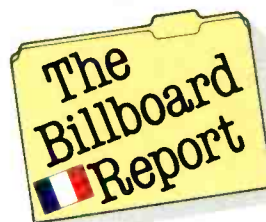
Meanwhile, on French television, a newly launched, late-night weekly talk show, "Salut Manu," boasts as

host the veteran saxophonist Manu Dibango, a native of Cameroon who adopted Paris as his home when he emigrated here decades ago.

Elsewhere on French TV, another late-night show features the music of Ugandan-born singer Geoffrey Oryema, relaunching sales of an album he released on Real World/Virgin two years ago.

Despite a generally flat market for pop music here in the past year (Billboard, Feb. 6), en-

(Continued on page 79)



Jamaica Passes Copyright Act

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—A new copyright act that should curb some of the rampant piracy that has flourished here was passed unanimously by Jamaica's House of Parliament Jan. 26. The long-awaited legislation represents a new era of respect for the country's writers, artists, and musicians, say industry observers.

(Continued on page 78)

IN THE NEWS

Global Publishing \$ Climb 23% In Year

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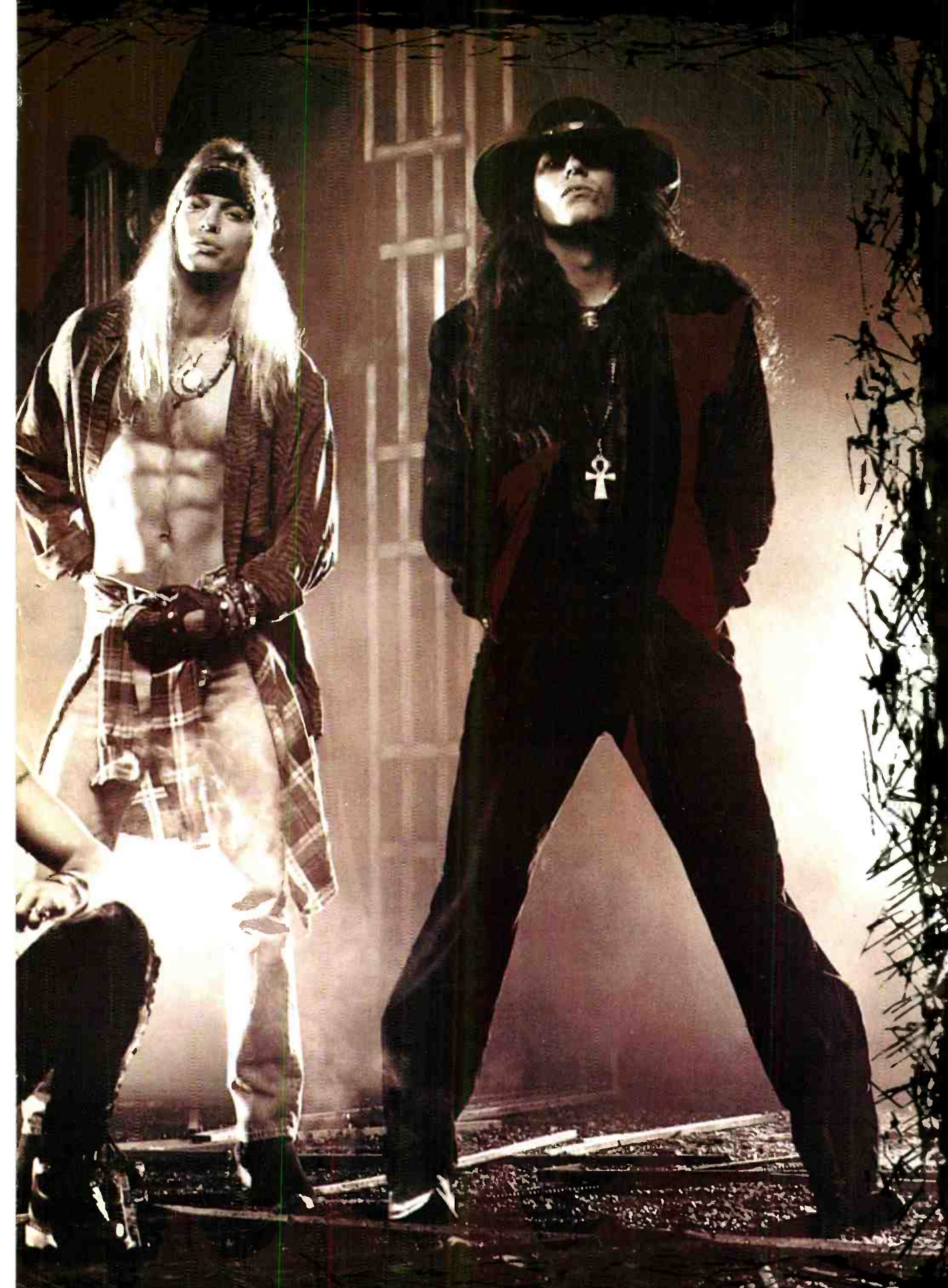


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Global Music Publisher Revenues Up 23%

NMPA: Industry Gross Climbed To \$4.4 Bil

■ BY IRV LICHMAN

NEW YORK—Worldwide music publishing revenues generated a solid gain of 23% during a period bridging 1990-91.

The overall total amounted to \$4.4 billion, with the U.S. leading the way by far with \$1.1 billion in combined performance, mechanical, print, and other revenue, or 25% of the world market, according to the global survey conducted by the National Music Publishers Assn.

The U.S. remains the only country generating at least \$1 billion in publishing revenue.

Other leading territories, in order of strength: Germany, with 14.3%, or \$626.2 million; France, 11.2%, or \$491.2 million; Japan, 10.7%, or \$469.2 million; the U.K. 9.9%, or \$434.5 million; and Italy, 5.8%, or \$251.8 million.

Taking the overall European Economic Community into account, its combined music publishing revenues were \$2.517 billion, or 58% of the world market.

With customary flourish, performance royalties far outstripped mechanical income. Performances, the largest source of publisher revenue, amounted to \$2.166 billion of the \$4.4 billion world pie, an increase of 27.64% over last year's total.

Mechanical revenues, the No. 2 revenue source, hit \$1.508 billion, reflecting an 18% increase from a year before. Performance and mechanical revenues represent dollars that have yet to be shared with songwriters.

In music print, total publisher revenues amounted to \$398 million, while other areas of income, such as synchronization fees, rental fees, and home-taping royalties, totaled \$295 million.

The surprise of the country-by-country breakdown is the third place showing of France. Japan has long been regarded as the No. 2 music market after the U.S. While Japan far surpasses France in mechanical income with \$284.53 million vs. \$161.90 million in France, it is a straggler against France in performance income: \$115.7 million in Japan, \$231.7 million in France. The report does not expand on this issue, but some publishing sources say Japan's lackluster performance royalties indicate serious problems in convincing the Japanese government to grant increases in performance royalties.

For the U.S. market, performance income amounted to \$638 million, or 29.5% of the world pie, with the U.K. lagging far behind at second best with \$238 million, or

11% market share.

U.S. mechanical income hit \$289.4 million, or 19.2% of global business, followed by Japan, which hit \$284.5 million, or 18.9% of the world market, slightly more than Germany, the third-place finisher with \$277 million, or 18.4% of market share. NMPA's own mechanical licensing and collection group, the Harry Fox Agency, reports \$226.7 million of the total U.S. pie, an increase of about 11%.

The U.S. showed the biggest income from music print, at \$153.8 million, or 38.6% of the world pie.

The survey results, documenting music publishing business in 33 countries (11 more than in the last survey), were greeted with enthusiasm by NMPA president/CEO Ed Murphy, especially in view of "recessionary economic times in many parts of the world... we point to many of the legis-

lative victories that the creative community has achieved throughout the world which enabled music publishers to be compensated fairly for use of the product."

NMPA's report, documenting other revenue streams, says that France was best in "miscellaneous" sources of income with \$79.5 million, stemming mostly from the sale of blank audio tapes. Japan was second with \$55.5 million.

The report also offers an interesting view of the relationship between population and per capita GNP growth and music publishing well-being. "All other factors being equal, a 10% increase in population is associated with a 10% increase in mechanical revenues and a 9% increase in performance revenues... a 10% increase in per capita GNP is associated with a 19% increase in mechanical revenues and a 15% increase in performance revenues."

PolyGram Expands Audio/Visual Vision With U.K. Label Buy

■ BY PETER DEAN

LONDON—PolyGram has moved further into the audio/visual field with its \$5.49 million acquisition of U.K. sell-through video label Vision Video Ltd.

The deal, effective immediately, will make PolyGram the sell-through market leader in the U.K., combining its 1992 chart share of 9% with VVL's 4.7%.

PolyGram has purchased the company, formerly MCEG-Virgin Vision, from General Electric Capital Corp. The acquisition buys PolyGram a catalog of 1,400 programs, including rights to 600 feature films. The deal also includes an assumption of debt, the majority of which has been waived prior to completion.

Bill Tennant, who remains as VVL's managing director, will helm the company as a separate label. He will continue its acquisition and marketing programs in conjunction with GM Johnny Fewings. Tennant, a former senior VP of production at Columbia Pictures, arrived in the U.K. two years ago to head MCEG-Virgin Vision. After paying debts, solving inherited legal problems, and a name change to VVL, Tennant closed down the company's rental

division, concentrating VVL's efforts on acquisition and production.

The VVL catalog includes an assortment of short-, medium-, and long-term licenses for both the U.K. and some other international territories. Films include "RoboCop," "Teenage Mutant Ninja Turtles" and "Mississippi Burning," which were acquired from both Virgin and MCEG-Virgin Vision.

Music programs include work from artists such as Phil Collins, Simple Minds, Peter Gabriel, and UB40, and its comedy collection includes 120 Laurel & Hardy titles, comedian Billy Connolly's output for the past four years, and sports programs.

PolyGram will take over the sales and distribution of Vision Video product as VVL's existing distribution licenses expire. Tennant will report directly to PolyGram U.K.'s senior commercial director, Tony Pye.

"The attraction of the deal to us was another source of product in the catalog and as an ongoing concern," says Stewart Till, president of international with PolyGram Filmed Entertainment, who likens the buyout to an indie deal in the record

(Continued on page 79)

THIS WEEK IN BILLBOARD

NARM/BARD SPEAK SAME LANGUAGE

Grooving to the global trend of the '90s, music retailers from the U.S. and the U.K. have forged a link and plan jointly to address such issues as packaging, source tagging, and product codes. This affiliation could be the first step in a global network of retailers. Dominic Pride has the story. **Page 6**

GETTING CEMA'S PRIORITY STRAIGHT

Independent retailers are disturbed about the way CEMA handles its priority: Priority Records, that is. These dealers say they don't want to battle the increasingly tight credit restrictions the distributor is imposing on them regarding Priority and other labels. Ken Terry reports. **Page 10**

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NARM, BARD Forge Ties At Recent Talks

■ BY DOMINIC PRIDE

LONDON—A trans-Atlantic alliance that will work to address issues such as standardized source tagging, packaging, and product codes was forged between British and American retailers when they met here Jan. 28.

The Anglo-American entente between the British Assn. of Record Dealers and the National Assn. of Recording Merchandisers marks the first step in what could be a global network of retailers' federations, with international power that could potentially match that of the major record companies.

BARD's ties with NARM will add weight to retailers' arguments when NARM meets the six international chiefs of the majors Feb. 24 in Los Angeles.

NARM has invited BARD mem-

bers to its convention March 6-9 in Orlando, Fla.

"In going to the U.K., we found there was much more commonality with retailers there than we expected," says Pam Horovitz, executive VP of NARM. "We found that we face many of the same issues as they do in the U.K."

The wider issues of international retailer/distributor relations, as well as specifics such as source tagging, packaging, product codes, and new audio formats, were among the topics discussed.

A chief concern of both trade groups was arranging for accepted practices by the majors in one territory to be adopted in others. "We are aware that NARM has been investigating a single method of security to be attached in the factory, and that the research is almost com-

(Continued on page 84)



Launch Lunch. Attending this year's T.J. Martell Foundation kickoff luncheon in New York, from left, are Tony Martell, president of the T.J. Martell board of directors; Dr. James Holland, scientific director of the foundation; Recording Industry Assn. of America president Jay Berman, who was recently named as T.J. Martell's 1993 Humanitarian of the year; and Floyd Glinert, chairman of the Martell board of directors. (Photo: Gary Gershoff)

LIVE Sees Limited Stay In Chapter 11 Bankruptcy

■ BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc. has finally been forced into Chapter 11, but executives believe its stay in bankruptcy will be only a month or two.

The entertainment software supplier and retailer made a prepackaged bankruptcy filing Feb. 2 in federal court in Los Angeles.

LIVE had warned investors and suppliers that the move would be taken if 95% of its bondholders and preferred stockholders did not agree to a debt restructuring. The company says about 90% of the creditors approved a plan by which their old debt would be replaced by new, lower-interest bonds and preferred stock.

Now LIVE will ask the bankruptcy court judge to require all the creditors to agree to the debt exchange.

Michael White, LIVE's general counsel, says the company will save \$11 million a year in interest and dividend payments when new debt is exchanged for the old.

White and other LIVE executives have taken pains to reassure their

suppliers and customers that the Chapter 11 filing will not affect any of its businesses, which include the video distributor LIVE Home Video and the music chains Strawberries and Waxie Maxie.

"The operating subsidiaries are not affected at all by this," says White. "Our lender, Foothill Capital, has reaffirmed its support of Strawberries and confirmed that they're unaffected by this filing."

However, a \$50 million financing package that the banks and major investors put together for LIVE Home

(Continued on page 79)

Time Warner Sells \$3 Billion In Bonds

NEW YORK—For three weeks in a row, Time Warner Inc. sold \$1 billion worth of bonds in order to redeem some of its preferred stock, the high dividends of which have caused big net losses for the company.

The New York-based operator of Warner Music Group and Warner Home Video took advantage of a

Vid Dealers In Step With 'Dances' See Action On Orion's \$14.98 March Title

■ BY SETH GOLDSTEIN and EARL PAIGE

NEW YORK—Video dealers, who have never embraced sell-through with the fervor expected of them by Hollywood, could be the salvation of Orion Home Video's "Dances With Wolves," which has been tentatively scheduled for release March 24 at \$14.98 suggested list.

The date comes four months after the start of the controversial—and wildly successful—McDonald's promotion that moved at least 7 million copies of "Dances" for \$7.99 each plus the cost of a sandwich. Infuriated retailers predicted the title would flop when Orion went through normal channels of sell-through distribution.

Now, it appears the mass merchants are the least inclined to buy "Dances," one of only three major sell-through titles due in the first quarter.

If current attitudes hold, Disney's "Pinocchio" and Hemdale Home Video's "Little Nemo" stand to benefit in the race for open-to-buy budgets.

Mass merchants, normally responsible for about 70% of sell-through sales, are making it clear they consider "Dances" spoiled goods. David Stevens, video purchasing VP at rackjobber Handleman Co., says, "100% of the account base feel they don't need the product," including K mart.

As for Orion's sales forecast of 2.5 million copies, Stevens adds, "I think that might be an over-estimate even without the McDonald's situation."

Target Stores, which buys direct, reportedly has told Orion it will not purchase "Dances" for the same reason it avoided Paramount's "Indiana Jones" titles after an earlier McDonald's offer. Other chains likely will buy but won't actively promote "Dances," further dampening sales.

In marked contrast, several video chains contacted by Billboard voiced enthusiasm. "We're going to take a pretty good position" with a purchase of 1,500-2,000 cassettes, says Peter Margo of Palmer Video in Union, N.J. "It's on a par with [Paramount's] 'Ghost,' maybe a little less. We're not letting this McDonald's thing influence us. We think it's a viable title, and we're supporting them." Steven Apple, VP of West Coast Entertainment (formerly West Coast Video) in Philadelphia, agrees: "We're not involved in politics, we're involved in commerce." Blockbuster's position isn't known.

Kirk Kirkpatrick, VP of distributor WaxWorks/VideoWorks, maintains most of his 4,000 accounts will buy "Dances" because "there is profit to be made. I think there's still some appetite to be satisfied." He wants to help retailers "take advantage of a big, big title." At the same time,

roaring corporate bond market to sell \$3 billion in debt securities.

But Wall Street sources say that the underwriters for at least two of Time Warner's bond offerings were left holding millions of dollars worth of unsold securities. Flooding the market with its bonds, the company reportedly put pressure on the

(Continued on page 68)

though, most sources consider Orion's 2.5 million-tape goal out of reach. "It sounds real high," according to one distributor executive. "Some retailers are going to remember what happened and refuse to buy, but others may look at it as an opportunity."

"Little Nemo" should have an easier time reaching a number half as large. Hemdale president Eric Parkinson thinks the feature-length cartoon, which had limited theatrical exposure, will add 300,000 units to the 1 million already on order.

Wholesalers don't dispute the number. "There is significant money behind it," says one, who calls the number realistic, although the title "may be tough for some buyers because they don't see the Disney logo."

"Pinocchio," expected to do in the 6 million-8 million range, will be helped along by aggressive retailer pricing. West Coast Entertainment has alert-

ed franchisees that it will promote the title at "a net price" of \$9.99, including a \$4 Colgate rebate and a \$2.50 in-store certificate applied to other sales or rentals. The actual selling price is \$16.49.

West Coast's stance, rare for a video retailer, has helped prompt calls from other video retailers for a return to minimum advertised price policy, known as MAP, that studios tried and then dropped a couple of years ago. The idea originally was to peg co-op support to suggested list.

"We and other retailers are talking in earnest to Disney [about] bringing back MAP," says Musicland merchandising VP Peter Busch. "The retail community at large cannot bring order to the market. Maybe the vendor can. It makes no sense for us to see this product discounted below our cost. It's not something you make up on volume."

A*Vision Works Out Label Deal With Kathy Smith

■ BY CATHERINE APPLEFELD and SETH GOLDSTEIN

NEW YORK—A*Vision Entertainment is shaping up to be a heavyweight in the fitness video arena. After muscling into the market with the Jane Fonda line last year, the Time Warner subsidiary is bringing aboard another exercise queen, Kathy Smith, and crowning her with an exclusive distribution deal and her own label.

The imprint, expected to be given a formal name in the next few weeks, will encompass a variety of new Smith cassettes, a line of motivational and fitness audiotapes, plus workout videos by other exercise specialists to be selected by her, according to Smith and A*Vision president Stuart Hersch.

Smith, who released her first video 10 years ago, has been distributed by Media Home Entertainment for most of her career. Three years ago, Media licensed the titles to Video Treasures in Troy, Mich., for the sell-through market.

As for intramural competition between two fitness stars, Hersch likens the scenario to a record label having more than one top-selling act in a particular genre.

"Kathy has her audience. Jane has her audience. I see no conflict whatsoever," he says. "Our research and experience in the fitness business shows it is very much like the music business. Fans have a favorite star, but they still get tired of their tapes and want to replace the software... There's always room for more people."

The Fonda titles are marketed by Warner Home Video, while the Smith line will be handled by the WEA sales force. Hersch says there are no present plans to cross-promote the two stars.

Wholesalers generally salute the idea of having the pair under one roof. "They both sell really well," says one rackjobber executive. "A good exercise department has to have both." He considers the Fonda

line "the benchmark," more expensive than the Smith tapes, which are "good, solid product." A second source thinks A*Vision will benefit from "a critical mass."

However, says another racker, "I'd be concerned about how A*Vision handles" the Fonda cassettes, which he contends have "suffered for a while. The margins are poor, and so are the terms and conditions. They don't put a lot behind the product." He expects Kathy Smith to get the marketing emphasis.

Smith's new label is adopting an aggressive release slate, with plans to ship two new mainstream titles each year as well as perhaps two specialized programs (e.g., a tape on fat burning or step exercises). Hersch says the first video will bow early next fall—timed for promotion at the July convention of the Video Software Dealers Assn.

Smith and A*Vision also plan to broaden into a variety of age demographics with videos for children and seniors and what she refers to as a "cardiofunk" workout that would target teens. The new label may expand into the health genre with programs addressing such ailments as lower-back pain and stress.

"It's very clear that there are two types of exercise and fitness product," says Hersch. "We're interested in the quality product that serves the long-term interest of the people who are buying it over time."

A*Vision also has been busy elsewhere. It will distribute the next six installments of New York-based Scholastic's "Baby-Sitters Club." The first seven, licensed to GoodTimes Home Video, sold in the neighborhood of 1 million units combined, helped by the sales of 70 million books of the same name.

Scholastic VP Deborah Forte says the publisher "wanted someone who has strength beyond the mass merchants," GoodTimes' specialty. "We wanted something new" to reach book and video stores.

< Psychic Penetration >

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Japan Wholesale Dollars Up 6% In '92 Unit Prod'n Posts Gain, But At Slower Rate

BY STEVE McCLURE

TOKYO—The Japanese record industry saw an 8% increase in 1992 unit production, a slowdown from its 1991 growth rate of 19%.

According to the Recording Industry Assn. of Japan, which released its 1992 figures here recently, 1992 unit production rose to 373.14 million units, while wholesale value was up 6% to \$3.69 billion (478.3 billion yen at a 1992 exchange rate). In the previous year, wholesale value showed a 16% increase.

The market's steady expansion was fueled by the strong performance of domestic repertoire, especially "tie-up" hits used as TV drama or commercial themes. Last year, 18 domestic albums went triple-platinum (sales of more than 1.2 million units), compared with eight in 1991.

In contrast, international music suffered one of its worst years ever in the Japanese market, falling 4% on a unit basis and 6% in wholesale value. The last time wholesale value of foreign music declined against the previous year was in 1983.

In 1992, foreign repertoire—excluding imports—accounted for 20.3% of the product made in Japan in terms of unit quantity and 22.2% in terms of value. The corresponding 1991 figures were 22.9% and 25.2%.

Here are highlights of the RIAJ statistics by configuration:

• CD albums: 222.7 million units worth

\$2.84 billion (369.5 billion yen), up 6% and 7%, respectively.

• CD singles: 110.6 million units worth \$532.6 million (69 billion yen), up 25% and 28%, respectively.

• Cassettes: 38.9 million units worth \$292 million (37.9 million yen), down 13% and 21%, respectively.

• Vinyl LPs: 1.01 million units worth \$14.3 million (1.85 billion yen), up 3% and 25%, respectively;

• Total units: 373.14 million worth \$3.69 billion (478.3 billion yen), up 8% and 6%, respectively.

Although the 1992 results were not as stellar as that of the previous year, record company executives say they were pleased with the growth shown during a particularly tough economic period. "Considering the world market situation, we can say Japan is still doing better than other markets," says Pony Canyon president Akira Ijichi. "The Japanese market's strength is not declining."

Alex Abramoff, Nippon Phonogram president, adds, "Considering Japan's economic difficulties, we can say that in 1992 the industry did quite well."

Notes Warner Music Japan president Ikuzo Orita, "It's healthy compared to European countries. The results show that the Japanese economy is still quite healthy, healthier than it seems to be. Consumers' desire to buy records is still quite strong."

Industry observers say growth was especially strong in the first three quarters,

tapering off toward year-end. Megahits dominated the market in 1992, with Sony Music Entertainment (Japan) in particular enjoying huge successes with acts such as Dreams Come True and Kome Kome Club.

"Growth was sustained by expansion in the local market, which I think is really healthy," says Abramoff. The decline in foreign music's share in '92, he says, was due to a relative lack of major releases by overseas artists.

"The interest [in foreign product] was there," says Abramoff, pointing out that Phonogram's international sales rose 30% in 1992, "but the product mix wasn't strong enough. I don't see the decline in the international market as a red light. If product is presented right, the potential is still there."

Another possible reason for foreign music's reduced market share is increased sales of imports as overseas chains Tower, HMV, and Virgin continue to expand their presence in Japan. Import shipment figures for 1992 are not yet available.

Whether the one-year rental ban on foreign product released after Jan. 1, 1992 had any effect on the international sector of the market is unclear, although industry sources doubt whether it had much impact.

STRONG "BODYGUARD"

One positive sign for international repertoire is the extraordinary success of "The Bodyguard" soundtrack album, which has sold 950,000 copies since its Dec. 5 release here. Based on this and the strong performance of "tie-up" hits, it appears that, without some sort of multimedia tie-in, it will be tough going for many foreign releases in the Japanese market.

Other related business trends were evident in the industry last year. According to Orita, "Some companies are enjoying very, very good sales, but others are not. So the difference between a good company and a bad company is becoming distinct." Additionally, the RIAJ points out, there is an increasing gap between megahits and those releases that do poorly. Orita says that catalog sales are also falling as the market becomes more hit-oriented.

Once again, CD singles led the way in terms of growth, with production up 25% in quantity and 28% in value. Surprisingly, vinyl LPs made something of a comeback, with unit production up 3% for a 25% rise in value as some record companies launched campaigns emphasizing the format's "retro" feel.

This marks the first time since 1980 that the figures for vinyl have risen.

German Police Action Targets Neo-Nazis, Nets Albums & Ammo

BY WOLFGANG SPAHR

MUNICH—The largest police action yet against Germany's neo-Nazi movement targeted right-wing musicians, producers, and record companies in early-morning raids Feb. 3 on homes, studios, and offices throughout the country.

The crackdown drew praise from members of the Germany music industry who have condemned right-wing bands for inciting anti-foreigner violence that has resulted in several deaths in Germany in the past year.

Authorities in the German state of North Rhine-Westphalia say they seized 30,000 records, cassettes, and compact discs during their raids, along with large quantities of ammunition and gun powder in the homes of some individuals.

A key target of the raids was the record company Rock-O-Rama, where most of the seized records were confiscated. The company, located near Cologne in the small town of Bruhl, has an estimated 38 neo-Nazi bands on its roster and, according to authorities, is the largest producer of right-wing rock in Germany.

Tax authorities also have begun an investigation of Rock-O-Rama.

Police also raided the homes of the leaders of such skinhead bands as Stoerkraft and Radikahl, confiscating original copies of lyrics to songs such as "A Nobel Prize For Adolf Hitler."

The raids, involving 500 police nationwide, did not result in any immediate arrests but prompted further investigations against 30 individuals who may be charged later.

Police said a difficulty in moving against the right-wing music scene was the widespread use of postal box addresses, which made it difficult to track down the location of companies.

The raids took place in nine of Germa-

ny's 16 states, in cities including Berlin, Nuremberg, Hamburg, Erlangen, and Guetersloh.

Wolf D. Gramatke, president of PolyGram Germany, and a member of the board of the German Phonographic Federation, expressed relief that the police crackdown had taken place.

He said the mainstream Germany music industry would take strong steps in the future to assure that this type of product and bands with neo-Nazi songs will have no chance of support from the legitimate Germany record industry.

"This is not a move against freedom of speech," he says. "This is a fight for the basic foundations of our democracy."

W.H. Smith Has 'Wee' Success, Looks To Acquire U.S. Chains

LONDON—British retailer W.H. Smith's venture into the U.S. market has whetted its appetite for more business there, according to Sir Malcom Field, group managing director.

Smith's North American operations, which include the 170-store Wee Three chain, showed an impressive rise in the six months ended Nov. 28, with sales up 43.5% to \$122.81 million (at a U.S. exchange rate of \$1.45 to the pound).

As a whole, the group showed an increase in sales of 7.1% to \$1.56 billion, with profits down 19.8% to \$58.29 million.

Field said Billboard he is "very satisfied with that operation," and noted the group was looking for "bolt-on" chains of five-to-six stores for incremental growth in the U.S. In the company's balance sheet, the U.S. makes up 9.7% of group trading profit.

Performance was less spectacular in the

U.K., where the company owns the Our Price chain, a 50% stake in Virgin Retail U.K., and sells music in its W.H. Smith book, stationery, and magazine stores.

In its interim statement, the group refers to "the continuing decline in the recorded music market, which adversely affected the performance of Our Price."

Field revealed that Our Price's revenues were down 1.8% in the period, whereas statistics from BPI, the industry trade group, showed a decline of almost 7% for the quarter to September 1992.

Both U.S. and U.K. markets were stronger at Christmas, and the U.K. has performed above expectations in the new year, says Field.

In response to rumors that Smith was looking to sell Our Price, Field replied, "I've never heard anything so ridiculous in my life."

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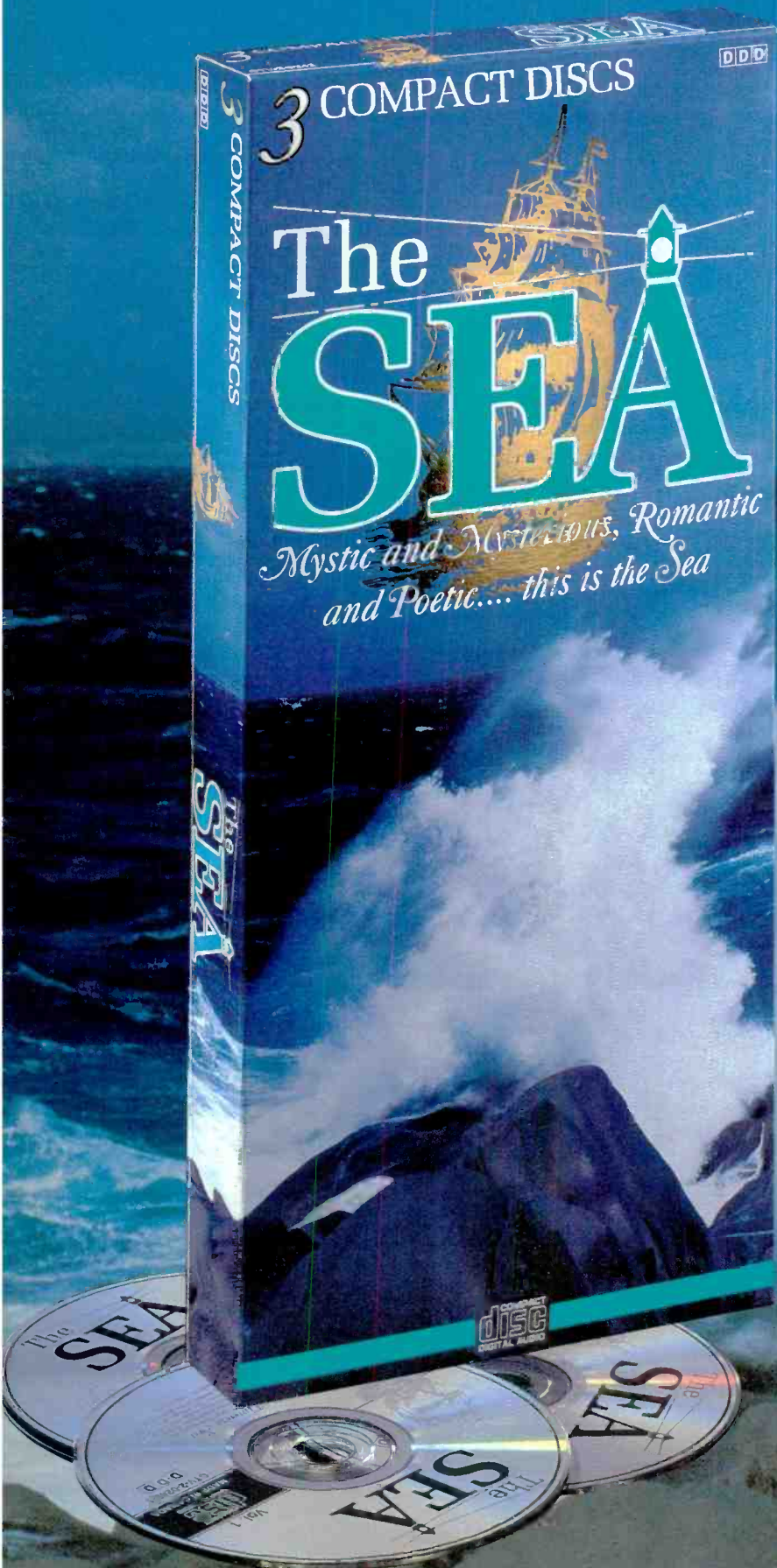


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Priority New 'Home' For Ice-T Album Questions Remain Over Warner Bros. Split

BY CHRIS MORRIS

LOS ANGELES—The release of Ice-T's new rap album "Home Invasion" by L.A.-based independent Priority Records appears certain. An official announcement of a distribution deal is expected as early as Feb. 5 and the album likely will be in stores in mid- to late March.

Internal controversy, purportedly over the cover art for the album, led to Ice-T's unconditional release from his Sire/Warner Bros. contract Jan. 27 (Billboard, Feb. 6). "Home Invasion," bumped several times on the Warner Bros. release schedule, had finally been set for Feb. 23 release.

The album was completed last fall,

on the heels of the furor surrounding the song "Cop Killer." That controversial song was released on the debut Sire/Warner album by Ice-T's thrash band Body Count and withdrawn from the market in late July (Billboard, Aug. 8). Sources indicate that the new album's release was held back by Warner until after the November presidential election to avoid giving politicians more campaign ammunition.

A tape of an early version of "Home Invasion" obtained by Billboard indicates that the record, as originally conceived, might have led to renewed condemnation of Ice-T's blatantly expressed anti-police sentiments, and possibly a renewed outcry

for a boycott of Sire/Warner Bros.' parent Time Warner Inc.

Sources confirm published speculation that when Priority's distribution deal with Ice-T's Rhyme Syndicate Records for the album is finally sealed, the rapper could earn as much as \$2 to \$4 per album—a high rate in the superstar range—from sales of "Home Invasion" via independent distribution.

Sources indicate discussions were taking place with Priority regarding the distribution of "Home Invasion" in late January, prior to the official announcement of Ice-T's parting of the ways with Warner Bros.

Priority is the major indie distributor of such hardcore rap acts as the bestselling Compton, Calif. group N.W.A and Houston-based rappers the Geto Boys. Former N.W.A member Ice Cube is signed directly to Priority.

Sources say that Ice-T had wanted to release "Home Invasion" on Scarface Records, an Oakland, Calif. (Continued on page 84)

RCA Broadens Vision For R&B, Rap Via New Deals

BY JANINE McADAMS

NEW YORK—With a number of new production deals, RCA Records has beefed up its black music area, adding to an internal roster that includes female trio SWV, R&B/dance diva Marsha Wash, and acoustic rap artist Me Phi Me.

"We've been actively pursuing new repertoire to expand our roster and to keep us at fighting weight," says Skip Miller, president, black music, at RCA. "We need speed over here, and these deals are giving people the flexibility to be creative and keep us competitive."

Among the latest pacts at RCA is one with well-known dance/R&B producer/remixer Steve "Silk" Hurley, who has also linked with RCA for distribution, promotion, and marketing of his Chicago-based ID Records label, which will have an emphasis on R&B/urban music. Together with partner Frank Rodrigo, Hurley—who has navigated club hits for Kym Simms, CeCe Peniston, and many oth-

ers—already has artists on line. First is vocalist Donnell Rush, whose first single, "Symphony," was released as a 12-inch late last year through RCA and whose first album is due in April. Another ID artist will be female vocalist Chantay Savage.

Says Rodrigo, "We saw that [RCA was] regrouping and we felt we were going to be a priority... Plus, we're evolving from dance to urban, and they made a deal with us that worked."

ID Productions will continue to work on projects for other labels, with an in-house staff of 15 writers and several young producer/remixers.

Another coup for RCA is a deal with Parrish Smith, formerly half of the gold-selling rap act E.P.M.D. The production deal will have Smith funneling new talent to RCA via his P.M.D. Records logo. Smith will also serve as an A&R consultant on other RCA projects. The now-defunct E.P.M.D., all four of whose albums have gone gold, is credited with discovering and producing gold-certified debut rap acts Redman and Das EFX.

A second artist-led production company is now aligned with RCA. Kid Entertainment, run by Christopher Reid (Kid of Kid N' Play) and partner Steve Stout, will also funnel rap and R&B product to the label.

Previously announced deals include RCA's exclusive signing of R&B vocalist Freddie Jackson to a worldwide, six-album contract (Billboard, Jan. 9). While there is no formal production deal between Hush and RCA, Hush also manages RCA signees Bruce Saunders and new male vocal group Me 2 U.

RCA now distributes L.A.-based LOUD Records, run by Steve Rifkind and Richard Isaacson. The rap/hip-hop-oriented label, which also receives promotion and marketing services through RCA, has just released the first single by Madkap. To come is an act called the Alcoholics.

According to Miller, some of LOUD's product will be distributed through the recently established BMG Independent Group, or BIG, the music company's independent distribution network.

Last year the record company also completed deals with Atlanta-based Kane Productions and Los Angeles-based Immortal Entertainment. Kane, a production and publishing company, is expected to deliver acts Five XI, a new male duo, and NKRU, a female quartet. No release dates have been set. Immortal Entertainment, run by Amanda Scheerer and Happy Walters, will deliver a rap act called Volume 10.

RCA is rebuilding its black music roster after a string of releases met with only moderate sales success in the past three years and after parting ways with the lucrative Jive label, which RCA distributed.

Miller credits the vision of label (Continued on page 71)

Indie Distributors Say Lines They Handle Hurt By CEMA

BY KEN TERRY

NEW YORK—With top-selling acts like N.W.A, Ice Cube, Eazy-E, M.C. Ren, and Dr. Dre, Priority Records is America's hottest independent label. Yet its independent distributors say it could be even hotter if CEMA, which manufactures, ships, and bills for Priority product, would loosen its credit

restrictions.

Distributors add that CEMA's tightfisted credit policy also inhibits their ability to sell product from the much smaller Quality Records, with which CEMA has the same kind of deal.

"What [CEMA is] doing is they're holding all of us in ransom because Priority has such hot product," says John Phillips, VP of Memphis-based Select-O-Hits, which handles both lines. "Our business with Priority has quadrupled in the past year, but our credit limit has only doubled." Referring to the recent Schwartz Brothers bankruptcy, which he believes was a factor in the CEMA policy, he adds, "CEMA tends to lump all of the independent distributors together, and if one goes south, everybody suffers."

Similarly, Billy Emerson, president of Dallas-based Big State Distributing Corp. and the nationwide INDI network, says, "In my opinion, Big State's credit line has been unjustified." (Continued on page 85)



Reinventing Bowie. Composer Philip Glass, center, is congratulated by recording artist David Bowie, left, and PolyGram Classics & Jazz president David Weyner at the U.S. premiere of Glass' "Low Symphony" at the Brooklyn Academy of Music in New York. The symphony, based on themes from Bowie's '70s album "Low," will be released on Point Music this month.

P'Gram Int'l Tries Bilingual Road To Success Bon Jovi, Boyz II Men Among Acts Singing In Spanish

BY JOHN LANNERT

MIAMI—Six months after its Latin division officially opened in Miami, PolyGram International is taking advantage of its presence in Latin America by encouraging selected non-Hispanic artists to cut tracks in Spanish or record with Latin artists.

By month's end, Mercury's rock megagroup Bon Jovi is slated to release "Cama De Rosas," a Spanish-language version of its current U.S. ballad single "Bed Of Roses." In March, Motown's star vocal act Boyz II Men is set to cut a Spanish-language rendition of its long-running U.S. chart-topper "End Of The Road." Additionally, Bon Jovi's su-

perstar label mate Billy Ray Cyrus also is planning to record a duet version of "She's Not Cryin' Anymore" with Brazilian sertaneja luminaries Chitaõzinho & Xororó, slated for release sometime this spring. Cyrus will sing in English; C&X, who record for PolyGram in Brazil, will croon in Portuguese.

While David Munns, PolyGram International's senior VP of pop marketing, contends that superstar acts recording in Spanish is "not a particularly new idea," he notes PolyGram International Latin America has sparked fresh interest in the region. "We're starting to be a bit more inventive, I suppose," says Munns, "and we're trying to break out in the

market a bit more."

PolyGram International realized one of its first successes in the Spanish-language arena in 1990, when Mercury's veteran metal act the Scorpions released "Vientos De Cambio," a Spanish-language version of "Wind Of Change." The release became a top-five single in most Latin territories.

Last year, A&M artist Bryan Adams cut "Todo Lo Que Hago (Lo Hago Por Ti)," a Spanish-language cover of "Everything I Do (I Do It For You)" that was included in the "Waking Up The Neighbours" album several months after the record's all-English release. "Todo Lo Que Ha- (Continued on page 34)

2 Beck Albums Rate Unusual Marketing Plan

BY CRAIG ROSEN

LOS ANGELES—The release by Epic of Jeff Beck's boxed set "Beckology" in 1991 probably did not turn too many heads. As one of the most influential guitarists in rock, Beck was a natural for such a tribute.

However, Beck's two new post-box albums may catch some by surprise.

In January, Epic Soundtrax released "Frankie's

House," an album of Vietnamese-style instrumental music composed and performed by Beck and Jed Leiber for a two-part mini-series, scheduled for broadcast Feb. 21 and 23 on the Arts & Entertainment Network.

On April 20, Epic will release the second Beck album of 1993, "Crazy Legs." The album, which pairs Beck with British roots rock- (Continued on page 20)



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COLUMBIA

Columbia's Toad Now Big Fish In A Big Pond

■ BY CRAIG ROSEN

LOS ANGELES—When Columbia Records signed a young Santa Barbara, Calif.-based band called Toad The Wet Sprocket nearly four years ago, people snickered.

Many wrote Toad off as a group of R.E.M. wannabes. Those same naysayers thought that by signing the act, Columbia—which at the time was hardly a front-runner in the American modern rock scene—was attempting to jump on the alternative-rock bandwagon.

Columbia is having the last laugh, while Toad The Wet Sprocket grapples with pop stardom and attempts to remain true to its original vision.

After 31 weeks on The Billboard 200, "Fear," the band's third album, stands at No. 58 with sales of approximately 750,000. "Walk On The Ocean," the band's second top 40 hit, currently is No. 23 on the Hot 100. This follows the success of "All I Want," which climbed to No. 15 on the Hot 100 in September.

The band's first two albums, 1989's "Bread And Circus" and 1990's "Pale," sold about 50,000 each. Yet they were inexpensive releases: "Bread And Circus" was recorded for \$650, while "Pale" cost \$6,500 to record. Both were licensed to Columbia for \$50,000 each. And, the band also began to develop a following.

Columbia Records president Don Jenner, who was in his first month at the label when Toad was signed,

says, "I really heard something very special in them and I loved where [manager] Chris Blake was coming from. They wanted to take a slow, grass-roots, organic approach to getting fans. They were going to do it through touring, press, and video."

Though support from the press and video outlets didn't come quickly, the band managed to build a loyal cult following.

Jenner recalls an early Toad show at New York Univ. with 12 people in the audience. A few years later, the band drew 1,200 at the same venue.

"They were just doing fine before they had a hit single," notes Blake, the band's longtime manager. "They were touring regularly, returning to cities, and always doing better than the time they had before."

Although Blake says Columbia has done a fine job with tour support, he

(Continued on page 85)



Gone But Not Forgotten. Capricorn Records president Phil Walden, right, and other industry executives and friends of Elmore James dedicate a memorial grave marker to the legendary blues guitarist. James had been buried in an unmarked grave since his death from heart disease in 1963. Walden spearheaded the fund-raising effort to erect the memorial, with Warner Bros. Records and BMI also contributing. Shown, from left, are producer Bobby Robinson; Mark Pucci, Capricorn VP of publicity and media relations; Skip Henderson, administrator, Elmore James memorial fund; Dr. Sam T. Barnes, who designed the bronze marker; and Walden.

New Development: Group Arrests 6 Soul Train Noms

■ BY JANINE McADAMS

NEW YORK—Arrested Development garnered an unprecedented six nominations and En Vogue nabbed four for the 1993 Soul Train Music Awards, which recognize recording achievements in R&B, rap, gospel, and jazz. The nominations were announced Feb. 2 at the Hotel Bel-Air in Los Angeles.

Arrested Development's "Tennessee" earned nominations as best R&B single by a group, band, or duo and as R&B song of the year, while the album "3 Years, 5 Months And 2 Days In The Life Of..." was named in the R&B-album and rap-album-of-the-year categories. The group was nominated as best R&B new artist, while the video for "People Everyday" was nominated among the best R&B music videos. The group's six nominations beat Michael Jackson's record of five.

En Vogue also captured multiple nominations: "My Lovin' (You're Never Gonna Get It)" was nominated as best R&B single by a group and best R&B song; "Funky Divas" was named among the best R&B albums by a group. "Giving Him Something He Can Feel" was nominated in the video category.

Other multiple nominees include Mary J. Blige, who earned three nominations for best R&B single, female, for "Real Love," best album for "What's The 411?," and best new R&B artist. Boyz II Men's "Please Don't Go" was named among the best R&B singles, while "End Of The Road" was among the best R&B songs and best R&B music videos nominated. Three citations were given to Michael Jackson, whose "Remember The Time" was nominated as best R&B single, male, and as best video, and whose "Dangerous" was nominated for best R&B album. Vanessa Williams, Bobby Brown, and Kris Kross each received two nomi-

(Continued on page 84)

Houston's 'Love' Matches 4-Mil Record Madonna, Enya, G Also Pile On The Multiplatinum

■ BY CHRIS MORRIS

LOS ANGELES—Whitney Houston's "I Will Always Love You" was certified for sales of 4 million units in January by the Recording Industry Assn. of America. Houston's hit is only the second single to reach that level; USA For Africa's "We Are The

World" was certified quadruple-platinum in 1985.

Two very different songstresses—sexpot chanteuse Madonna and ethereal Celtic singer Enya—and President Bill Clinton's favorite saxophonist, Kenny G, all notched multiplatinum album sales levels in last month's RIAA certifications.

January also saw a raft of artists reaching platinum status for the first time.

"I Will Always Love You" joins "We Are The World" at the rarefied quadruple-platinum level after three months. Houston's feat falls only a little short of USA For Africa's best-selling performance: The all-star benefit single topped the 4-million level within two months of its release.

The soundtrack album for Houston's film vehicle, "The Bodyguard," was certified for sales of 6 million units; it is the only album in history to sell that amount in just a two-month period.

Madonna's "Erotica," certified double-platinum, became the vocalist's eighth album to hit multiplatinum levels. Enya, the former member of the Irish folk-pop group

(Continued on page 84)

Rock The Vote Rocking For New Members In National Drive

■ BY DEBORAH RUSSELL

LOS ANGELES—The presidential election campaign may be fading into memory, but Rock The Vote continues to work at fevered pitch.

The L.A.-based organization, which was created two years ago to fight censorship and preserve and expand the 18-to-24-year-old electorate,

launched its first membership drive Jan. 22.

"We realize we can be more effective as a national organization with a solid membership base behind us," says executive director Patrick Lippert. "We're going to follow the lead this time of the constituency we claim to represent."

A membership mailer was sent to

anyone who has submitted his address to the group during the past two years. The package includes a brief survey designed by an L.A.-based firm called Strategic Political Response, whose owners are in their mid-20s, Lippert says.

Respondents are asked to rank such issues as censorship, reproduc-

(Continued on page 75)

EXECUTIVE TURNTABLE

BILLBOARD. Nancy Bowman is named Eastern advertising manager/music for Billboard in New York. She was advertising director of The Recording Industry Sourcebook in Los Angeles.

RECORD COMPANIES. John Barbis is promoted to executive VP of the PolyGram Label Group in New York. He was senior VP.

Colin Hodgson is promoted to senior VP and CFO for Warner Bros. Records in Los Angeles. He was VP of finance.

Mitchell Leib is appointed VP of A&R, soundtracks, for Arista Records in Los Angeles. He was VP of A&R, soundtracks, for EMI Records Group.

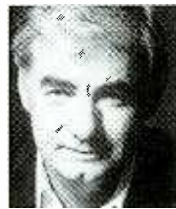
Wayne Edwards is named director of media relations for Mercury Records in New York. He was head of the music division of the Lee Solters Co.



BOWMAN



BARBIS



HODGSON



LEIB



EDWARDS



ROGERS



SYLVIA



JABBAR

Janette Rogers is promoted to director of artist relations at A&M Records in Los Angeles. She was national manager of artist relations.

Michael Sylvia is appointed director of promotion for Rykodisc in Salem, Mass. He was Northern California regional promotion manager for DGC Records in San Francisco.

Jack Purcell is promoted to national promotion manager for Warner/Reprise Records in Nashville. He was national promotion

coordinator.

Ramsey Jabbar is named national sales representative for TVT Records in New York. He was director of retail marketing for Concrete Marketing.

Caroline Records in New York promotes Duncan Hutchison to the company's executive VP; Rick Williams to VP/GM of Caroline California in Los Angeles, Matthew Flott to VP of finance, Ashley Warren to GM of New York distribution, Lyle Preslar to GM of the Caroline label, John Wladar

to production manager, and Sheena McCulloch to GM of Caroline's new warehouse in Goshen, N.Y. They were, respectively, GM of distribution, GM of Caroline California, comptroller, sales manager, A&R/product manager, production assistant, and production manager.

DISTRIBUTION. WEA Corp. names Charles Blacksmith branch sales manager in Los Angeles, Myles Luster sales rep in Los Angeles, and Darlene Byrd field marketing rep in

San Francisco. They were, respectively, president/CEO/COO for Roundup Music Distributors, field marketing rep for WEA, and urban marketing specialist/San Francisco for CEMA. WEA Corp. in Cleveland promotes Terri Jacobs to in-house marketing rep and Terri Bernabale to account merchandising rep. They were, respectively, account merchandising rep and marketing secretary. Randy Patrick is promoted to assistant branch manager for WEA Corp. in Dallas. He was Los Angeles branch sales manager.

CLANNAD

has some REALLY

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music.

(Haven't you HEARD?)

Thanks to the latest Volkswagen campaign, which features "Harry's Game," scores of folks have been flocking to record stores to find "the Volkswagen song."

Clannad sales have really picked up (since the Volkswagen ads started). The stores are blowing out of it."
BOB BELL, WHEREHOUSE

"Have definitely seen sales increase across the board since the VW commercials are running. Orders coming in from every market."
GEORGE SMITH, NORTHEAST ONE STOP

"Finally, America is exposed to the great music of Clannad."
GEORGE BALICKY, NATIONAL RECORD MART

"We're very excited about what's happening with Clannad right now. Sales have been increasing and customers are coming into our stores asking about it because of the VW ads and *Patriot Games*."
DAVE LANG, COMPACT DISC WORLE

"The way Clannad is selling reminds me of a few years ago when the wine commercials inspired such huge sales of Vangelis. This VW ad can do the same thing."
MICHAEL LUDVIK, TOWER, ATLANTA

"Every time we play *Anam* in-store, Clannad sells."
DOUG JACOBS, SPIN MAN, ST. PETERSBURG

"We've increased our in-store play of *Anam* since the VW ads started running and that's really helped the Clannad sales."
ELLEN SMITH, PEACHES, TAMPA

"Clannad sales are up with the VW ad running...don't bug me!"
STAN GOMAN, TOWER

"It is amazing what repeated play (on the commercial) has done to sales on Clannad's *Anam* - which was a great record to begin with."
DAVE ROY, TRANSWORLD

Of course, there's more to *Anam* than "Harry's Game" -- including "You're The One" and "In A Lifetime" (Máire's duet with Bono). And *Fahrvergnügen* had nothing to do with that.



CLANNAD
Anam
(8240)

Poison Offers Latest Antidote Guitarist Kotzen Adds To Matured Sound

BY BRIAN Q. NEWCOMB

ST. LOUIS—In what may be a bit of an understatement, Poison front man Bret Michaels says, "Poison's never been that critically accepted. Without that, we've had to work really hard, not only making the album but constantly trying to prove ourselves."

For Michaels, what it ultimately comes down to is "making music that we honestly feel good about." Such is the case with its new Capitol release, "Native Tongue."



POISON: Richie Kotzen, Rikki Rockett, Bret Michaels, and Bobby Dall.

The album is the first to feature Richie Kotzen, who replaced original guitarist C.C. DeVille.

"What we wanted was someone who was a virtuoso who was known, but who could also make the band grow musically, and be able to go in different directions," Michaels says. "But more importantly, we wanted someone who was a team player and a good songwriter. I have known about Richie, because he was also from Pennsylvania."

The 22-year-old Kotzen has already proven himself on three solo instrumental outings. But Michaels says chemistry was as important as technical know-how. "We decided to just find a guitarist that we would feel great about, but also someone who we can open up and try new things with. That way it would make it exciting for us again."

"In Poison, we split everything four ways, no matter who brings in a song," he says. "We all throw in our ideas and that's the way it goes. It blew Richie's mind that he could bring in a song and we'd have it on the record. You're going to hear those differences, because he's very involved in the songwriting. With the new stuff, obviously his guitar sound is going to dictate what happens in the songs. Richie is more of an organic player, with more earthy tones."

The importance of Poison and "Native Tongue" at Capitol is underscored by Jeremy Hammond, VP of artist development: "We've been very meticu-

lous with this project, especially in setting it up from top to bottom. It's really a very simple campaign; we're focusing on the music. It has a lot of the strength that they had in the past, but combined with Richie Kotzen's work, Poison is a much more mature band."

Capitol and the band have set up the release with the zeal of a new group pushing its debut album.

"We wanted to thwart any preconceptions, so we brought people down to the studio as they were making it—the media, rock critics, people from MTV, etc.," Hammond says. "We had the 'In Concert' people down in October to do a piece that was on ABC in November."

"We've had Brett Michaels out on the road, visiting radio and key retail. Again on a one-on-one basis, Brett's

(Continued on page 19)



Golden Eden. The members of 10,000 Maniacs celebrate their latest release, "Our Time In Eden," going gold with representatives from Elektra Entertainment. Seated, from left, are 10,000 Maniacs' Natalie Merchant and Nancy Jeffries, senior VP of A&R, Elektra. Standing, from left, are Steve Gustafson and Dennis Drew, both of 10,000 Maniacs; Elektra senior VP/GM David Bither; Peter Leak, band manager; and 10,000 Maniacs' Rob Buck and Jerome Augustyniak.

Yothu Yindi Front Man Named Australian Of Year

BY GLENN A. BAKER

SYDNEY—"This award can only help toward building unity in Australia," declared Prime Minister Paul Keating as he bestowed upon Yothu Yindi lead singer Mandaway Yunupingu the honor of being named the 1993 Australian of the Year.

This is not the first occasion that the preeminent Australian honor has gone to a popular music performer. In 1988, John Farnham received the accolade.

Although the selection of an aboriginal figure was not entirely unexpected in the Year of Indigenous People, Australia Day Council chairman Phillip Adams revealed that the choice was the easiest and swiftest the 10-member board had made in many years, and that Yunupingu was chosen not only in the spirit of reconciliation but because he outshone every other nomination. "He's an extraordinary bloke," declared Adams.

Even without the international recognition that Yunupingu has recently enjoyed as the leader of the groundbreaking Yothu Yindi—who reached No. 1 in Australia in 1991 with "Treaty" and have toured the world extensively during the past three years—many feel he would have been a likely contender for the honor before very much longer. The first Aboriginal from his part of the world (the Gove Peninsula of Arnhem Land, about 370 miles east of Darwin) with an advanced de-

gree, he currently is on leave as the principal of the 300-pupil Yirrkala Community School (known as Both Ways School), where up to 13 dialects are spoken. Starting as a teaching assistant in 1975, Yunupingu forged an inventive cross-cultural approach toward aboriginal education, which is being imitated all over the huge Northern Territory.

Yunupingu sees his nonmilitant activities as teacher and musician as a way of "saying this is how we think about life, how we see the way Australia should be; informing others without resorting to the forceful indoctrination that some white people practiced on us. We'd like to have our art, our independence, and solidarity recognized, and be seen as people who have objectives to achieve."

As with the Farnham selection five years ago, the announcement was not met with universal approval. Alan Jones, Sydney's highest-rated radio personality, sparked a furor when he accused the Australia Day Council of tokenism, claiming that Yunupingu was chosen because he was the right color in the right year. "If the argument is that he has built bridges between black and white Australia, then a lot of people have done that. And if it's because he's a one-hit wonder, then a lot of people have done that," Jones said.

Yunupingu dismissed Jones' attack by inviting him to "sit on" his long,

(Continued on page 19)

Sting Dead Set On Opening Tour Slot; Kaplan A Principle Player; Bachus Bow

DEADLY STING: "I want to see this Deadhead phenomenon. I want to see it firsthand," says Sting. But instead of merely attending a show or two, Sting has told Billboard exclusively that he is opening for the Grateful Dead on several stadium dates later this year in between dates on his own headlining tour. "I've never supported anyone in my career. It's so off the wall, such a crazy idea. Hell, let's do it," Sting says. The singer, whose new album, "Ten Summoner's Tales," comes out on A&M March 9, will play some warm up dates in Miami at the end of this month before heading to Europe for six weeks. Sting starts a full-fledged North American shed and theater tour April 26 in Vancouver. His first dates with the Dead are May 14-16 at Sam Boyd Silver Bowl in Las Vegas. Subsequent stops are East Rutherford, N.J.'s Giants Stadium, June 5-6; Buckeye Lake, Columbus, Ohio, June 11; Rich Stadium, Buffalo, N.Y., June 13; Soldier Field, Chicago, June 18-19, and RFK Stadium, Washington, June 25-26. Sting modestly suggests that he thinks his band and the Dead will prove "an interesting combination because we'd be playing to a large audience who probably never heard of me and I think we can only benefit from that."

According to the Grateful Dead's spokesman, Dennis McNally, adding Sting to the bill was "the easiest decision the Grateful Dead have made in a while. I never heard a shorter discussion among the band. Word reached our ears that he was available and the guys said 'Great!' We don't think of him as our opening act; he's a touring partner." No word yet whether Sting and the Dead will jam together.

A MATTER OF PRINCIPLE: Keryn Kaplan has been upped to director of U2's U.S. company, Principle Management Inc. USA, now that Ellen Darst has moved to Elektra Entertainment. (Billboard, Jan. 16) U2's Dublin-based manager, Paul McGuinness, says in addition to the U.S. office continuing to oversee the band's North American activities, it will serve as the initial U.S. outpost for the group's Mother Records once the long-rumored distribution deals with Interscope in North America and PolyGram in the rest of the world are finalized. The first U.S. and U.K. release on the Mother imprint is the debut from Engine Alley, produced by Steve Lillywhite, which has already been released in Ireland. Second up will be a release from Irish dance act Bumble.

According to McGuinness, the goal is to turn Mother into a true label. "Mother has been a fairly philanthropic

thing," he says. "We used to do one-off singles like *Hot-house Flowers* and *An Emotional Fish*, who then went off and got their own deals. The A&R focus has hitherto been out of Ireland and now it will shift to Britain as well. The idea is to take what we learned in management and apply it to running a record company." McGuinness says.

LABEL LAUNCH II: Dave Stewart is preparing to launch a new label with composer/conductor Michael Kamen. Slated to run through Stewart's Anxious Records, the label, cleverly titled *Bachus Records*, will acquire master recordings of classical pieces as well as record new solo classical artists. The first release will be a Bach cantata that originally appeared on the Erato label. Kamen will pick the music, while "David will make it something everyone will want to hear," Kamen says.

IT'S ALL THE RAGE: Rod Stewart is the latest artist to plan to release his taping of MTV's acoustic music concert series "Unplugged" as an album. Stewart, who was slated to tape the show Monday (8), will perform songs spanning his entire career, accompanied by his Faces compadre Ron Wood. MTV will air the program in April; Warner Bros. will release it in May. All of this leaves us wondering what has happened to the new Stewart studio album, "Once In A Blue Moon," that we've been hearing about for months. According to a WB spokesperson, "Blue Moon" is still slated to be released, but no date in 1993 has been set.

STUDIO UPDATE: The Scorpions are in the studio in Vancouver working with Bruce Fairbairn on their new album; the first with new bass player Ralph Rieckermann. Mercury is slated to release the record, which reportedly is very, very hard, in early summer, with a world tour to follow. The band hits the States in the fall.

MAYBE, MAYBE NOT: The National Academy of Recording Arts & Sciences held a reception at Mayor David Dinkins digs, Gracie Mansion, Feb. 1, to honor New York-based Grammy nominees. In addition to a salute to the nominees, the event turned into a major push to lure the awards back to the Big Apple in 1994. NARAS president Michael Greene is cagey. He says it's a 50/50 chance they'll come back to the East Coast. This year's awards will be presented Feb. 24 in Los Angeles.



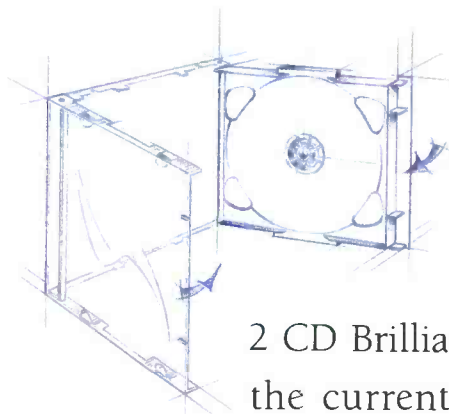
by Melinda Newman

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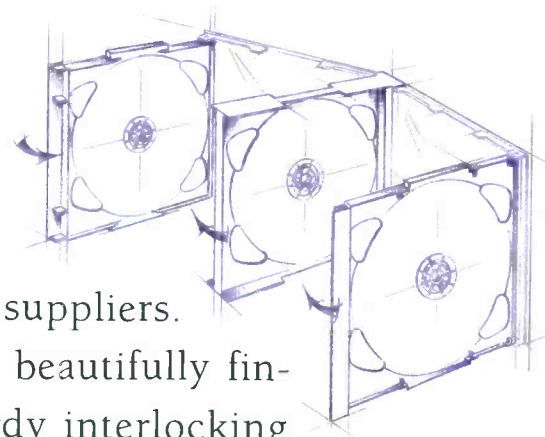
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RIAA SPEARHEADS NEW ROYALTY GROUP

(Continued from page 1)

ables people to get the monies fairly distributed."

John Simpson of Studio One Artists, which represents Mary-Chapin Carpenter, among others, likes the concept. "I just got a call about it," he says. "Frankly, I was surprised. I'm pleased. It's probably the first time that artists have not had to pay for advances in technology."

Will Botwin, who manages Lyle Lovett, Roseanne Cash, and John Hiatt, among others, says the RIAA's plan "looks good on paper and sounds good in theory. I'm anxious to see if it works."

Some other artists' managers and attorneys, however, are suspicious about the RIAA's interest in distributing royalties to both labels and artists.

RIAA senior VP Hilary Rosen explains it by noting the two groups have a "mutual interest in the copyright in sound recording," especially the public performance right the RIAA is seeking in Congress this year. That right, vigorously opposed by broadcasters, would give record companies and artists a new revenue stream from broadcasts of their recordings.

"There have been a host of discussions in behalf of a public performance right," says Rosen. "The players in that discussion historically have been record companies, publishers, and writers. Clearly the artists have a huge interest in the public performance fight, and the artist has not been a player yet."

The AARC will not represent non-AARC members. "We have no intention of claiming for anybody that does not give us authority," says Rosen. At press time, however, no artists had signed with the AARC.

Rosen explains this is because mass mailings from RIAA member labels to all of the acts on their rosters have just gone out. Also, she says, NAIRD labels will solicit their artists, and members of the steering committee will work on their own clients.

All of the industry groups seeking to collect home-taping royalties from the 1992 royalty pool face a Feb. 28 deadline to file claims with the Copyright Tribunal, which will supervise the allocation of royalties. Rosen says it's unlikely AARC will have authorization from a majority of acts by then.

But she notes that that claim applies only to royalties for October and November—the period for which the home-taping law was in effect last year—and that artists who sign up later can still share in the 1993 pool.

Asked how the CRTC might view AARC's claim on behalf of all acts at a time when most of them are not members, Rosen replies, "No one except the unions can claim to represent artists. So we've deliberately chosen to claim a presumption of membership, because we think we'll be able to secure a large enough portion of artist members."

Rosen adds that artists who join AARC may drop out within a year—a point she says was particularly important to artist representatives.

One thing is clear: If AARC didn't exist, something like it would have to be invented. Without an established body for collecting artists' taping royalties, thousands of individual artists would have to petition the CRT for the royalties due them.

In the initial stages, the AARC's data source for calculating featured artist and record company distributions will be provided exclusively by

SoundScan Inc., although RIAA officials add that other data bases will also be employed later on to more fairly tally the earnings of black-music acts and others whose sales might not be fully reflected in SoundScan figures.

Still to be decided by the interested parties and adjudicated by the CRT is which data—market share, sales, airplay, and/or other factors—will be used to determine claim validity.

SoundScan registers POS information on albums and singles from record retailers. All claims and royalty earnings will be kept confidential.

Under the AARC proposal, singles will be weighted at 25% of albums, and multidisc configurations will be weighted based on the number of pieces in each set.

Since only sound recordings released on or after Feb. 15, 1972, are protected under U.S. copyright law, no recordings issued before that date will be considered for purposes of royalty allocation, unless they have been reissued since 1972.

There will be an AARC board of directors comprised equally of 17 artists or their representatives, and 17 record company officials. Each of these groups will direct the separate artist and record company royalty payment operations. Also planned are distinct artist and label subpanels to handle dispute resolution, distribution methodology, and nominations of replacements and additional members.

Although AARC will be housed initially at RIAA headquarters, it is planned as a stand-alone operation in the long run. Initially, it will deduct no more than 1% of the collected royalties to cover administrative costs.

Under the Audio Home Recording Act of 1992, the record companies and performers will share roughly two-thirds of the total royalties paid by manufacturers and importers of digital audio recorders and blank media. After 4% of this sound recording fund is set aside for nonfeatured musicians and vocalists, labels and artists will split the remainder on a 60%-40% basis.

The remaining one-third of the pool will go to songwriters and publishers, who will share it equally. At this point, it appears that the performing rights societies—ASCAP, BMI, and SESAC—will claim the right to distribute royalties on behalf of their songwriter members, while the National Music Publishers' Assn./Harry Fox Agency will represent most music publishers.

ASCAP decided not to collect on artists' behalf because not enough of them gave their permission, according to Gloria Messenger, managing director of ASCAP. She said that the group had written to artists but had "not gotten sufficient response to make it economically feasible at this time."

ASCAP is seeking an amendment to its 1950 federal consent decree that would allow it to collect and distribute writer royalties. A Feb. 19 hearing is set in U.S. District Court in New York.

Murphy says the NMPA doesn't forecast much initial royalty income the first few years, but projects upwards of \$150 million annually "five to eight years out," after the digital formats gain momentum.

Robbin Ahrold, VP of corporate relations for BMI, says the group will soon send out a letter to members asking for authorization to collect royalties for them. Ahrold says

BMI is projecting a first-year total royalty pool of between \$80,000-\$100,000 and as much as \$1.5 million in 1993 royalties.

Assistance in preparing this story was provided by Melinda Newman.

Nashville Confab Succeeds Despite Fewer Attendees

BY EDWARD MORRIS and DEBBIE HOLLEY

NASHVILLE—Although many observers judged the crowds to be smaller and the A&R reps fewer than those attracted to the event last year, the Nashville Entertainment Assn. says its recently concluded Extravaganza was a success.

The Extravaganza, which ran from Jan. 20-23 here, featured showcases by 24 rock, R&B, folk, and other-format acts based in the Southeast. According to the NEA's Libby Beeson, a total of 3,293 tickets were sold for the shows.

Out-of-town labels that sent reps to the event included EastWest, Atlantic, Chrysalis, Elektra, Interscope, Sky, Small World, and Sony. In addition, many major and independent labels in Nashville were represented, as well as several publishing and management concerns from across the country.

Among the highlights of the showcases, which were scattered among several of Nashville's popular night-spots, were Hyra & Bush, Barbara Carter, Todd Snider, the Bisquits, the Chosen Few, Valentine Saloon, the Delevantes, Five-Eight, the Sugar La Las, Johnny Neel, and the Velcro Pygmies.

The Velcro Pygmies, noted for their business savvy, were possibly the most polished and professional of the lot. Marketably attractive, lead vocalist/group founder Cameron Flener and the band's other three members delivered high-energy rock with personality, but proved as delightful when the band slowed down to ballad speed.

The Bisquits was another act obviously professional in its presentation. Styles from rock to blues to punk were meshed with sound material and produced terrific results.

Hyra & Bush, an Atlanta-based duo, kicked off Thursday night's performances at 12th & Porter. Later that evening at the Ace of Clubs, Carter belted straight-shooting coffee-house lyrics with hard-edged folk style.

Snider proved a country-laced songwriting sensation at Diamond 'N The Ruff, and the Delevantes (brothers Bob and Mike) also were well-received.

The rockin' blues of studio keyboard player Neel, who has toured with the Allman Brothers and Dickey Betts, kept the blood circulating. With an established track-record writing songs and performing, he is targeting a deal of his own.

Some A&R and management reps attending the event for the first time, were pleased with what they saw. "I really thought this was the best showcase event that I've been

(Continued on page 20)

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

BIRMINGHAM: Far from the fly-weight music makers that their name might suggest, the Sugar La Las are a primal pop powerhouse with a Felliniesque flair. The six-piece combo was formed only last year when vocalist **Carole Griffin**, formerly with local country-oriented outfit the Ticks, joined guitarist/vocalist **Mots Roden**, previous leader of pop trio the Primitons. The Sugar La Las' lineup was complete with longtime Roden cohort **Leif Bondarenko** on drums, **David Kilmer** on keyboards and guitar, **Eric Onimus** on bass, and **Ed Glaze** on percussion. (Their material is principally written by Roden with lyricist **Stephanie Truelove-Pierce**.)

The Sugar La Las followed a triumphant appearance at the 1992 South By Southwest Conference with other regional music conference gigs, but their infectious pop melodies, more than their audacious stage act, led to a co-publishing agreement with **Peer-music**. The deal offers the band easier access to demos, showcases, and videos—and may well steer it to the right label. In the meantime, it continues to work on its live shows, embellished by impromptu spectacles and an outlandishly costumed entourage. Yet the the Sugar La Las' potency comes not from artifice, but from club-honed skill. Roden admits, "We're shocked at our popularity in such a conservative town as Birmingham." Are the Sugar La Las a release valve for the community? Roden replies: "Definitely for us. I don't know about the community..."

DREW WHEELER



THE SUGAR LA LAS

PITTSBURGH: The Cynics think globally. The psychedelic garage-rock quartet has just shipped 12,000 pieces of its new album, "Learn To Lose," and many are headed for waiting fans in Europe and Japan. Cynics founder, guitarist, and composer **Gregg Kostelich**, who owns **Get Hip**, an independent label and distributor that does business around the world, formed the Cynics eight years ago, and they found a home at Pittsburgh joint The Electric Banana. The band comes on loud and snotty; Kostelich lays into his '60s-vintage fuzzbox, while singer **Michael Kastelic's** memorable screams echo desperate sexual passion. The band's 1990 release, "Rock And Roll," sold 10,000 copies and charted at No. 4 in the College Media Journal. MTV aired the band's "Girl, You're On My Mind" video on "120 Minutes" and the BBC's John Peel played the album, as he has past Cynics releases. **Get Hip** begins working "Learn To Lose" at college radio and the alternative press around Feb. 15. Soon after, the band plans to release "Stranded In Madrid," a recording made during its '90 European tour. Tours of Europe, Japan, Mexico, and the U.S. are planned for later in the year. Kostelich figures it's just a matter of time before '60s-style hard rock comes back into style. "You used to have to go to New York to get a pair of suede Beatle boots. Last year, I think they were back in the malls again, which means the styles came back. Why not the music?"

PETER B. KING

NEW YORK: The Authority may sound like a cocky name for an unsigned band, but during the past three years, this sextet has shown its ability to build a strong following here. The group's potent blend of heavy funk, salsa, hip-hop, and jazz was first fused at Manhattan's New School of Jazz, where lead singer **Rene Lopez** met saxophonist/flutist **Dave Masucci** and bassist **Frank Cotto**. With the addition of guitarist **Frank Ocasio**, drummer **Brian Sachs**, and keyboardist **Tony Brito**, the band began to hone its live craft. "To me, funk and salsa are the two most sexual grooves you can listen to," explains Lopez. "It's hypnotic. It can put you in a real sexual trance and that's what naturally happens to us on stage." But the band also takes strong political stands on songs such as "Officer Friendly," written after Lopez was wrongly arrested by police and beaten. Soon the band's live success earned it regular Monday gigs at Nightingales, a spot previously held by other New School alumni **Spin Doctors** and **Blues Traveler**. In the last year and a half, the band has stretched its territories from Boston to Washington, D.C., and out west to California and Colorado. Along the way, the band has opened for **Fishbone** and **Public Enemy** and earned a spot on **Lollapalooza II's** side stage. Meanwhile, the band's self-produced CD has garnered it strong retail sales and radio airplay at nearly 100 college and commercial radio stations nationwide. Among the labels showing interest in the band are **Tommy Boy's** new **Mama** label and **Ice Cube's** new **Street Knowledge** imprint.

BRUCE BUCKLEY



THE AUTHORITY

Bob Rocks Out As Guitarist/Writer On 'Rockhead' Release

■ BY CARRIE BORZILLO

LOS ANGELES—After producing a string of platinum albums including Bon Jovi's "New Jersey," "Metallica," Aerosmith's "Permanent Vacation," and Motley Crue's "Dr. Feelgood," Bob Rock has decided to give his own

music another shot with his new band, Rockhead.

After spending five years in the studio, "I want to have fun playing again," says the Vancouver-based guitarist and songwriter. "I'm a musician first and foremost."

Four years ago, Rock and drummer

Chris Taylor—who worked together in the Capitol act Rock & Hyde—discovered singer Steve Jack and bassist Jamey Kosh in bands in Vancouver.

But instead of playing the local clubs like most new bands do, Rockhead took an alternative approach to mastering its craft. "From day one, we hit the studio," says Rock. "We just wanted to get it right. I really believe it takes most bands at least four years to get anything going."

The result is "Rockhead," a collection of hard-rocking, blues-influenced songs released by Capitol in mid-January. First single, "Heartland," is already garnering some album rock play.

"Rockhead" features a few guest appearances by people Rock has met along the way, including Bon Jovi's Richie Sambora on "House Of Cards," and the Cult's Billy Duffy on "Hell's

Back Door."

Although Rock's music—whether with Rock & Hyde or the Payolas—has always found an audience in Canada, he hopes that "Rockhead" catches ears south of the border.

"We're hoping for the best," says Rock. "But I can't worry about it. Earlier on in my career we tended to chase styles, and it doesn't work. Now I do what comes naturally and that's hard, blues-based rock."

Apparently, that is just fine with Capitol. "The beauty of this record is that it's deep," says Tim Trombley, Capitol/EMI Canada VP of talent acquisition and artist development. "I think we will be working it 12 months down the road. We see at least four or five singles here." Already pegged as the next single is "Chelsea Rose."

While "Rockhead" is quickly ap-

proaching the gold mark in Canada, Trombley anticipates the rest of the world will catch on once they see the band live. Rockhead plans to open for Bon Jovi on a two-month European tour starting March 31 and then tour the U.S. in late summer or early fall.

Aside from finishing work on Motley Crue's new release and possibly taking on Metallica's next project, Rock says he will be taking a break from producing for a while.

"I'm just real lucky that the people I work with [at Vancouver's Little Mountain Studios] let me do this," says Rock, who, after engineering for years, did his first production job on Bon Jovi's "New Jersey" in 1988.

On producing himself, Rock says, laughing, "It was pretty easy. I got to do what I wanted, [but] the other guys kept me at bay and I didn't mix it."



ROCKHEAD: Steve Jack, Bob Rock, Chris Taylor, and Jamey Kosh.

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PLACIDO DOMINGO	Maple Leaf Gardens Toronto	Jan. 19	\$396,693 (\$506,577 Canadian) \$125/ \$20	8,098 10,866	Concert Prods. International
METALLICA	Carver Hawkeye Arena Univ. of Iowa Iowa City, Iowa	Jan. 28	\$224,140 \$20	11,207 sellout	Jam Prods.
DEF LEPPARD	America West Arena Phoenix	Dec. 31	\$196,043 \$22.50	8,713 10,088	Fey Concert Co.
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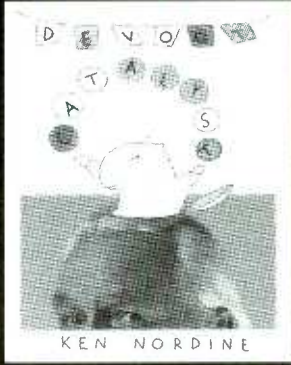

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Guitarist Hits Highs In Young Career

■ BY GLENN A. BAKER

SYDNEY—Guitarist Nathan Cavaleri has just returned from San Francisco, where he performed at Guitar Player's 25th anniversary concert at the Warfield Theatre with the likes of Jeff "Skunk" Baxter, Ry Cooder, and Steve Morse, and received the only standing ovation of the night.

While in town he also dropped by the San Francisco Blues Festival, joined Albert Collins on stage there for a hot four-song jam, and enticed Carla Thomas to sing with him at a club called Louis'. By the time he'd left the U.S. he'd been offered a Peavy sponsorship and booked to play at NAMM in Los Angeles this month.

Back home in Australia, Cavaleri finished off his first album for Mushroom's Little Rock Records, "Jammin'

With The Cats," which features contributions from Jimmy Barnes, Diesel, Saints leader Chris Bailey, and Tommy Emmanuel.

Not bad for a 10-year-old. "He just goes for it. He plays from the heart, which is something you either have or you don't," says Diesel. "He's got it so obviously that he scares me."

Instead of bears and bunnies, young Nathan adopted his amateur-guitar-playing father's idols such as B.B. King and Albert Collins, and absorbed some of their emotional playing as well. "I just close my eyes and I play and everything I feel goes into my guitar," he says.

No less inspiring than Cavaleri's talent is his personal courage. At the age of six, he was diagnosed as having leukemia and underwent two years of

chemotherapy. Asked his greatest dream by the Starlight Foundation, which grants wishes to terminally ill children, Cavaleri asked to go to London and jam with his hero, Mark Knopfler. During the jam (and at a second session in Sydney), Cavaleri surprised Knopfler by teaching him a clever variation on the riff in "Sultans Of Swing."

Despite his glittering connections (he is jointly managed by Michael Gudinski, head of the Mushroom empire, and Jane Barnes, wife of rocker Jimmy Barnes and manager of Little Rock Records), Cavaleri's career is being developed slowly. After all, wonders Jane Barnes, to whom do you pitch him—discerning adults, kids his own age, or a mass general market? "I'm still waiting for a brain-wave," she says.

Thomas Z. Shepard Knows The Score On Cast Albums

"AN ORIGINAL CAST album is not a souvenir of the show; it must be a recording that succeeds on its own terms," says producer **Thomas Z. Shepard**, whose name graces dozens of albums in the original-cast and classical fields, seven show albums of which are Grammy winners as best original cast recording. He has won 11 Grammy awards in all.

This year, Shepard has three of the five cast nominations, having produced "The Secret Garden" (Columbia), "Crazy For You" (Broadway Angel), and "Jelly's Last Jam" (Mercury).

Shepard's Grammy work goes back to 1970's "Company"—the start of a long association with **Stephen Sondheim**

shows. Words & Music asked Shepard to trace the changes in show music's sound on recordings over the years.

Here are the details: "When original cast albums began, we lived in the age of 78s. Most of them were 10-inch and played for less than three minutes, so it is not surprising that all love songs and production numbers were whittled down to a comfy 'Hit Parade' three minutes or less. When the LP came along, we continued to conceive of Broadway cast albums with essentially this mentality: a 45-minute LP made up chiefly of short cuts. Once in a while, perhaps you'd hear a five-minute track.

"There was another traditional restriction: no dialog. This again was drawn from the 78-era mentality, as well as from the accepted belief that people would quickly weary of any dialog after only a few repeated hearings. Basically, even as we continued to refine the art of original-cast production, we still felt that our most important task was to sell the songs."

But, says Shepard, times have changed. In an age where videotapes of our favorite films are watched over and over, repetition is part of our current popular culture. Shows have changed, fewer songs are there simply to sell themselves. There is ever more recitative, with longer pieces of material, sometimes snatches of songs that flow seamlessly into and out of dialog.

As for changes in technology, Shepard says further creativity was opened up with increasing lengths of time offered first by the LP and then by double-cassettes and CDs. "This really began for me with 'Sweeney Todd,' which I modeled after pre-TV radio plays, replete with whistles, squeaking doors, underground echoes, exaggerated perspectives. And when digital sound plus CDs were at my disposal, I extended the technique with Sondheim's 'Sunday In The Park With George,' which was sig-

nificantly reshaped by Sondheim and librettist **James Lapine** for the recording; I called it 'a dramatic cantata.'"

"With 'The Secret Garden,'" says Shepard, "I focused on creating a CD chock full of music but with enough connective dialog—re-written of course—to tell this moving story in which troubled people interact and, in the process, deeply affect one another's lives."

A SONG FOR AMALYA: **Sammy Cahn**, the great lyricist

who died Jan. 15, was known for the parodies he wrote for special occasions or, more likely, special people. **Ed Cramer**, the

former president of BMI who now engages in private practice in New York, has this tale to tell:

"About a dozen years ago a very important appeal was argued before the U.S. Supreme Court. BMI and ASCAP, traditional rivals, were on the same side in an anti-trust case brought against them by CBS. They asked the court to reverse the lower court.

"As president/CEO of BMI, I attended the argument. Sammy was present in his capacity as a leading member of the ASCAP board. I had gotten to know Sammy very well since I was among the handful who were instrumental in organizing the **Songwriters Hall of Fame**, of which Sammy was president and I a board member.

"As we left the courthouse after the conclusion of the arguments, Sammy embraced me and asked where I found our lawyer. 'She was terrific,' he said, adding that he wanted me to introduce her to him. I eventually did, but in turn I asked if he would do a parody for her. He unhesitatingly agreed and I subsequently had a private recording made of it.

"That young lawyer, the object of Sammy's admiration and the subject of his lyric, is **Judge Amalya Kearse**, now a judge of the U.S. court of appeals for the second circuit; she is recognized as one of America's leading federal judges.

"I am confident that someday biographies will be written about her. I am writing to alert those who write her biography to ask her about the lyrics Sammy Cahn wrote for her."

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

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by Irv Lichtman

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ARTIST DEVELOPMENTS

BASH & POP CRACKLES

While former Replacements bassist Tommy Stinson maintains that his new band Bash & Pop's debut album, "Friday Night Is Killing Me," is "pretty different" from the music of his previous group, he makes a descriptive remark that might strike a familiar chord with old 'Mats fans.

"Bad notes, out-of-tune guitars, it's all there—all that beauty-ful stuff," he says, describing the Tuesday (9) Reprise release with a



Bashing Away. Bash & Pop leader Tommy Stinson, left, works with producer Don Smith on the band's Sire/Reprise debut, "Friday Night Is Killing Me."

wry smile.

Stinson, who began his musical career in his early teens with the young, chaotic Replacements, says the formidable reputation of 'Mats front man Paul Westerberg as a songwriter made him hesitant to concentrate on his own songcraft.

He admits, "I always took a stab at it, but I always felt pretty inferior—I mean, the stuff I tried, at its best, wasn't as good as one of Paul's throwaways. That was a lot to compete with, and it might have stifled me a lot more."

The abrupt end of the Replacements after a July 4, 1991, show in Chicago changed Stinson's thinking. "We never sat down and called it quits," he says of the group's demise. "We just kind of walked off the stage at the last show, and I heard from Paul about six months later."

Stinson says it was then just a "matter of figuring out what to do from there. I never did my songs in a serious kind of way, because I was so comfortable being a side guy.

Once it got down there, it was either write music or drown. What's the phrase—fish or cut bait... I've known I wanted to be a singer, I wanted to write songs and stuff—I was just lazy for a lot of reasons."

But Stinson had been steadily penning the songs heard on "Friday Night" for the last three or four years; one number, "First Steps," dates back to 1989, when the 'Mats were recording "Don't Tell A Soul."

For Bash & Pop, Stinson moved from bass to guitar, and takes the lead vocals. Drummer Steve Foley, who played with the Replacements on the band's final tour, was recruited, along with his brother Kevin on bass. The unit is rounded out by lead guitarist Steve Brantseg, who played with such Twin Cities outfits as the Phones and Black Spot.

Despite the fact that B&P's sound is more pop-oriented than the rough-hewn outlaw style of the early 'Mats, the comparisons between the bands likely will

(Continued on next page)

POISON OFFERS LATEST ANTIDOTE

(Continued from page 14)

bringing home the message about this record," Hammond continues. "He was out in a Winnebago for two weeks visiting as many markets as he could."

"Stand," the album's first single, is a power-ballad featuring the First

A.M.F. Choir for a light gospel/soul effect. Michaels credits producer Richie Zito and Kotzen for the addition. "I was a little against it at first, because we had never done anything like that before. They went in and did it with me out of the studio. When I came in and heard the choir on the song, it moved me, and I've never looked back."

A radio edit of "Stand" has already been a strong add at album-rock and pop radio, and Hammond reports that the video entered MTV in heavy rotation. "We don't want to underestimate how important that core support at AOR is for Poison—in image terms alone it's worth a lot to the band. The important thing was to consolidate Poison's fan base, but also have a strong record that would cross over into the mainstream through CHR and MTV."

"We hired Sam Bayer to do the video, who captures live performance very well," he continues. "We've always felt that one of Poison's biggest strengths has been in performance,

and the song itself is a very passionate one about believing in yourself. So we wanted someone who could capture that passion and create an in-your-face video."

That touring power will be put in motion when Poison starts a world outing in a few weeks. "We're going to Europe first. We're going to play all the medium-size halls to get our feet wet," Michaels says. "The scariest part is that we've never been on stage together, that's the one thing. So we're going to go over to Europe, and then things kick off here in Dayton, Ohio, April 16. We'll work in the U.S. until September, then back to Europe. After that it's back to the U.S. and then New Zealand, Australia, and Japan."

Michaels says despite the new flavors Kotzen brings to the band, fans can expect the same fun hard rock it has always delivered. "We've been around long enough we're not trying to say we're completely different from what we were before," he says. "I'm proud of what we did before. When you have a song like 'Something To Believe In' or 'Unskinny Bop' become a success, nobody can take that away from you."

YOTHU YINDI

(Continued from page 14)

pointed trophy and then advising Australians to ignore the criticism. Immediate support came from the previous recipient of the award, Anglican Archbishop Peter Hollingsworth, who had been so overcome with delight at the ceremony that he warmly embraced the singer and declared his credentials to be superb.

Yunupingu is the second member of his family to receive the high accolade. His older brother Gallaroy, chairman of the Northern Lands Council, received the honor more than a decade ago.

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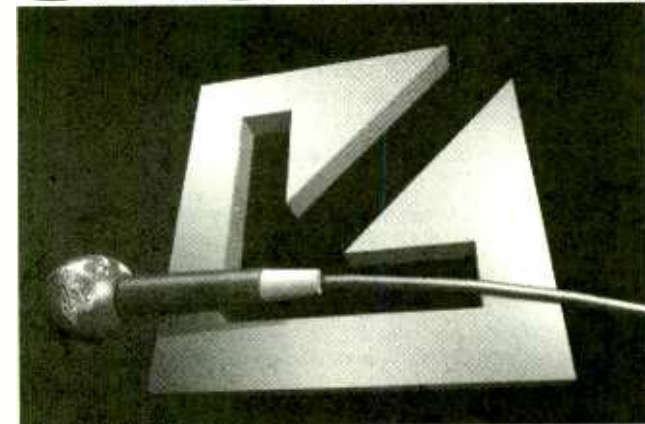
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ARTIST DEVELOPMENTS

(Continued from preceding page)

persist—all the more so since Westerberg makes an uncredited guest appearance on the "Friday Night" track "Loose Ends."

"I wouldn't avoid it," Stinson says of the comparison between bands. "I really thought that, fuck, I grew up with this band, Paul and I have a lot of the same likes and dislikes, and I basically learned them from [former 'Mats manager] Peter Jespersen and him, and—why lie?"

He adds, "For a while, I did have a hangup—I don't want to sound like the 'Mats. Then I started thinking, 'I'm one of them, you know? What am I saying to myself?'"

CHRIS MORRIS

EXTRAVAGANZA

(Continued from page 16)

best showcase event that I've been to," says Debbie Southwood-Smith, A&R manager for Chrysalis Records, New York.

Snider caught the eye of both Belva Parker, Simmons Management Group, Raleigh, and Linda E. Bourne, creative manager with Sony Music Publishing, New York. "Of everything I saw, he was definitely the one that was most real and genuine and just totally came across as having something to say," says Bourne.

SLOAN'S SIGNING

When the music industry buzzword last summer was "Seattle," Geffen A&R representative Todd Sullivan was in the process of signing Sloan, a Halifax, Nova Scotia, quartet that could hardly be farther away from the Northwest scene.

According to guitarist/vocalist Patrick Pentland, DGC/Geffen's Jan. 19 release of the band's album debut, "Smear," is proof that a scene needn't be internationally known for its bands to succeed.

"There's been a pretty good sort of underground punk-rock scene in Halifax," Pentland says. "If you're smart enough and talented enough, the labels will come to you."

In Sloan's case, it also helped that the band's four members each write songs, and had an album ready when DGC came knocking. Sullivan contacted the band's manager while on a trip to Canada, and returned to L.A. to find the demos for "Smear" waiting on his desk.

"They had recorded in a house on a 16-track for a few thousand dollars," Sullivan says. The tracks were remixed, and the album was ready to go.

The band previously had released a Canada-only EP, "Peppermint," on its own label, Murder Records, which it plans to continue operating as a means to expose other Nova Scotia acts.

Sloan's first shot at a wider audience

came via a one-time opening slot for Bryan Adams. Pentland and Sullivan agree the band's modern-rock mix of pop and noise probably didn't go over so well with most of the audience.

Pentland goes so far as to say Sloan played "as a joke," but he notes, with some surprise, that the gig did result in some adds on Canadian album-rock stations for the band.

In this country, modern-rock radio has begun to move on the first single, "Underwhelmed," before Geffen has started its push, Sullivan says. "It's pretty unexpected the way people are latching on so quickly."

Pentland is hoping the exposure will "help break whatever stigma seems to surround Canadian bands here and in the States. I try to emphasize that we're Canadian—I think we have that responsibility."

Currently, the band is recording a

song for inclusion on a four-song Canadian-band EP to be released in the spring by Sub Pop Records.

Sullivan agrees with Pentland that people wrongly stereotype Canadian

bands. "So many times people turn up their noses thinking it's going to be the same bar rock, and you couldn't get much further away from that with this band."

BARBARA DAVIES



SLOAN: Andrew Scott, Jay Ferguson, Patrick Pentland, and Chris Murphy.

2 BECK ALBUMS RATE UNUSUAL MARKETING PLAN

(Continued from page 10)

ers the Big Town Playboys, is a tribute to Cliff Gallup, guitarist for the legendary rockabilly group Gene Vincent & the Blue Caps.

According to John Doelp, VP of marketing for Epic, the unusual projects call for a unique marketing plan.

"In the case of both of these records, one of the main focuses is to get to the Jeff Beck fans," Doelp says. Epic will advertise both releases in guitar-oriented consumer publications and will turn to TV for "Frankie's House."

The soundtrack will be advertised during the A&E telecast "with an 800 number so people can order it right then and there," Doelp explains. "The idea is that people might not realize that it is Jeff Beck music, and when they find out, the quick-impulse type of consumer will say, 'Wow, Jeff Beck. I can buy it right now. Great.'"

For "Crazy Legs," Epic has tentative plans for a limited-edition package "that the real hardcore Jeff Beck fan will be interested in," Doelp says. No specifics were available by press time.

Doelp also says that Beck and the Big Town Playboys may play selected live dates to support the album.

For Beck, "Crazy Legs" is a long time in coming. "It is something I've wanted to do since I was 15, but I only just learned to play the guitar then," says Beck, who grew up listening to his older sister's Gene Vincent & the Blue Caps records. "I never forgot the first time I sat down and listened to that stuff."

Absent from the 16-song collection is "Be-Bop-A-Lula," Vincent's biggest hit. "The reason I left that out is that I had a feeling everyone had already heard that song," Beck explains. "I wanted to shift the emphasis to numbers that were less commercial and yet more fiery and bad-boy."

The bulk of the material Beck and the Big Town Playboys cover was recorded by the Blue Caps in 1956 with Gallup on guitar, but three cuts recorded by the group with Gallup's replacement, Johnny Meeks, are also featured.

"[Meeks is] no less a hero, but obviously Gallup was the forerunner," Beck says. "He was the guy that everyone still talks about... Every solo he played was an imaginative, explosive

performance."

Beck isn't just enamored of Gallup's playing, but also lauds the Blue Caps sound. "It still is phenomenal," he says. "It's not something you can listen to and say, 'Oh, that sounds pretty old.' It doesn't. To my ears it sounds fresh and almost impossible to copy, because whoever recorded them at the time knew exactly what they were doing."

Beck hopes "Crazy Legs" will turn some new fans on to the rockabilly pioneers: "Kids that really like the way I play, or modern electric guitarists play, probably have never been given the chance to hear where guys like me came from."

Beck also recently paid tribute to some other legends—Elvis Presley and the songwriting team of Jerry Leiber and Mike Stoller—with an instrumental cover of "Hound Dog" that was included on the Epic Soundtrax release "Honeymoon In Vegas."

"Hound Dog," another collaboration with keyboardist Leiber, son of the famed songwriter, has garnered Beck a Grammy nomination for best rock instrumental, a category he won in 1985 and 1989.

The duo recorded the track during a break in the "Frankie's House" sessions. "I'm knocked out about [the

Grammy nomination]," Beck says. "I never would have believed that would have been chosen. But Stevie Ray [Vaughan & Double Trouble] is also up for it in that category and I actually hope that he wins. To receive a Grammy for something you did in your lunch hour is not good form when Stevie did what he did."

As for "Frankie's House," Beck says that Peter Fisk, the miniseriers' director, gave the musicians a free hand.

"I got some original Vietnamese music and played with that for about three weeks, and referred to some koto music and tried to incorporate that feel to the whole thing," Beck says.

Aside from his recent collaboration with Roger Waters, featured on "Amused To Death," Beck has plans to work with Queen guitarist Brian May and Michael Jackson's guitarist Jennifer Batten.

"When people ask for specific requests, it's easy," Beck says. "But when it's my music, I have to sit and sweat it out and I just get lazy and run out and do other things."

"I need to get with someone who will lock me in a room for a couple of weeks and start me off. Then I should start my project, a proper Jeff Beck album."

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Z8 ENTERTAINMENT BMG

The Pooh Sticks Million Seller now on CD and cassette



King Tee. With a debut at No. 17 on Top R&B Albums for his new "Tha Triflin' Album," Capitol rapper King Tee bypasses the Heatseekers chart. Two previous albums peaked at No. 35 on the R&B list. A debut at No. 118 on The Billboard 200 also marks a career peak for Tee; his previous peak on that chart was at No. 125.



Smokin'. Can a Nashville songwriter who pens No. 1 country hits find happiness with a rocking Detroit guitarist from Bob Seger's Silver Bullet Band? Gibson/Miller says yes, as its debut album, "Where There's Smoke," re-enters Heatseekers while placing a second single, "High Rollin'," on Hot Country Singles & Tracks.



Home Delivery. Although "Ditty" is losing ground on Hot 100 Singles and Hot R&B Singles, the song's early success primed the pump for Paperboy's debut album, "The Nine Yards." Like King Tee, the Next Plateau rap rookie leapfrogs past the Heatseekers chart, debuting at No. 99 on The Billboard 200. It enters Top R&B Albums at No. 33.

FAST STARTS: Although no acts graduate from Heatseekers this week, two artists who previously qualified for the chart, rappers **King Tee** and **Paperboy**, make big chart noise.

King Tee, who had stalled at No. 35 with two previous titles on Top R&B Albums, enters that list at No. 17, and thus is no longer eligible for Heatseekers. The Capitol artist also makes a career-high showing on The Billboard 200, bowing there at No. 118.

Paperboy bypasses Heatseekers, debuting at No. 99 on The Billboard 200. The Next Plateau newcomer also makes a handsome debut on Top R&B Albums, at No. 33.

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

FOR THE RECORD: Rapper Paris is removed from Heatseekers, but this is not a graduation, because it turns out he didn't belong on this chart in the first place. José Graciano, a sharp-eyed reader in Santo Domingo, Dominican Republic, points out that in the same week that Paris' "Sleeping With The Enemy" hit Heatseekers, it debuted at No. 23 on Top R&B Albums, and thus made him ineligible for Heatseekers. This debut happened right after Billboard converted Top R&B Albums to SoundScan, and it simply fell through the cracks. We apologize for the confusion.

DRIVE MY CAR: The toll-free number at the end of the Volkswagen commercial was intended for consumers to learn more about the advertised car, but instead, viewers called to ask about the music. Clannad's "Harry's Game," which was also featured in the film "Patriot Games," is the track that generated the activity, which explains why the Irish quartet—comprising Enya's siblings and twin uncles—re-enters Heatseekers.

TCHATCHKA TRIBUTES: Tasty promotional tchatchkas

keep rolling in, including a couple that deserve special mention. From Elektra comes a mailing, dressed up like a frozen Jamaican dinner, that includes a CD single and video of **Shinehead's** "Jamaican In New York," a track from his upcoming "Sidewalk University." The bilingual container promises the contents are

"peppery hot" (or, if you prefer, "picante"). The reason this package looks so authentic? It's an actual frozen-dinner box, manufactured by Caribbean Food Delights.

Also in the food camp is Arista, which touts the upcoming **Enuff Z'nuff** album, "Animals With Human Intelligence," in a customized box of—what else—animal-shaped crackers. The outside of the package carries a photo of the band, the band's logo, and a laudatory quote from Rolling Stone's David Wild. Inside the box, one finds the expected snack, plus a cassette of the new Enuff Z'nuff album.

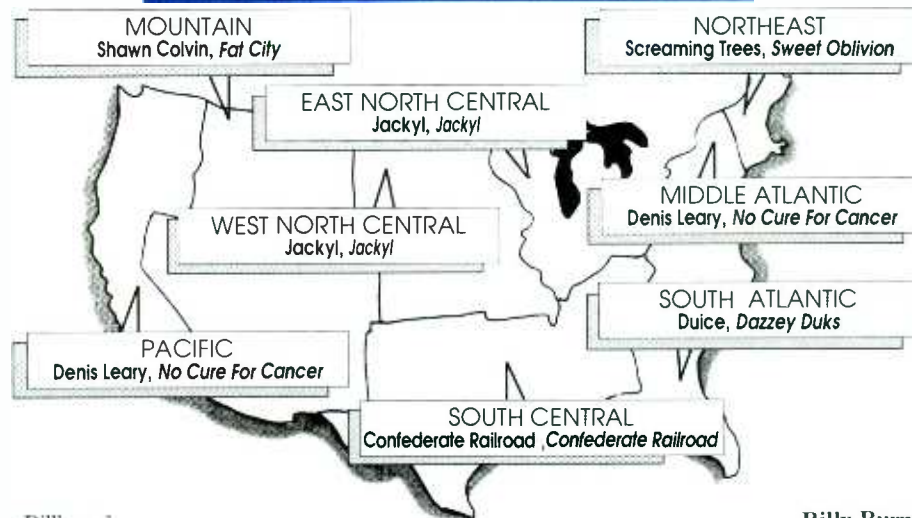
ME PHI HIM: RCA's **Me Phi Me** will net valuable exposure in the opening slot on Sade's upcoming U.S. tour, which starts Feb. 23. So far, 19 dates have been booked, with many of those in major markets. Me also is booked for his first visit to "The Arsenio Hall Show," March 4. The rapper also got some face time on NBC with an opening number at the 25th annual NAACP Image Awards, which aired Jan. 30.

SUPER SUNDAY: **Michael Jackson** and **Garth Brooks** weren't the only artists in attendance at the Super Bowl. Capricorn's

Billy Burnette played a pregame party in Pasadena, attended by thousands of corporate sponsors and NFL execs. Burnette was joined by vet **Albert Lee** and members of fellow Capricorn act **Zoo**, including **Mick Fleetwood** and **Bekka Bramlett**. Also on the party's bill were **Tanya Tucker**, **Gary Busey**, and a partial reunion of Fleetwood's other band, **Fleetwood Mac**, which Burnette joined. Although he wasn't identified by name, Burnette got some camera time on NBC's pregame show when Big Mac played "Say You Love Me." Burnette's first Capricorn set, "Coming Home," streets Tuesday (9).

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Jackyl, <i>Jackyl</i>	1. Denis Leary, <i>No Cure For Cancer</i>
2. dada, <i>Puzzle</i>	2. dada, <i>Puzzle</i>
3. Confederate Railroad, <i>Confederate Railroad</i>	3. Jackyl, <i>Jackyl</i>
4. Mark Collie, <i>Mark Collie</i>	4. Positive K, <i>Skills Dat Pay Da Bills</i>
5. McBride & The Ride, <i>Sacred Ground</i>	5. Screaming Trees, <i>Sweet Oblivion</i>
6. The Jayhawks, <i>Hollywood Town Hall</i>	6. 2 Unlimited, <i>Get Ready</i>
7. Dan Baird, <i>Love Songs For The Hearing Impaired</i>	7. Shawn Colvin, <i>Fat City</i>
8. Screaming Trees, <i>Sweet Oblivion</i>	8. Kool G Rap & D.J. Polo, <i>Live And Let Die</i>
9. Rodney Foster, <i>Del Rio, TX 1959</i>	9. Clannad, <i>Anam</i>
10. Gibson/Miller Band, <i>Where There's Smoke</i>	10. Curtis Stigers, <i>Curtis Stigers</i>

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING FEB. 13, 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	1	25	JACKYL GEFEN 24489* (9.98/13.98)	*** No. 1 *** JACKYL
2	2	11	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
3	3	40	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
4	9	3	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
5	4	21	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
6	8	4	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
7	6	11	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
8	5	14	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
9	7	8	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
10	10	3	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER
11	11	32	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
12	15	40	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
13	12	6	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
14	16	42	ARC ANGELS DGC 24465*/GEFFEN (9.98/13.98)	ARC ANGELS
15	14	11	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
16	13	10	PARIS SCARFACE 100 (10.98/16.98)	SLEEPING WITH THE ENEMY
17	18	11	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
18	17	20	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
19	20	14	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
20	19	16	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN

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	28	15	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
22	22	21	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
23	—	2	CLANNAD ATLANTIC 82409* (10.98/15.98)	ANAM
24	21	18	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
25	25	15	JUDE COLE REPRIS 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
26	27	10	LEE ROY PARNELL ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY
27	26	59	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
28	24	69	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
29	31	2	BASS 305 DMR 41260* (9.98/14.98)	DIGITAL BASS
30	23	10	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
31	30	2	THE JAYHAWKS DEF AMERICAN/REPRIS 26829*/WARNER BROS. (9.98/15.98)	HOLLYWOOD TOWN HALL
32	—	2	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
33	33	8	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
34	29	26	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
35	34	16	THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
36	36	41	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
37	—	1	AB LOGIC INTERSCOPE 92224*/AG (9.98/15.98)	AB LOGIC
38	—	42	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
39	—	41	BASS PATROL JOEY BOY 3004* (8.98/15.98)	THE KINGS OF BASS
40	—	1	DJ FURY JOEY BOY 3006* (9.98/15.98)	BASS MAN

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Howard Hewett

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R&B

ARTISTS & MUSIC

Mooney Gets In The Race; Tracking New O'Neal Set

HISTORY IN THE MAKING? How many of the records released around this time of year will become true musical masterworks worthy of recognition in future black history and black music month celebrations? Well, that's a question for the future... But there are a number of new things on the horizon, and some of them may seem to be at the very edges.

Of note is the new release by actor/comic **Mr. Paul Mooney** on Stepsun Records. Titled "Race," it's a recording of Mooney standup dates where he speaks plainly about race relations and society. Through bits like "1-900-Blame-A-Nigger," "Beauty & The Beast," and "Nosey White People," Mooney shows he's interested only in setting

things straight and boiling situations down to the bare facts; if we are entertained along the way, so be it. At a time when the market for African-American standup is burgeoning, Mooney's recording is already creating a buzz.

Alexander O'Neal returns on Tabu with "Love Makes No Sense" after meeting with club success on remixes from his last album, "All True Man." While his gruff yet smooth vocals were launched in 1984 with help from **Jimmy Jam & Terry Lewis'** brilliant production on "Criticize," here O'Neal works with Flyte Tyne's "B Team" of **Lance Alexander & Prof-I, Christopher Harmon & Zac Troy, Jon Nettlesbey & Terry Coffey** (who handled the title-track first single, a typical Alexander throw-down), and **Steve Lindsay**. The album flows well, with typical O'Neal tough talk and steam, until the three Lindsay cuts on side two that attempt to cast him as a traditional R&B singer. But when Alex's fine funky soul-man style is set against these hokey arrangements, he sounds like a fading '60s R&B star trying to make a comeback. O'Neal deserves better!

From England is jazz/funk/dance band **Incognito**, with "Tribes, Vibes, And Scribes" (Talkin' Loud/Verve). While the British origin may have you thinking "acid jazz," this is a more polished and sophisticated sound. This is a *real* band, with a versatile sound that ranges from a **Miles Davis**-tribute instrumental jazz piece to a club-happy rendering of **Stevie Wonder's** "Don't You Worry 'Bout A Thing" to straight up funk and soul-groove fare with and without lyrics. It all tastes yummy going down because of stellar musicianship, arrangements, and production by **J.P. "Bluey" Maunick** and **Richard Bull**. It also features the incredible

Maysa Leak on vocals. This is a must-have!

Not due until March, but setting our soul afire nevertheless, is **P.M. Dawn's** "The Bliss Album? (Vibrations Of Love And Anger And The Ponderance Of Life And Existence)" (Gee Street/Island). New Jersey brothers **Prince Be & DJ Minutemix** extend their mystical brand of psychedelic pop hip-hop into new realms, echoing the sound of "Die Without You," the smash single from the "Boomerang" soundtrack that's included here. They do a marvelous cover of the **Beatles'** "Norwegian Wood," and move as easily through dreamy pop-oriented fare as through rhythmically harder tracks like "Beyond Infinite Affections" and "Nocturnal Is In The House." The album is going to be a smash.

Ice-T previews his upcoming album, "Home Invasion," with the warm, brotherly track "Gotta Lotta Love." His attempt at unifying the various elements of the street gangsters in L.A., the track is a head-bobber with a running squeal in the background. Pleasant, but it doesn't match the intensity of his harder stuff. Ironically, the cover art for the upcoming album was the straw that broke Time Warner's back; after supporting Ice-T through the "Cop Killer" melee, Sire Records/Warner Bros. has dropped him like the proverbial hot potato.

When **Basehead** debuted with "Play With Toys" (Imago), we were worked by the record's existential, druggy feel and skewed homeboy lyrics. Now writer/rapper **Michael Ivey** is back with Basehead's second album, "Not In Kansas Anymore," due March 9. Ivey excels in spinning guitar-centered funk grooves with droning, blunted vocals; this time his lyrics address politics, society, racism, and sex. With tracks like "Brown Kisses" ("kiss my black ass until your lips are black & blue"); "I Need A Joint" ("A party ain't a party if I ain't fucked up"); and "The Popeye Philosophy" ("She claims there's no flowers at her door/As memory serves they weren't there before"), Ivey expresses outrage and disillusionment that, for him, only a joint and a beer can ease.

One of my favorite new groups is **Pendulum's Digable Planets** (Billboard, Feb. 6), who came together through the initial efforts of lead rapper/songwriter **Butterfly (Ishmael Butler)**. In traveling between New York and Philadelphia to visit relatives, he ran into **Doodlebug**, a like-minded rapper who then turned But-

(Continued on next page)



by Janine McAdams

R&B Radio Monitor

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

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

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

R&B RADIO RECURRENT MONITOR

1	1	2	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	14	13	16	KEEP ON WALKIN'	CECE PENISTON (A&M)
2	2	6	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)	15	9	9	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
3	6	8	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	16	16	9	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
4	3	6	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)	17	15	4	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
5	4	9	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	18	14	7	SWEET NOVEMBER	TROOP (ATLANTIC)
6	8	4	INSIDE THAT I CRIED	CECE PENISTON (A&M)	19	21	19	MR. LOVERMAN	SHABBA RANKS (EPIC)
7	5	4	PEOPLE EVERYOAY	ARRESTED DEVELOPMENT (CHRYSLIS)	20	17	6	RIGHT NOW	AL B. SURE! (WARNER BROS.)
8	7	7	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	21	—	21	GIVING HIM SOMETHING HE ...	EN VOEGUE (EASTWEST)
9	—	1	FLEX	MAD COBRA (COLUMBIA)	22	19	9	I'M STILL WAITING	JODECI (UPTOWN/MCA)
10	10	13	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	23	24	17	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
11	18	19	COME & TALK TO ME	JODECI (UPTOWN/MCA)	24	23	27	MY LOVIN' (YOU'RE NEVER ...)	EN VOEGUE (EASTWEST)
12	11	15	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	25	—	27	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
13	12	16	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)					

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

- 42 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 43 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI)
- 44 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
- 45 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeWing Mob, ASCAP/Babydon, ASCAP) WBM
- 46 ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casadda, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)
- 47 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
- 48 CAN HE LOVE U LIKE THIS (Greenskirt, Klear, BMI)
- 49 CHECK IT OUT (Rushtown, ASCAP)
- 50 COME A LITTLE CLOSER (Big Giant, BMI/Count Chuckula, BMI/Seventy-Ninth Street, BMI)
- 51 CHUCK IN OUT OF THE RAIN (Square Lake, ASCAP/M. Square, ASCAP/WB, ASCAP/Cotton Row, BMI/Radiio, BMI) WBM
- 52 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
- 53 CONFUSED (Willaire, ASCAP/AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) WBM
- 54 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
- 55 DAMN U (Controversy, ASCAP/WB, ASCAP) WBM
- 56 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
- 57 DEDICATED (Willessden, BMI/R. Kelly, BMI) CPP
- 58 DITTY (Next Plateau, ASCAP/Cismu Ludes, ASCAP/Saja, BMI/Troutman, BMI)
- 59 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
- 60 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
- 61 FOREVER IN LOVE (Kenny G, BMI)
- 62 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/CPD
- 63 GANGSTA BITCH (Forked Tongue, ASCAP)
- 64 GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)
- 65 GET AWAY (Zomba, ASCAP/Donrill, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
- 66 GET THE POINT (Rags To Riches, BMI/C.E.B., BMI/Gold Forever, BMI)
- 67 GIVE IT TO YOU (Bam Jams, BMI)
- 68 GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff, BMI/Irving, BMI) CPP
- 69 GO AHEAD AND CRY (Trycep, Willessden, /Ramal, Cleveland's Own, Rude News, BMI) CPP
- 70 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
- 71 HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP) WBM
- 72 HAT 2 DA BACK (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP/K.Wales, ASCAP/EMI, ASCAP)
- 73 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM
- 74 HERE WE GO AGAIN! (See Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WBM
- 75 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP
- 76 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
- 77 HOMIES (Hip Hop Loco, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
- 78 IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)
- 79 I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
- 80 I GOT A THANG 4 YA! (New Perspective, ASCAP)
- 81 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Vat, ASCAP)
- 82 I'M SO INTO YOU (Bam Jams, BMI)
- 83 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)
- 84 IN THE STILL OF THE NITE (Lee, BMI) HL
- 85 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
- 86 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
- 87 IT MUST BE LOVE (Careers-BMG, BMI/Hudnall, BMI/In Flight, ASCAP)
- 88 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP)
- 89 IT'S A SHAME (So So Def, ASCAP/Artistic Control, ASCAP/Saja, BMI/EMI April, ASCAP)
- 90 IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL
- 91 I WANT TO LOVE YOU DOWN (Keith Sweat, /E/A, /WB, /Wokster, ASCAP) WBM
- 92 I WAS A KING (Eddie Murphy, ASCAP/Rayclo, ASCAP/Perfect Ten, ASCAP/Pushy, ASCAP/Dub Plate, BMI/Aunt Hilda, ASCAP/Zomba, BMI) CPP
- 93 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
- 94 KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donrill, ASCAP/Tadej, ASCAP)
- 95 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
- 96 LOVE SHOULDA BROUGHT YOU HOME (Saba Seven, /Kear, /Ensign, BMI/Greenskirt, BMI) CPP
- 97 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
- 98 LOVE THANG (Frabensha, ASCAP/MCA, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Geffen, ASCAP/Edie Brickell, ASCAP)
- 99 MAKE LOVE 2 ME (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 100 ME & MRS. JONES (Warner-Tamerlane, BMI)
- 101 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 102 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
- 103 MUSCLE GRIP (Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Ixat, BMI)
- 104 NATALIE (AI B. Sure!, EMI April, /Willaire, /Across 110th Street, ASCAP) WBM
- 105 NEVER BEFORE (Vangerod, ASCAP)
- 106 NEVER DO YOU WRONG (MCA, ASCAP/Geffen, ASCAP/Music Corp. Of America, BMI/Geffen Again, BMI/Duboc, BMI/Rodsongs, ASCAP/Almo, ASCAP)
- 107 NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	13	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	38	41	16	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
2	2	2	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	39	35	32	BACK TO THE HOTEL	NZDEEP (PROFILE)
3	3	10	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	40	37	23	FLEX	MAD COBRA (COLUMBIA)
4	11	2	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	41	40	21	CHUCKII BOOKER	(ATLANTIC/AG)
5	7	11	I GOT A MAN	POSITIVE K (ISLAND/PLG)	42	33	20	I'D DIE WITHOUT YOU	DR. DRE (DEATH ROW/INTERSCOPE)
6	8	7	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)	43	43	8	WHO'S THE MAN?	HEAVY D. & THE BOYZ (UPTOWN/MCA)
7	10	9	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)	44	34	12	GANGSTA	BELL BIV DEVOE (MCA)
8	4	18	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	45	45	13	HEY LOVE (CAN I HAVE A WORD)	MR. LEE/R. KELLY (JIVE)
9	6	22	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	46	50	4	SO ALONE	MEN AT LARGE (EASTWEST)
10	12	14	DAZZEY DUKS	DUICE (TMR/BELLMARK)	47	57	2	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
11	5	3	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	48	46	8	DAMN U	PRINCE (PAISLEY PARK/WARNER BROS.)
12	13	7	DON'T WALK AWAY	JADE (GIANT/REPRISE)	49	49	5	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
13	9	13	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)	50	60	3	IT HURTS ME	JACCI MCGHEE (MCA)
14	20	4	GET AWAY	BOBBY BROWN (MCA)	51	55	2	TOSS-UP	NZDEEP (PROFILE)
15	25	5	INFORMER	SNOW (EASTWEST)	52	44	8	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
16	14	18	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	53	53	9	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST/AG)
17	15	10	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	54	52	4	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
18	18	11	QUALITY TIME	HI-FIVE (JIVE)	55	64	7	CHECK IT OUT	GRAND PUBA (ELEKTRA)
19	17	17	GOOD ENOUGH	BOBBY BROWN (MCA)	56	47	27	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
20	16	15	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE/WB)	57	56	17	PICK IT UP	HOME TEAM (LUKE)
21	19	18	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	58	51	14	WICKED	ICE CUBE (PHENIX)
22	38	3	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	59	54	13	RIGHT HERE	SWV (RCA)
23	21	18	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	60	65	7	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
24	36	2	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	61	63	7	FOREVER IN LOVE	KENNY G (ARISTA)
25	24	9	GANGSTA BITCH	APACHE (TOMMY BOY)	62	—	2	IT'S A SHAME	KRIS KROSS (RUFFHOUSE/COLUMBIA)
26	22	15	BABY I'M FOR REAL/NATURAL ...	AFTER 7 (VIRGIN)	63	—	1	V.S.O.P.	ABOVE THE LAW (RUTHLESS/GIANT)
27	48	3	I'M SO INTO YOU	SWV (RCA)	64	73	2	WHO GOT THE PROPS	BLACK MOON (NERVOUS)
28	26	12	HAPPY DAYS	SILK (KIA/ELEKTRA)	65	59	19	SOMEONE TO HOLD	TREY LORENZ (EPIC)
29	30	7	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)	66	58	10	SHAMROCKS AND SHENANIGANS	HOUSE OF PAIN (TOMMY BOY)
30	23	17	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)	67	—	1	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
31	31	10	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	68	61	28	I'M STILL WAITING	JODECI (UPTOWN/MCA)
32	32	14	PUNKS JUMP UP TO GET ...	BRAND NUBIAN (ELEKTRA)	69	—	1	LOVE MAKES NO SENSE	ALEXANDER O'NEAL (TABU/A&M)
33	27	23	WHAT ABOUT YOUR						

Billboard TOP R&B ALBUMS

FOR WEEK ENDING FEB. 13, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	2	7	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98) 2 weeks at No. 1	THE CHRONIC	1
2	2	1	11	SOUNDTRACK ▲ 6 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
3	3	3	11	KENNY G ▲ 2 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
4	7	8	11	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	4
5	4	4	6	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
6	5	6	27	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
7	6	5	13	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
8	9	11	23	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1
9	11	12	44	ARRESTED DEVELOPMENT ▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		3
10	8	7	3	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
11	10	9	10	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
12	12	10	12	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
13	14	14	31	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
14	13	13	5	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
15	15	15	48	TLC ▲ 2 LAFACE 26003*/ARISTA (9.98/13.98) OOOOOOHHH...ON THE TLC TIP		3
16	17	19	45	EN VOGUE ▲ 2 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
17	NEW	1	1	KING TEE CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17
18	22	23	89	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
19	20	22	14	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	19
20	19	20	11	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
21	16	18	13	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
22	21	16	7	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
23	39	57	60	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
24	23	24	17	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23
25	18	17	16	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)		5
26	31	42	3	DUJICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
27	29	30	44	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
28	26	—	2	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	26
29	24	21	18	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
30	46	48	29	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
31	27	26	17	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
32	25	25	27	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
33	NEW	1	1	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	33
34	30	32	23	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
35	32	31	12	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UN-CUT DOPE	31
36	28	28	16	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
37	34	35	53	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
38	50	44	30	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
39	38	34	32	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
40	36	37	17	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
41	42	50	15	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
42	33	27	19	DA LENCH MOB STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
43	56	56	12	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
44	37	33	11	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
45	35	36	71	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
46	40	38	86	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
47	45	41	10	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
48	43	51	23	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
49	51	40	20	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7

50	53	64	13	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
51	54	55	12	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
52	55	54	12	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
53	48	45	18	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
54	52	43	21	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
55	47	39	10	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
56	41	29	10	SOUNDTRACK SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS	16
57	49	47	25	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
58	60	53	41	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
59	57	52	75	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
60	58	49	16	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
61	59	61	28	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
62	44	46	19	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
63	66	67	63	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
64	67	68	50	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
65	68	66	12	D.J. JIMI AVENUE 9105* (9.98/14.98)	IT'S JIMI	65
66	62	59	18	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
67	64	62	19	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
68	63	60	58	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
69	74	84	13	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
70	61	58	29	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
71	72	73	30	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
72	70	69	25	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
73	75	70	17	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
74	71	63	13	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	24
75	87	94	26	EAST COAST FAMILY ● BIV 10.6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
76	77	78	30	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
77	69	65	43	DAS EFX ● EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
78	65	71	27	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
79	79	77	37	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
80	81	92	62	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
81	73	72	28	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
82	80	74	50	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
83	84	97	5	DJ FURY JOEY BOY 3006* (9.98/15.98)	BASS MAN	83
84	NEW	1	1	DIONNE WARWICK ARISTA 18682* (10.98/15.98)	FRIENDS CAN BE LOVERS	84
85	98	100	3	JACCI MCGHEE MCA 10291* (9.98/15.98)	JACCI MCGHEE	85
86	91	75	34	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
87	83	88	39	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
88	82	82	24	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	60
89	86	79	29	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
90	85	83	35	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
91	88	89	11	THE 2 LIVE CREW LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
92	RE-ENTRY	2	2	BASS 305 DMR 41260* (9.98/14.98)	DIGITAL BASS	92
93	RE-ENTRY	42	42	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	10
94	RE-ENTRY	25	25	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
95	RE-ENTRY	2	2	THE DOGS JR 2007*/JOEY BOY (8.98/14.98)	K-9 BASS	95
96	78	90	8	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	78
97	94	81	13	MAXI PRIEST VIRGIN 86500 (9.98/13.98)	FE REAL	46
98	93	93	13	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	67
99	RE-ENTRY	15	15	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
100	96	91	4	E-40 SIC WID IT 711* (9.98/13.98)	FEDERAL	91

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

ARTIST DEVELOPMENTS

THINKING POSITIVE K

With the success of rapper Positive K's single "I Got A Man" from the Island album "Skills Dat Pay The Bills," the label has chosen a single follow-up: "Ain't No Crime," remixed by producer Darryl D. But no one at Island, K's label, knows when it will be released. Island senior VP Matt Stringer says, "Its drop date will be based on where we end up with 'I Got A Man,' which is still significantly successful and building." Currently, "I Got A Man" occupies

a place on 84% of the urban radio universe. KKBTV Los Angeles; WQMF Greensboro, N.C.; WJFX Fort Wayne, Ind.; and W93 Charleston, S.C., are some of the black stations that added the song last week. WHYT Detroit, KMEL San Francisco, and W96 Chicago are among the top 40/rhythm outlets that reported top gains for it. The single first hit retail racks in late November, the same time as "Skills Dat Pay The Bills." Every week since then, Island executives have been paying close attention to which regions

react to the infectious jam. "The key to Positive's promotion plan," says Stringer, "is micro-marketing—identifying where there's significant exposure at radio or video and developing a comprehensive marketing plan for that area, making sure we have a specific retail program in place—things like in-store play, price, and positioning efforts, contacting local press and video programs. I think the success we've had to date has to do with synergy of all our efforts."

Two weeks ago, "I Got A Man" reached No. 1 on Billboard's Hot Rap Singles chart; it's still climbing the Hot R&B Singles chart. The corresponding videoclip, directed by Jeffrey Byrd for Classic Concepts, played a big role in these successes. "It has performed brilliantly," says Stringer. "For five weeks it's been in the top 10 most requested at The Box, and BET has the video in rotation on two or three of its programs. 'Yo! MTV Raps' has now added it in regular rotation, so it's still (Continued on next page)



POSITIVE K

Monie Love Cleans Up Act On New Set; The Wright Stuff; C.E.B. Makes A 'Point'

THE PROBLEM WITH "In A Word Or Two" is it's too slick. The title is rapper **Monie Love's** second Warner Bros. album, due in mid-March. She co-produced tracks with **Prince** ("Born To B.R.E.E.D.," "In A Word Or Two"), newcomer **Freedom** ("I'm A Believer"), and **Marley Marl** (the rest). Defending its sound, Love declares, "I like my stuff clean, not gritty. Grittiness aggravates me." Recalling "Down To Earth," from 1990, she offers, "That was too gritty before I went back and cleaned things up."

Love (who has hit with "Monie In The Middle," "It's A Shame," and the womanist ensemble jam "Ladies First") expects criticism for her sonic preferences, but not from everyone: "I'm pleased with the album and I'm sure it will appeal to *somebody* out there."

The issue of texture aside, "In A Word Or Two" displays Love's vocal dexterity as it delivers lyrical diversity. Its first single is "Born To B.R.E.E.D.," due to ship Feb. 16. Love, a mother of nearly two years, says that cut is "all about erasing the myth that having a baby is nothing but cute."

Warner Bros. A&R VP Peter Edge says "B.R.E.E.D." will arrive with three different mixes by Prince, Marley Marl, and **Steve "Silk" Hurley**. There will be corresponding videos by directors **Jim Swaffield** and **Zack Ove**. The Hurley version will occupy the album.

Of the other cuts, "Sex U All" is about crank callers; "Wheel Of Fortune" spins a day-in-the-life tale on



by Havelock Nelson

the dating game; and "Let A Woman Be A Woman" is about how Monie expresses her art. "You don't like it," she says, "lump it—kiss my butt!"

HIS MAXI-SINGLE "5150: Home 4 Tha Sick" continues to perform well in the marketplace, and **Eric "Eazy-E" Wright** is in the midst of preparing a full-length effort with contributions from **Guns N' Roses** and producers **Naughty By Nature**, **Cold 187**, **Bobcat**, **Epic** (from the studio duo **Wolf & Epic**), and a new crew named **Solid Productions**. "It's gonna have, like, 30 songs," Wright says of the work in progress. "I'm doing, like, 50 cuts and picking from there."

This solo release on his Ruthless Records label is among a slew of upcoming offerings by the likes of **Above The Law**, **MC Ren**, **Ko Kane**, and **Rhythm D**. Wright plans on having an active roster this year. The most eagerly awaited project on his slate is, perhaps, from N.W.A, whose anticipated lineup will include **Ice Cube**. "We're gonna have meetings and, hopefully, it'll be pretty cool."

Dr. Dre, now in litigation with Wright, won't be involved with the

N.W.A disc or anything else on Ruthless. But, according to Wright, Dre remains linked to his organization: "I own Dre's album 'The Chronic,' and all of his masters for the next six years. I own everything Dre does for the next six years, even for other groups."

TICK TOCK: Veteran Philadelphia rappers **Cool C** and **Steady B** have teamed up with **DJ Eaze** to form new Ruff House act **C.E.B.**, whose debut track is the furious soul attack "Get The Point" . . . If rap music is the soundtrack of youthful struggle against injustice, 21-year-old **J**, from Germany, should be recognized as one of the music's international ambassadors. Ain't sayin' his album, "We Are The Majority" (A&M), is dope hip-hop medicine, but a track like his first single, "Keep The Promise," attempts to fight the power like a **Public Enemy** song . . . "Break It Down" (Citadel Press; \$16.95), by former People rock crit **Michael Smalls**, is out now. This book lets rap folk speak for themselves on a variety of topics . . . **Kilo** is from Atlanta, but his second album, "Bluntly Speaking" (Wrap), comes from the land of the good groove . . . In the very amusing, very real "Hammer" skit, from **Paul Mooney's** "Race" (Step Sun), the humorist says, "I didn't think I'd live this long to see a nigga dancin' for a piece o' chicken—some *goddamn* popcorn chicken! What's it gonna be next week? Watermelon chicken?"



Rap On FM. Producers **Denzil Foster** & **Thomas McElroy**, the sound architects behind **En Vogue**, have signed rap crew **To Be Continued** to **EastWest Records**. The group includes **Spunky D**, who rapped on the **En Vogue** single "Lies," and **M&M Sweet**, who appeared in **John Singleton's** "Boyz N The Hood." Shown, clockwise from top center, are **Foster**; **McElroy**; **Spunky D**, **To Be Continued**; **Byron Phillips**, co-manager; **Whane Wayne**, **To Be Continued**; and **Michael Taylor**, co-manager. At center is **M&M Sweet**.

Billboard® FOR WEEK ENDING FEBRUARY 13, 1993

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★★★ NO. 1 ★★★ REBIRTH OF SLICK (COOL LIKE DAT) (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS 2 weeks at No. 1
2	5	6	9	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) (X) UPTOWN 54523/MCA	◆ FATHER M.C.
3	6	8	9	INFORMER (C) (M) (T) EASTWEST 98471	◆ SNOW
4	8	11	5	MR. WENDAL (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT
5	2	1	13	I GOT A MAN (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K
6	9	13	5	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ
7	10	10	6	TAP THE BOTTLE (C) (M) (T) SOUL 54535/MCA	◆ YOUNG BLACK TEENAGERS
8	3	5	11	STRAIGHT OUT THE SEWER (C) (M) (T) (X) EASTWEST 98465/AG	◆ DAS EFX
9	4	4	12	LETTERMAN (M) (T) ATLANTIC 85803*/AG	◆ K-SOLO
10	12	18	6	HALF TIME (M) (T) RUFFHOUSE 74777*/COLUMBIA	◆ NASTY NAS
11	11	14	6	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541*	◆ APACHE
12	7	3	14	PUNKS JUMP UP TO GET BEAT DOWN (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN
13	13	15	8	HOMIES (C) (T) (X) PUMP 19134/QUALITY	◆ A LIGHTER SHADE OF BROWN
14	NEW ▶	1	1	NOTHIN' BUT A "G" THANG (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE
15	19	25	4	FREEDOM GOT AN A.K. (M) (T) EASTWEST 96090*/AG	◆ DA LENCH MOB
16	NEW ▶	1	1	HIP HOP HOORAY (M) (T) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
17	24	—	2	THROW YOUR GUNZ (M) (T) JMJ/RAL 74766*/COLUMBIA	◆ ONYX
18	17	16	11	DEM NO WORRY WE (C) (M) (T) (X) COLUMBIA 74720	◆ SUPER CAT
19	22	29	3	A.D.A.M. (C) (T) POLYDOR 861 088/PLG	◆ XCLAN
20	16	12	10	HEAD BANGER (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	◆ EPMD
21	27	—	2	YABADABADOO (M) (T) SELECT 66349*/ELEKTRA	◆ CHUBB ROCK
22	26	—	2	CHECK IT OUT (C) (T) ELEKTRA 64671	◆ GRAND PUBA
23	23	27	4	85 SOUTH (C) (M) (T) (X) ROWDY 75444/ARISTA	◆ Y'ALL SO STUPID
24	25	30	4	DITTY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
25	29	—	2	I GET WRECK (M) (T) ELEKTRA 66334*	◆ HEATHER B.
26	NEW ▶	1	1	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
27	NEW ▶	1	1	RAKIN' IN THE DOUGH (C) (T) POLYDOR 861 011*/PLG	◆ ZHIGGE
28	14	9	10	FAT POCKETS (C) (T) PAYDAY/LONDON 869 930/PLG	◆ SHOWBIZ & A.G.
29	15	7	13	WICKED (M) (T) (X) PRIORITY 53813*	◆ ICE CUBE
30	18	20	5	CHECK DA BACKPACK (C) (T) RELATIVITY 1140	◆ ROUGH HOUSE SURVIVERS

○ 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.

ARTIST DEVELOPMENTS

(Continued from preceding page)

building or maintaining at the national outlets. Locally, it's on basically every program that plays urban/top 40 music."

Before joining Island's roster of stars, **Positive K** was a member of the First Priority Music family, where he recorded two underground smashes, including "I'm Not Havin' It," a duet with **M.C. Lyte**. In addition, he wrote several tracks for **Lyte** and **Audio Two**. His other credits include a cameo spot on **Brand Nubian's** "Grand Puba, Positive & L.G.," from "One For All."

Hooking up with **Big Daddy Kane** last year resulted in "Night Shift," which **Positive** released on his own independent label, **Creative Control**. It sold 40,000 units. After **Blosette Kitson** signed him to **Island**, it kept selling. Total number of units sold: 120,000. "There was a great opportunity to build on the base," says **Stringer**.

Right now, **Positive K** is finishing up a promotional tour that started off in the Atlantic seaboard, swung into the central U.S., and will conclude in late February on the West Coast. When the promo tour ends, a concert tour with **Brand Nubian** will begin.

As for "Ain't No Crime," **Stringer** says there will be a multipronged promotional effort whenever it comes out, "just like we've had for 'I Got A Man.'" **HAVELOCK NELSON**

Reid & Babyface LaFace The Music



LaFace Feted. Arista president **Clive Davis** feted **LaFace Records** and founders/producers **L.A. Reid** and **Babyface Edmonds** at a special bash the night before the **American Music Awards** at **Tatou** in **Los Angeles**. Several artists and celebrities were on hand to celebrate the label's multiplatinum successes. Pictured in top photo, from left, are **Davis**, **Reid**, producer **David Foster**, **Foster's** wife **Linda Thompson**, and **Edmonds**. In bottom photo, top row, from left, are **TLC's Left-Eye** and **T-Boz**; **TLC** manager/recording artist **Pebbles**; **Edmonds**; vocalist **Howard Hewett**; and new **LaFace** artist **Raymond Usher**. In bottom row, from left, are **Reid**; **TLC's Chili**; and vocalist **Nia Peeples**.



Wave EP Gives House Melody; DM Plays Rough

SURF'S UP: Wave is a rare brand of dance music act. The members' aspirations to expand beyond the hardcore club arena appear virtually nonexistent.

Although the London-based trio is fast collecting international DJ acclaim for its sterling **EightBall** (New York) debut, "Enjoy Life," none of its members view the EP as a stepping stone.

"I did it purely for fun," says front woman **Evil-O**. "Actually, some of the fun comes out of it once a record becomes commercially successful. To be honest, I don't really even think of myself as a singer. I'm a DJ; that's where my heart is."

The EP is a deep-house programmer's delight. Chicago-flavored sax lines wash over a rich, R&B bass line and tribal-esque beats. **Philippe**

next month.

"This is just the start for us," the Rhythm Doctor says. "Our music is constantly growing and improving. We're always in search of something surprising to stick in the groove. I guess it's all about creating your style, and getting people on the dancefloor."

THE SINGLE LIFE: **Depeche Mode** ends a three-year vacation from recording with "I Feel You" (Sire/Reprise), the single from the new "Songs Of Faith & Devotion" album. Eight highly industrialized remixes were created by the band, as well as by **Renegade Soundwave**, **Brian Eno**, **Mark Stent**, and **Supereal**. This is easily DM's most aggressive and volatile effort to date, offset by a barrage of guitar feedback, caustic synths, and typically brooding and depressed lyrics. Kudos to all parties involved for not falling victim to the temptation to travel down an overt techno/rave path.

"I Feel You" will not be worked at top 40 radio, but rather at clubs and assorted alternative outlets. Look for **Anton Corbijn's** unusual video interpretation of the tune.

Zimbabwean belter **Rozalla** delves one more time into her 1992 debut, "Everybody's Free" (Epic), and pulls out "Faith (In The Power Of Love)," yet another potential No. 1 hit. Songwise, this is far more satisfying in melodic structure and lyrical content than the previous "Are You Ready To Fly." Its anthemic stance is given depth by a vocal that is not nearly as over the top as in the past. An exhausting array of remixes casts a winking eye at DJs at house, hi-NRG, and rave levels. Once again, **DJ Digit** and **DJ EFX** (with aid this time from **Mark Paley**) deliver the most imaginative versions, while **Bobby D'Ambrosio's** "Metro Dub" has lots of mainstream promise.

A little commitment from Epic at radio promotion level, and this one could go where past singles should have. In the meantime, Rozalla is about to return to the studio for work



WAVE

Lussan and the **Rhythm Doctor** set the music apart from standard underground fare by injecting a keen sense of melody and a free-form hook that hints at more pop-oriented songwriting minds.

"What we're hoping to do is make house records that have a little something extra for the ear," the Rhythm Doctor (aka **Chris Long**) says. "We want our stuff to stand out because it's more musical than the rest."

The background of each member of Wave basically guarantees that the music will have a unique edge. Lussan is a native of France and a studied pianist, while the Doctor has been spinning at assorted U.K. venues for 15 years and has become an adept groovemaster. Meanwhile, Evil-O has carved out a comfy niche as one of the scant few working female club jocks; a fact that boggles her brain.

"If you can mix a cake in a bowl, you can mix a record," she says. "It's not that hard. So many girls come up to me and say, 'It must be so difficult.' But all you need is a good ear, and a love of music."

Wave is currently preparing its first full-length album, which will be ready for release by summer. A new single, "Thoughts Of You," is due



by Larry Flick

on her second album. We hear a bit more stylistic variety is in the offing.

Jan Ekholm, one of the writers and producers behind **Great Jones** trio **Clubland**, christens his new Swedish dance label, **Clubvisions**, with a pair of tasty housers: "I'll Be There For You (Do Ya Do)" by **House Of Virginism**, and "Flow" by **Hypernature**. The former is a lively ditty masterminded by 17-year-old newcomer **Apollo**. The track is en-



- CLUB PLAY**
1. **NUTHIN' BUT A G THANG** DR. DRE
DEATH ROW
 2. **BORN TO BREED** MONIE LOVE WARNER BROS.
 3. **OUT OF SPACE** THE PRODIGY ELEKTRA
 4. **ENJOY LIFE** WAVE EIGHT BALL
 5. **LOVE MAKES NO SENSE** ALEXANDER O'NEAL TABU

MAXI-SINGLES SALES

1. **KNOCK-N-BOOTS** WRECKX-N-EFFECT MCA
2. **GIVE IT TO YOU** MARTHA WASH RCA
3. **THING GOIN' ON** BETTY BOO SIRE
4. **TOSS UP** N2DEEP PROFILE
5. **ONE IN TEN** 808 STATE/UB40 TOMMY BOY

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

hanced by distinctly New York-spiced remixes by **Roger S. Ripe** for U.S. picking.

Hypernature's "Flow" is a little less commercial, but just as enticing. Euro-conscious DJs with a penchant



In A Flurry Of Feathers. RCA diva **Martha Wash** primps between takes for the video supporting her second solo single, "Give It To You." The track, which is the Hot Shot Debut on Billboard's Club Play chart at No. 31, has remixes by **David Morales**, **Maurice Joshua**, and **Kerri Chandler**. Wash is recovering from a minor foot injury sustained during a recent club tour. She is expected to hit the road again shortly. Shown, from left, are Wash and video director **Marcus Nispel**, Portfolio Productions.



Deep Thoughts. Warner Bros./Reprise newcomer **Louie Louie** rallied the troops at the label with a performance at its Burbank headquarters. Among the tunes he sang was "The Thought Of It," which is currently picking up adds at club and radio levels. A tour of the U.S. and Europe, where the single is already a smash, is being planned. The album, "Let's Get Started," has just shipped to retail. Pictured, from left, are **Michael Rosenblatt**, director of A&R, Warner Music U.K.; **Andros Georgiou**, president, **Hardback Recording Co.**; **Louie Louie**; and **Benny Medina**, senior VP of A&R, Warner Bros.

for buried treasures will recall the act's first release, "In Memory Of Ritual," on Sweden's **Telegram Records**. This time, they offer a trance-induced jam that instantly recalls **Giorgio Moroder's** classic "The Chase." **Jerry & Rollo**, the men behind several **Felix** hits, and **Morgan King** take the cut through a few spine-tingling variations.

Popular **Strictly Rhythm** outfit **Real 2 Real** slinks back into circulation with "Go On Move," a dancehall-drenched deep-houser that benefits from loose-tongued toasting by the **Mad Stuntman**. Leader **Erick Morillo** and company weave an irresistible bass line with a repetitive and wildly infectious refrain. Should meet with vigorous DJ approval. For a chance of pace, investigate "I'm The Mad Stuntman" on the flipside, which has a more prominent reggae vibe and subtle shades of hip-hop.

Although we're not fond of techno-meisters who pilfer TV show theme songs for inspiration, there is no denying that "Jan's Theme" (**Cheese Factory**, Hollywood, Calif.) by **Juice-master** is way too much fun to miss. Sound bites from episodes of the **Brady Bunch** are woven into a frenetic rave- and radio-friendly arrangement. A hilarious entry that is starting to pick up regional play, and deserves to make the grade on a national level.

Actor/model **David Burrill**, who some may recognize from his occasional appearances in adult films, makes a surprisingly credible foray into clubland with "Face In Your Place" (**Macola**, Los Angeles). The track is a rigid techno romp, replete with double-entendre rapping à la **Marky Mark**. Of the three additional cuts included, the NRGetic "Lost Without You" works best. A guilty pleasure.

TID-BEATS: We're pleased to report that former **Atlantic A&R**/promo dude **Mojo Nicosia** has resur-

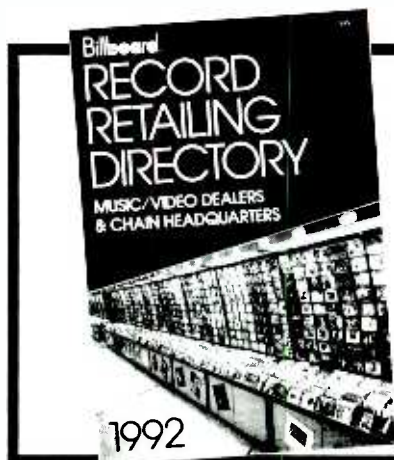
faced at **RCA** as the West Coast manager of dance music promotion. He will continue to spin at various venues around Los Angeles, and write tunes with his wife, **Dana Laguna**... Speaking of label changes, **Elektra** will aim to broaden the reach of its dance staff by adding crossover radio and mix-show promotion to department head **Leslie Doyle's** duties. Retail promotion manager **David Henney** will pick up the ball at club level... It seems like an eternity since **Lonnie Gordon** topped the dance charts with "Gonna Catch You." After numerous delays, she will reemerge in March with "Bad Mood" (EMI), a pop/house jam with a plethora of remixes by **Louie Vega** & **Kenny Gonzalez**, **Roger S.**, the **Murk Productions** posse, and **Marc "MK" Kinchen**. A still-untitled long-player is confirmed for April release. **Black Box** handled most of the production chores... EMI is also the U.S. home for the comeback of '60s pop ingenue **Lulu**. The single "Independence" has just been post-produced by **Tony Humphries**... Hanging on the comeback tip for a moment longer, we note the return of former freestyle hunk **Noel**. His **Mercury** debut is out next month, and it has a decidedly guitar-rock slant. The real surprise is that it works quite well, for the most part... A&R execs and underground tape fiends are advised to seek out a copy of **Joi Cardwell's** unsigned debut album. Savvy ears will remember the New York singer from her stint on **Li'l Louis'** acclaimed hits "Saved My Life" and "Club Lonely." She has collaborated with **Willy Washington** on a series of tunes that explore the darker side of house music, while dabbling in traditional jazz tones and stark retro-R&B. Rumor has it that one of the more upbeat cuts, "Trouble," may come out as a 12-inch single on **EightBall**. Delicious music by striking new talent.

HOT DANCE MUSIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	3	10	GONNA GET BACK TO YOU ESQUIRE 74341 1 week at No. 1	MAW & CO. FEAT. XAVIERA GOLD
2	3	4	9	I GOT MY EDUCATION A&M 8077	◆ UNCANNY ALLIANCE
3	4	5	9	ALWAYS VIRGIN 12625	MK FEATURING ALANA
4	6	7	10	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
5	10	12	5	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
6	7	11	6	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
7	1	2	11	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
8	5	1	9	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
9	13	29	4	I'M EVERY WOMAN ARISTA PROMO	◆ WHITNEY HOUSTON
10	11	13	6	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
11	14	21	5	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
12	12	18	6	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
13	8	10	9	NEXT IS THE E INSTINCT 247	MOBY
14	9	6	12	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
15	15	17	6	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
16	22	34	3	GET AWAY MCA 54512	◆ BOBBY BROWN
17	19	33	3	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEN
18	18	23	5	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69
19	20	19	6	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
20	21	27	4	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
*** POWER PICK ***					
21	27	35	3	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
22	28	37	3	FEEL LIKE SINGIN' NERVOUS B64 905/MERCURY	SANDY B.
23	25	24	8	LIVING IN ECSTASY QUALITY 19133	BKS
24	16	9	10	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE
25	32	45	3	I STILL WANT YA GUERRILLA 13878/I.R.S.	OUTER MIND
26	17	15	8	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC	AB LOGIC
27	31	41	4	DJAPANA HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
28	30	36	5	LONELY FADER 920 501/MERCURY	JAZZY
29	37	47	3	NUSH X-TREME 002	NUSH
30	41	—	2	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
*** HOT SHOT DEBUT ***					
31	NEW	—	1	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
32	49	—	2	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
33	47	—	2	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
34	24	14	8	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	◆ HOUSE OF PAIN
35	NEW	—	1	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
36	46	—	2	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO
37	44	—	2	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
38	26	20	8	JUST US STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
39	23	8	13	IT'S GONNA BE A LOVELY DAY ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
40	33	16	11	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
41	NEW	—	1	UNDERSTAND THIS GROOVE CHINA 2028	FRANKE
42	NEW	—	1	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
43	29	28	8	BINGO SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
44	36	30	6	HERE WE GO AGAIN! CAPITOL 15887	◆ PORTRAIT
45	34	22	13	I NEED YOU ZYX 6663	SPACE MASTER
46	39	39	10	JOY PERSPECTIVE 8069/A&M	SOUNDS OF BLACKNESS
47	38	32	12	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
48	42	43	11	DEM NO WORRY WE COLUMBIA 74449	◆ SUPER CAT
49	35	25	12	EASY WAY OUT GIANT 40536/WARNER BROS.	◆ PRAISE
50	40	31	15	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	2	3	10	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543 1 week at No. 1	◆ HOUSE OF PAIN
2	4	4	10	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
3	1	1	6	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
4	5	6	6	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
5	3	2	11	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
6	6	7	8	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
7	8	12	5	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
8	11	20	5	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
9	18	37	3	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
10	9	9	11	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
11	14	17	10	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
12	7	5	9	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
13	19	28	4	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
14	13	15	11	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
*** HOT SHOT DEBUT ***					
15	NEW	—	1	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
16	12	18	6	I GOT MY EDUCATION (T) (X) A&M 8077	◆ UNCANNY ALLIANCE
17	16	22	14	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
18	17	23	8	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
19	10	8	6	7 (M) (T) (X) PAISLEY PARK 40574/WARNER BROS.	◆ PRINCE & THE N.P.G.
20	27	33	4	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
21	24	25	6	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
22	30	30	4	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
23	21	24	9	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
*** POWER PICK ***					
24	34	36	3	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
25	31	32	4	SPEED (M) (T) STRICTLY HYPE 106	ALPHA TEAM
26	29	31	4	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
27	15	19	10	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
28	37	42	5	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
29	25	16	20	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
30	32	27	5	MR. WENDAL (T) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
31	36	—	2	LOVE U MORE (M) (T) (X) COLUMBIA 74807	◆ SUNSCREEN
32	33	35	3	LET ME BE YOUR UNDERWEAR (T) FFRR 350 016/LONDON	◆ CLUB 69
33	35	34	6	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
34	42	44	4	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
35	28	21	13	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
36	38	38	4	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
37	41	—	2	GIVE 'EM WHAT YOU GOT (T) SAVAGE 50023	◆ YB
38	39	39	4	HOW DOES IT FEEL? (M) (T) (X) FFRR 350 013/LONDON	◆ ELECTROSET
39	45	—	2	NOT GONNA BE ABLE TO DO IT (M) (T) BIG BEAT 10076/AG	◆ DOUBLE XX POSSE
40	20	14	11	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	◆ SHAI
41	26	13	15	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
42	NEW	—	1	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
43	43	40	3	MURDER SHE WROTE (T) MANGO 530 131	◆ CHAKA DEMUS & PLIERS
44	NEW	—	1	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS
45	47	—	2	SUNSHINE AND LOVE (T) ELEKTRA 66345	HAPPY MONDAYS
46	NEW	—	1	NUTHIN' BUT A G THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
47	22	11	12	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA	◆ TLC
48	23	10	14	LOVE CAN MOVE MOUNTAINS (T) (X) EPIC 74378	◆ CELINE DION
49	44	43	8	PICK IT UP (M) (T) LUKE 454	◆ HOME TEAM
50	NEW	—	1	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K

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



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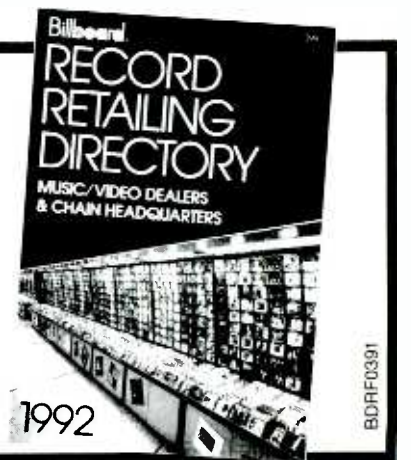
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Liberty Launching Special Projects Unit To Broaden Acts' Exposure

BY EDWARD MORRIS

NASHVILLE—Garth Brooks' highly publicized Super Bowl tie-ins are examples of the kinds of commercial alliances Liberty Records is seeking to create between its artists and other organizations and corporations. To make these connections, Liberty has named Charlie Lico as head of its new artist and business development/special projects division.

Lico, who was previously VP of alternative music for the company, also is in the process of starting a children's music label under the Liberty umbrella.

Lico says he is acting under the dictum of Liberty president Jimmy Bowen that "a record company needs to be a full-fledged entertainment entity, capitalizing on all the assets that it has."

"It makes more sense," Lico con-

tinues, "for the record company and the artist to work as a team than it does for them to be off [separately] doing what they're doing. A prime example is the National Football League. Look what they do with football players and the league. They take those assets, and they expand them and create profit centers off every avenue that they can. That doesn't mean that you have to overexploit. It just means that you do a very classy job exposing your artists."

About two or three months after Lico called the NFL about another matter last January, Brooks conceded to a tie-in with the league by agreeing to sing the National Anthem at the Super Bowl. Once this was firmed up, Lico then contacted Pioneer Electronics, which distributes Brooks' laserdisc titles.

Out of these corporate connections grew Liberty's international "Chase To The Super Bowl" promotion. "We went out to 33 of the major [U.S.] football markets," Lico explains. "We tied in major radio in each of those markets. Pioneer came into the play by tying in their retail operations selling laserdiscs and tying into our radio and giving away laserdisc players."

Local entrants in the "Chase" sweepstakes (named for Brooks'

newest album) also vied for CD players and NFL footballs and jerseys. Each participating station picked two winners, who were flown to Los Angeles to meet Brooks and attend his charity concerts there and take part in a drawing for two Super Bowl tickets.

SPREADING THE WORD

Essentially the same promotion was held at retail record stores. Liberty also did a Chase/Super Bowl promotion in England, Canada, and Japan. "It made sense," Lico observes, "to take this event and make it more of an event and spread it throughout the world."

Among Liberty's aims, Lico says, are designing, manufacturing, and distributing merchandise for the label's artists. It will further seek to get this merchandise into retail stores.

The push into other profit areas "might even be centered around the identity of the label," Lico speculates. "There's no reason why you can't come out with a Liberty Records jacket."

Currently, Lico is organizing a promotional team: "We want to get the message out that Liberty wants to work with corporate America. If the synergy will work, we want to work

with them as partners to help develop our acts."

He reports he is looking into promotion and merchandising projects for Tanya Tucker, Charlie Daniels, and Ronnie Milsap, and is putting together for Liberty an "all-star adult contemporary band" that will begin touring under corporate sponsorship "toward the end of the summer."

EYE TOWARD TV SPECIALS

Additionally, Lico wants to produce a series of television specials built around Liberty acts. "It's like diversifying the label," he says, "and branching out in other areas that have everything to do with entertainment, but not necessarily with records."

"We're in the process of implementing a children's division," Lico notes. He says he's been on this project for about six months and expects to have the first product out in April. Although he declines to give specific details, Lico says he is setting up an alternative distribution system for the children's products. He adds he is not ready to release the names of acts signed to the children's division.

"We're looking at this [unit] as a long-term commitment to educate, [and promote] family values, [with] substance and quality," Lico says.

CMA Sold On New Ad Plan Campaign Targets Trade Publications

NASHVILLE—The Country Music Assn. is expected to spend more than \$600,000 on its upcoming marketing, public relations, and advertising campaign called "America's Sold On Country." The aim of the campaign, which will be conducted through print advertising, is to help "decision makers" and "the business community" take advantage of country music's current popularity.

Created by E.H. Brown Advertising, Chicago, the campaign will feature a series of ads in the trade publi-

cations AdWeek, Media Week, and Brand Week.

According to figures collected by the CMA, country music radio gained more than 6 million listeners between 1990 and 1991, and the top 10 country acts had a 40% increase in touring revenues over the same period.

The campaign began Feb. 1. In conjunction with the effort, the CMA is offering a toll-free number—800-998-4636—for those who want to talk to the organization's market specialists.

MCA MUSIC KICKS OFF '93 WITH 2 #1 HITS!

Billboard® HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JAN. 30, 1993

THIS WEEK	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	★ ★ ★ No. 1 ★ ★ ★ 2 weeks at No. 1 ◆ RANDY TRAVIS (V) WARNER BROS. 18709
		◆ DOUG STONE (V) EPIC 74761

Billboard® HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING FEB. 6, 1993

THIS WEEK	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 ◆ DOUG STONE (V) EPIC 74761
	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709

Congratulations to Songwriters:

TREY BRUCE
GARY BURR
RUSSELL SMITH
VICTORIA SHAW

MCA
music publishing

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	3	6	11	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
2	4	9	13	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
3	1	2	15	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
4	9	13	11	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNONNA (V) CURB 54516/MCA
5	6	7	13	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
6	10	12	13	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
7	11	15	12	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
8	2	1	13	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
9	12	14	11	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
10	15	19	12	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
11	13	16	9	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
12	5	5	17	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
13	16	17	10	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
14	20	22	14	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
15	18	23	8	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74795
16	17	20	11	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAF)	◆ COLLIN RAYE (V) EPIC 74786
17	23	24	8	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
18	26	33	7	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
19	21	21	12	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
20	7	4	20	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
21	8	3	15	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
22	24	27	14	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
23	27	34	7	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
24	28	37	7	OL' COUNTRY M. WRIGHT (B. LAMOYN, HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
25	25	28	10	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	MARTY STUART (V) MCA 54538
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
26	32	45	5	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY ALBUM CUT
27	14	8	18	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS (V) LIBERTY 56824
28	19	10	18	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
29	40	51	5	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
30	36	42	5	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, E. CANNON)	BILLY RAY CYRUS (C) MERCURY 864 778
31	35	40	11	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
32	48	—	2	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
33	41	48	4	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (V) ARISTA 1-2512
34	30	25	17	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 1-2463
35	33	30	20	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
36	57	—	2	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
37	22	18	15	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
38	37	38	14	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
39	45	50	4	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	49	4	STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
41	42	41	9	STARTIN' OVER BLUES B. MONTGOMERY, J. SLATE (L. WILLIAMS, S. D. SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
42	29	11	20	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
43	54	63	3	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
44	44	44	11	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
45	43	31	20	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DAPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
46	47	36	19	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
47	51	55	10	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
48	59	65	3	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
49	64	75	3	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
50	49	53	10	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
51	53	52	8	IN THE BLOOD S. HENDRICKS (M. SANDERS, B. DAPIERO, J. JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481
52	50	47	18	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
53	56	57	7	IF I COULD STOP LOVIN' YOU J. STROUD, L. PETERZELL (C. WRIGHT, B. SPENCER, R. E. ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
54	55	54	8	GOLDEN YEARS H. DUNN, P. WORLEY, E. SEAY (S. HOGIN, G. PETERS)	HOLLY DUNN WARNER BROS. PROMO SINGLE
55	60	58	8	POOR MAN'S ROSE B. MAHER (S. D. CAMPBELL, B. OWSLEY, J. SPENCE)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
56	62	64	5	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
57	52	43	19	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, D. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
58	NEW ▶		1	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74876
59	NEW ▶		1	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TERENCE)	NEAL MCCOY ATLANTIC ALBUM CUT
60	70	—	2	NOBODY LOVES YOU WHEN YOU'RE FREE L. M. LEE (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	◆ THE REMINGTONS (V) BNA 62431
61	63	60	18	WHER'M I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
62	69	69	3	TRUE CONFESSIONS B. CHANCEY, P. WORLEY (KOSTAS, M. STUART)	◆ JOY WHITE (V) COLUMBIA 74845
63	73	—	2	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2514
64	NEW ▶		1	SOMEONE TO GIVE MY LOVE TO NOT LISTED (NOT LISTED)	◆ TRACY BYRD (V) MCA 54497
65	65	62	17	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
66	67	68	4	SOMEbody LIKE THAT J. CRUTCHFIELD (L. BRYANT, G. THURMAN)	GLEN CAMPBELL LIBERTY ALBUM CUT
67	NEW ▶		1	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
68	68	59	16	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
69	58	46	13	CALL HOME P. BUNETTA, R. CHUDACOFF (M. REID, T. SEALS)	◆ MIKE REID (V) COLUMBIA 74771
70	66	61	9	WHAT KIND OF MAN B. MEVIS (K. BEARD, J. F. KEUS)	MARTIN DELRAY ATLANTIC ALBUM CUT
71	NEW ▶		1	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
72	71	71	4	IDLE HANDS R. LANDIS (R. NIELSEN)	◆ TIM RYAN (V) BNA 62413
73	NEW ▶		1	DIXIE CHICKEN A. REYNOLDS (L. GEORGE, M. KIBBEE)	GARTH BROOKS LIBERTY ALBUM CUT
74	RE-ENTRY		2	T-R-O-U-B-L-E G. BROWN (J. CHESNUTT)	TRAVIS TRITT WARNER BROS. ALBUM CUT
75	NEW ▶		1	WHAT A WOMAN WANTS R. CROWELL, L. WHITE, S. SMITH (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 62420

○ 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	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB
2	—	—	1	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK RCA
3	—	—	1	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
4	—	—	1	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY
5	2	1	5	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
6	1	2	7	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNONNA CURB
7	3	—	2	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN ARISTA
8	4	3	4	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA
9	5	7	19	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
10	6	4	7	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
11	7	5	5	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN SBK
12	8	8	6	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA
13	11	9	7	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS WARNER BROS.

14	12	12	7	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA
15	10	10	10	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON ARISTA
16	13	11	10	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
17	15	15	26	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
18	9	6	3	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LEMAIRE)	◆ RESTLESS HEART RCA
19	14	13	5	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT WARNER BROS.
20	17	14	9	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE EPIC
21	16	16	18	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
22	20	17	13	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL MCA
23	—	24	20	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNONNA CURB
24	22	—	14	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
25	21	20	29	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB

◆ 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

REACHING NO. 1 for the third time since his debut in September 1989 is Travis Tritt with "Can I Trust You With My Heart" (3-1). The song was written by Tritt and Stuart Harris and produced by Gregg Brown. Tritt's debut single, "Country Club," reached No. 9 on Billboard's Hot Country Singles & Tracks chart. His debut album, "Country Club," has been on the Top Country Albums chart for almost three years. Tritt has had a total of nine top-five hits and has scored album airplay at radio with tracks such as "Bible Belt," from the motion picture "My Cousin Vinny," and "Burnin' Love," from "Honeymoon In Vegas." The title track to his current album, "T-R-O-U-B-L-E," is Tritt's next single. The track has received radio airplay since the album's release, entering the singles chart as an album track Dec. 12.

BUSY TIMES ARE AHEAD for Tritt. He will be the headliner for Budweiser's Rockin' Country tour. There are 110 "Bud" dates on the books for Tritt, Trisha Yearwood, and Little Texas. The tour begins Saturday (13) at the Pyramid in Memphis. Not all venues will be able to sell every seat in the house since the stage design is such that some seats will have limited sight lines. Nancy Russell, spokeswoman for Tritt, says, "Travis would rather have some empty seats behind him than have people unhappy because their view was obstructed." He will also be co-starring with Kenny Rogers and Reba McEntire in the made-for-TV movie "Rio Diablo," which airs Feb. 28 on CBS. On Feb. 19, he will be performing on the Lynyrd Skynyrd & Friends pay-per-view from Atlanta. Tritt and Marty Stuart will perform "The Whiskey Ain't Workin' Anymore" on the Grammy Awards show Feb. 24, and he will appear Feb. 26 on "The Tonight Show With Jay Leno." He also will be involved in a nationwide Valentines For Vets radio promotion for disabled veterans.

THE MOST ACTIVE TRACKS on the singles chart are "Hard Workin' Man" (57-36) by Brooks & Dunn; "Learning To Live Again" (48-32) by Garth Brooks; "When My Ship Comes In" (40-29) by Clint Black; "Heartland" (26-18) by George Strait; "Born To Love You" (54-43) by Mark Collie; "My Strongest Weakness" (9-4) by Wynonna Judd; "It's A Little Too Late" (32-26) by Tanya Tucker; "Nobody Wins" (28-24) by Rodney Foster; "Queen Of Memphis" (10-6) by Confederate Railroad; and "All These Years" (15-10) by Sawyer Brown.

THE TOP COUNTRY ALBUMS chart shows the No. 1 hit, "Some Gave All" by Billy Ray Cyrus, increasing its lead. "The Chase" by Garth Brooks drops down one position to No. 3. It was passed by "It's Your Call" (3-2) by Reba McEntire. This marks the first time since Cyrus' "Some Gave All" debuted at No. 1 June 6 that someone other than Brooks or Cyrus has been in the No. 2 position. Next week's chart will reflect sales activity associated with Brooks' Super Bowl appearances and McEntire's guest shot with Burt Reynolds on "Evening Shade." McEntire will appear Monday (8) on "Evening Shade" with Vince Gill. They will perform their new duet, "The Heart Won't Lie."

RADIO STATIONS NOT waiting for research to dictate airplay on "Romeo," by Dolly Parton, are WUBE Cincinnati; WWKA Orlando, Fla.; KKBQ Houston; WCMS Norfolk, Va.; and WTDR Charlotte, N.C. Anyone seen the video?

Grand Ole Opry Still The Toast Of N'ville

Wide-Appeal Concerts Attest To Venue's Vitality

A NIGHT AT THE OPRY: The best country music show in town—now as always—is the Grand Ole Opry. Once the acknowledged crown jewel of country, the historic stage and radio show has been cruelly and unfairly maligned in recent years as a venue for has-beens. To fans who judge music by their hearts and not the charts, "has been" is a ludicrously irrelevant concept. Such fans come to hear the songs that matter to them emotionally, and the older Opry artists perform them, often magnificently.

But the Opry is not a hidebound institution. It regularly spotlights—and periodically adds to its permanent roster—young acts that still relish the opportunity to become a part of cultural history. A few evenings ago, we chanced to be backstage for a Friday-night edition of the Opry. As far as its composition went, it was just another show—neither more meticulously planned nor more widely publicized than any other. But it illustrated the breadth of appeal that has kept the Opry vital listening

for the past 68 years. Young Stacy Dean Campbell paid homage to the Opry's past with a radiant rendition of "Sweet Dreams." Darryl & Don Ellis, like so many other brother acts that preceded them on the Opry stage—the Delmores, the Louvins, the Willisises, the McReynolds, the Gatlings—moved the audience with their rich and intense vocal harmonies. Alison Krauss was a study in wistfulness with her reading of "That Makes One Of Us." And Rhonda Vincent, one of the few singers in Krauss' league, debuted two cuts from her upcoming Giant album, including the exquisitely despairing "I'm Not Over You."

Balancing these youngsters in the audience's affections were performances by smooth balladeer Ray Pillow and bluegrass heavyweights Bill Monroe, Jim & Jesse, and Jimmy Martin. Hank Snow remained a commanding vocal presence. And Mel McDaniel stirred things up considerably with his trademark, "Louisiana Saturday Night."

We looked around. But we didn't see a has-been all evening.

MAKING THE ROUNDS: The International Bluegrass Music Assn. has released a marvelously rich and varied CD collection called "Long Journey Home: A Collection Of Bluegrass From Around The World." Represented are bands from Czechoslovakia, France, Italy, the Netherlands, Canada, Great Britain, Finland, Australia, and Japan. The album has been serviced to more than 550 radio stations here and abroad. Additional information on the project is available from IBMA headquarters in Owensboro, Ky.

Ten songs have been nominated for the top-song-of-

the-year prize at the 10th annual Music City News Country Songwriters Awards show. The 90-minute special will air March 9 on The Nashville Network. In the running are "Achy Breaky Heart," "Billy The Kid," "Boot Scootin' Boogie," "Forever Together," "I Still Believe In You," "Keep It Between The Lines," "Look At Us," "Midnight In Montgomery," "A Picture Of Me (Without You)," and "Someday." The nominees and winners are determined by votes from subscribers to "The Music City News."

Atlantic Records' Tracy Lawrence has signed a deal with Stetson Hats for the launching of a line of hats bearing the singer's name . . . Rob Parrish, who used to be with the Country Music Assn., has been named a financial consultant/entertainment industry specialist at the Nashville office of Merrill Lynch . . . Gary Morris has earned a gold record for his performance in the Grammy-winning "Complete Symphonic Recordings Of Les Miserables." The album was recorded in London, Nashville, and Sydney.



by Edward Morris

SAC-sponsored clinics, tour publishing houses, and meet with such writers, artists, and industry leaders as Janis Ian, Jimmy Bowen, Beth Nielsen Chapman, Mike Reid, and Allen Shamblin. Concluding the visit will be a "Nashville Salutes Berklee" showcase, featuring Berklee alumni now working in Music City.

MARK YOUR Calendar: The Nashville Ballet will premiere "Western Stars," by San Francisco choreographer Victoria Morgan, Feb. 12 and 13 at the Tennessee Performing Arts Center. The piece is set to music from k.d. lang's "Shadowland" album, which was produced by the legendary Owen Bradley . . . Liberty Records' Cleve Francis will give the keynote address Feb. 13 at the McDonald's Black History Makers of Tomorrow Luncheon at the Nashville Convention Center . . . The Nashville Songwriters Assn. International will hold its new festival, "Tin Pan South: The City Of Songs Celebration," March 8-11 at the Tennessee Performing Arts Center and at various Nashville clubs. In addition to Music City's own composers, other major songwriters from around the world have been invited to perform. Beth Raebek Hall is festival coordinator.

SIGNINGS: Mylon Lefevre to Charles Dorris & Associates for booking.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
10 ALL THESE YEARS (Beginner, ASCAP) WBM	54 GOLDEN YEARS (Sony Tree, BMI/Goldline, ASCAP/WB, ASCAP) HL/WBM
45 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon)	36 HARD WORKIN' MAN (Sony Tree, BMI)
ASCAP/Little Big Town, BMI/American Made, BMI/Brand	18 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal
New Town, BMI/Old Wolf, BMI/Music Corp. Of America,	Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP)
BMI) WBM/HL	68 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland
47 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike	Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys,
Curb, BMI) WBM	ASCAP/My Lady, ASCAP/Walimik, ASCAP) HL/WBM
38 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/	25 HIGH ON A MOUNTAIN TOP (Midstream, BMI)
BrahmSongs & Careers-BMG, BMI/Young World, BMI)	71 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County,
HL	BMI/BrahmSongs & Careers-BMG, BMI)
22 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/	35 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/
EMI Blackwood, BMI/Okay Then, BMI) WBM	Dorff, BMI/Zena, ASCAP) WBM/CPP
43 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy,	72 IDLE HANDS (Englewood, BMI)
ASCAP/Sony Tree, BMI) HL	52 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/
37 CADILLAC RANCH (Great Cumberland, BMI/Diamond	Warner, SESAC/Noreale, SESAC/Dynda Jam, SESAC/
Struck, BMI) CPP	Texas Wedge, ASCAP) HL/WBM
69 CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons,	48 I'D RATHER MISS YOU (Square West, ASCAP/Howlin'
ASCAP) HL/WBM	Hits, ASCAP) CPP
1 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/	53 IF I COULD STOP LOVIN' YOU (David 'N' Will, ASCAP/
Post Oak, BMI/Edisto Sound, BMI) HL	WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids,
44 CHEAP WHISKEY (Sony Tree, BMI/Paulding County,	ASCAP) WBM/HL
BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	2 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/
73 DIXIE CHICKEN (Naked Snake, ASCAP)	Gary Burr, ASCAP/Sony Tree, BMI) HL
28 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit,	51 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/
BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM	American Made, BMI/Alabama Band, ASCAP) HL/WBM
9 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)	26 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of
	August, ASCAP/Murrah, BMI) CPP
	16 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan
	Howard, BMI/Tree, BMI) HL
	50 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin,
	ASCAP) CPP
	14 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of
	McBride, BMI) HL
	32 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/
	Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
	19 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's,
	ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A
	Kind, BMI) HL
	7 LET GO OF THE STONE (Irving, BMI/Hardtoscotch,
	BMI/WB, ASCAP/Two Sons, ASCAP) WBM/CPP
	23 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL
	20 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/
	Love This Town, ASCAP) WBM/CPP
	8 LOOK HEART, NO HANDS (MCA, ASCAP) HL
	42 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall,
	ASCAP/BMG, ASCAP) HL
	39 MEMOIRING FENCES (WB, ASCAP)
	49 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys,
	ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/
	CPP
	4 MY STRONGEST WEAKNESS (Kentucky Sweetheart,
	BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
	60 NOBODY LOVES YOU WHEN YOU'RE FREE (Maypop,
	BMI/Wildcountry, BMI/Careers-BMG, BMI/Rita's Cloud
	Nine, BMI)
	33 NOBODY WINS (Polygram, ASCAP/St Julien, ASCAP/
	Mighty Nice, BMI) HL
	59 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/
	Zomba, ASCAP)
	24 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM
	17 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars,
	ASCAP) HL/CPP
	15 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman,
	BMI/Warner-Tamerlane, BMI) CLM/WBM
	55 POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville,
	BMI/Sony Songs, BMI) HL
	6 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union
	County, BMI/Tillis, BMI)
	31 ROCK ME (IN THE CRADLE OF LOVE) (Royboyz, BMI/
	Posey, BMI)
	58 ROMEO (Velvet Apple, BMI)
	67 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram,
	ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI)
	34 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)
	(Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sometimes
	You Win, ASCAP/All Nations, ASCAP) WBM
	30 SHE'S NOT CRYIN' ANYMORE (Sly Dog, BMI/Songs Of
	PolyGram, BMI/Hotdoggone, BMI) HL
	66 SOMEBODY LIKE THAT (Stonebrook, SESAC/
	Meadowgreen, ASCAP)
	46 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/
	Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP) CPP
	64 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l,
	ASCAP)
	27 SOMEWHERE OTHER THAN THE NIGHT (Sophie's
	Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP
	40 STANDING KNEE DEEP IN A RIVER (DYING OF THRIST)
	(Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger
	Bob, ASCAP/Songs Of PolyGram, BMI) HL
	41 STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP
	65 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS)
	(Screen Gems-EMI, BMI) WBM
	5 TAKE IT BACK (Fever Pitch, BMI)
	63 TONIGHT I CLIMBED THE WALL (Matthe Ruth, ASCAP/
	Seventh Son, ASCAP)
	3 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA,
	ASCAP/Gary Burr, ASCAP) HL
	74 T-R-O-U-B-L-E (Sony Tree, BMI) HL
	62 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's
	Cadillac, BMI) HL
	13 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood,
	BMI/Coburn, BMI) HL
	21 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-
	Refuge, BMI/Patrick Joseph, BMI) WBM
	75 WHAT A WOMAN WANTS (LaSongs, Ascap/Almo,
	ASCAP/Taste Auction, BMI)
	70 WHAT KIND OF MAN (Golden Reed, ASCAP/Little
	General, BMI/Claron, BMI)
	11 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP
	57 WHAT WERE YOU THINKIN' (Square West, ASCAP/
	Howlin' Hits, ASCAP) CPP
	29 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP)
	61 WHERE'M I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri,
	ASCAP/Music Express, ASCAP) HL
	56 WHY BABY WHY (Tro, BMI/Fort Knox, BMI) HL
	12 WILLOW MAN (WB, ASCAP/Long Acre, SESAC/Great
	Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI)
	WBM/CPP

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 13, 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	37	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	3	3	7	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
3	2	2	19	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
4	5	5	77	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
5	4	4	20	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
6	6	9	44	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
7	8	7	22	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
8	7	10	125	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
9	9	11	73	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
10	10	8	17	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
11	12	13	51	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
12	11	6	18	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
13	13	15	31	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
14	14	14	22	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
15	16	18	25	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
16	15	16	17	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
17	17	19	196	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
18	18	17	24	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
19	19	21	17	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18
20	20	22	20	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
21	32	30	70	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
22	22	26	27	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
23	21	23	24	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
24	26	29	25	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
25	NEW ▶	1	1	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	25
26	25	36	12	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	25
27	28	34	16	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	27
28	27	24	14	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
29	29	27	25	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
30	35	33	44	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
31	34	38	23	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	31
32	24	20	29	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
33	36	42	40	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	33
34	31	28	90	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
35	30	25	14	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
36	33	32	23	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
37	40	39	18	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
38	23	12	23	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
39	39	41	17	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	43	50	4	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	40
41	38	31	20	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
42	44	44	30	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
43	37	35	71	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
44	42	40	64	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
45	41	37	148	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
46	45	45	88	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
47	46	47	83	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
48	48	46	88	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
49	50	49	94	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
50	55	51	99	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
51	53	60	40	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
52	47	43	62	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
53	56	57	117	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
54	49	48	66	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
55	54	58	17	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
56	59	61	47	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
57	57	56	234	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
58	51	55	77	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
59	52	52	19	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
60	60	62	83	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
61	58	53	13	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
62	68	—	12	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
63	63	64	71	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
64	61	59	30	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
65	62	68	69	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
66	67	70	6	LEE ROY PARNELL ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY	66
67	69	72	125	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
68	73	71	151	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
69	65	65	152	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
70	64	69	120	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
71	NEW ▶	1	1	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE	71
72	70	73	49	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
73	74	74	40	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
74	72	—	23	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	49
75	RE-ENTRY	160	160	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, 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 FEBRUARY 13, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	91
2	3	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	36
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	91
4	7	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	89
5	4	PATSY CLINE DELUXE 5050*/IMG (7.98/9.98)	20 GOLD HITS	62
6	9	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	76
7	8	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	91
8	6	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	74
9	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	31
10	5	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	90
11	10	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	80
12	14	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	90
13	12	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	79

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	89
15	19	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	78
16	20	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	48
17	16	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	90
18	18	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	65
19	15	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	68
20	17	THE JUDDS ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	84
21	24	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	10
22	23	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	61
23	21	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	52
24	22	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	4
25	—	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	47

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



by John Lannert

COUNT ON RIVERA: As Jerry Rivera's third Sony Tropical album, "Cuenta Conmigo," closes in on 250,000 units sold in the U.S. and Puerto Rico, executives at Sony Discos Inc. are enthusiastically claiming the record will be the biggest salsa seller ever.

"Siembra," the epochal 1977 release from Willie Colón and Rubén Blades, reportedly has sold about 500,000 copies worldwide, the highest tally for any salsa album thus far. "Cuenta Conmigo" has sold nearly 425,000 units worldwide, with the bulk of the sales coming from U.S./P.R. (247,000 units sold) and Venezuela (120,000 units sold).

Sony president Frank Welzer expects global sales for the album to top 600,000 units.

To further bolster Rivera's sales appeal, Sony has launched a nationwide TV campaign with Telemundo. A Mexican concert tour is being planned, as well. Additionally, Rivera is expected to sign an endorsement deal with Pepsi.

And he is only 19 years old... and handsome. Which, of course, is a major part of his allure, says A&R VP Angel Carrasco.

"Jerry is a teenager singing salsa," says Carrasco, "but the good thing about it is that he doesn't sound like a Menudo [vocalist]. He sounds like a real sonero. He's a natu-

ral—great voice, and he does have the looks."

Despite his heady success, Rivera hardly broke out of the box—his 1989 debut, "Empezando A Vivir," rang up a meager 5,550 units in sales. Carrasco then brought in highly regarded producer Cuto Sotto to helm Rivera's second effort, "Abriendo Puertas," and Rivera was off to the races, selling nearly 175,000 copies of his 1991 album.

Sotto also produced "Cuenta Conmigo," which, interestingly, has made large domestic sales noise only in Puerto Rico and New York. "Our next goal," says Sony's VP of marketing, George Zamora, "is to break Jerry in Los Angeles." Count on it.

PERERA'S HARPING BRINGS CHEERS: Industry-oriented shows sometimes take on a stale air when an act's sole objective is to rise above the ennui-driven clatter of industryites who have attended a myriad of album presentations/showcases.

Happily, Roberto Perera's 80-minute concert Jan. 29 at Miami Beach's Ocean Club witnessed nothing but applause and adulation. Performing before nearly 800 spectators jammed into the South Beach dancery, Perera served up several fiery solos on his Paraguayan harp as he and his spitfire sextet rampaged through a high-powered clutch of tunes culled from his latest album, "Dreams & Desires," along with choice selections from his first two albums, "Erotica" and "Passions, Illusions, & Fantasies."

Perera also generously shared the improvisational spotlight with his superb supporting players, anchored by hand drummer supreme Robert Thomas Jr., whose incendiary solo drew heated applause and cheers during the breathtaking closing number, "Parallel Realities."

Perera's explosive set also begged an important question. (Continued on next page)

BON JOVI, BOYZ II MEN CUT SPANISH-LANGUAGE TRACKS

(Continued from page 10)

go's" biggest commercial impact was felt in Mexico, where the single—aided by several concerts from Adams—helped triple sales of "Waking Up The Neighbours" from 60,000 units to 180,000 units.

A variety of conditions must be met before a non-Hispanic artist records in Spanish, Munns says. The song must be a strong ballad suitable for the AC-oriented Latin American market and appropriate for translation; the artist must be willing to record in Spanish; and the product must interest the Latin market.

"You've got to have a ballad and you've got to have an artist that sees the point and wants to do it," states Munns. "It's all about lyrics, so you've got to have a really good translation, because when you switch to the local language you've got to stack up against the local-language records."

A certain amount of conviction from label managers in each country is crucial, stresses Munns. In addition, the artist must be in an upper-market position, generally, and the Spanish-language release should not be used as a last resort when all else has failed.

"You've got to be doing this campaign by saying: 'OK, we may be condensing the time to break Boyz II Men because we've got a huge reputation rolling in behind us.' I don't think we would want to do it if Boyz II Men were stone cold in Europe, stone cold in Spain, stone cold in America, and this is all we had left," says Munns.

TOURING IS NECESSARY

Touring is necessary if non-Hispanic acts want to establish themselves in a particular Latino market,

according to Munns. "I don't think that any of these [Latin] countries are any different than non-Latin countries," he adds. "You've got to have hits, profile, image, and a live presence sooner or later."

The point person who has helped tie together the Bon Jovi, Boyz II Men, and Billy Ray Cyrus campaigns is Marya Meyer, director of international artists marketing, PolyGram International Latin America. Meyer remarks that she consulted with each of the international label directors, A&R executives, and sales managers before any Spanish-language project was launched.

"If I have the time to brainstorm each project," says Meyer. "I add and stack them up next to each other and see if they make sense to be sold to the artist and to the label as a pan-Latin American project."

Although a pan-Latin American success is the goal, Mexico, by far the largest Hispanic market, is the prime target. Meyer claims that 80% of Mexican radio is Spanish-language; therefore she reckons that many Mexican listeners could discover a non-Latino act like Bon Jovi only through a Spanish-language song.

"If 50% of the people get turned on by Bon Jovi, they get turned on because they listen to Spanish-language radio and they're going to buy the Bon Jovi album because they got turned on by that track," says Meyer.

But Chris Roberts, VP of international marketing, PolyGram U.S., cautions that a record company must be very sensitive to the market's needs. "In Mexico," recalls Roberts, "we had Spanish-language product from Michael Morales and the Triplets, and people were playing the

English-language product, not the Spanish-language versions we had done. It was very frustrating."

PolyGram's nascent Latin division, which lends a degree of cooperation and integration to various international departments worldwide, should prevent further aggravation for Roberts, who is involved with both the Bon Jovi and Cyrus endeavors. "They are a very productive middle-man team, which facilitates these ideas in a much more aggressive and creative way," he says.

BON JOVI TRANSLATION

Meyer sat in during the Bon Jovi session, which was overseen by Latin pop/rock producer K.C. Porter. The six-and-a-half minute song was translated by Spanish producer/songwriter Manolo Tena and shaved to a more radio-palatable five minutes.

Both Meyer and Porter opine that Bon Jovi front man Jon Bon Jovi sailed through the recording without a hitch. Bon Jovi unhesitatingly agrees. "It was great," he says of the recording session. "Tico Torres, my drummer, has been on me to do this for six albums and I finally got around to agreeing on a song that would work, and this one really does work."

"I told the record company I'd do it under the idea that it had to translate well. I had to get someone like K.C. to do a dummy vocal of it so I could mimic it, because unfortunately I don't speak any other language. So [Porter] did it, and I went in and knocked it out in two hours, and I was surprised how well it came out."

Asked if he would record again in Spanish, Bon Jovi replies, "I would do a whole album in Spanish given the opportunity."

Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE	
*** NO. 1 ***						
1	1	1	12	RICARDO MONTANER RODVEN	◆ CASTILLO AZUL 9 weeks at No. 1	
2	2	2	9	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA	
3	3	3	12	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO	
4	5	10	9	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR	
5	4	4	12	JOSE JOSE ARIOLA/BMG	◆ 40 Y 20	
6	8	9	13	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS	
7	7	8	13	BRONCO FONOVISIA	ADORO	
8	9	6	11	LA MAFIA SONY DISCOS/SONY	DILE	
9	22	24	4	VICENTE FERNANDEZ SONY DISCOS/SONY	LA FIESTA	
10	30	—	2	EDNITA NAZARIO CAPITOL-EMI LATIN	TRES DESEOS	
11	12	17	4	GEORGE LAMOND SONY LATIN/SONY	BABY CREO EN TI	
12	6	7	17	BRAULIO SONY LATIN/SONY	QUE TENTACION	
13	15	20	8	BANDA MACHOS FONOVISIA	◆ SANGRE DE INDIO	
14	18	19	4	LOS BUKIS FONOVISIA	VIENDOLO BIEN	
*** POWER TRACK ***						
15	31	—	2	CHAYANNE SONY LATIN/SONY	EXXTASIS	
16	16	16	8	MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO	
17	19	21	4	JESSICA CRISTINA Y RICKY MARTIN SONY LATIN/SONY	◆ TODO ES VIDA	
18	10	5	18	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO	
19	14	18	12	SELENA CAPITOL-EMI LATIN	QUE CREIAS	
20	24	27	4	AMANECER QUALITY	BASTA	
*** HOT SHOT DEBUT ***						
21	NEW ▶	1	1	DANIELA ROMO CAPITOL-EMI LATIN	ATAME A TU VIDA	
22	11	11	11	ALVARO TORRES CAPITOL-EMI LATIN	TE OLVIDARE	
23	34	—	2	LOS FUGITIVOS RODVEN	ESTA CARTA	
24	33	36	3	JULIO IGLESIAS SONY LATIN/SONY	◆ ESOS AMORES	
25	17	14	13	ANA GABRIEL SONY LATIN/SONY	SILUETA	
26	20	15	8	TONY VEGA RMM/SONY	◆ APARENTEMENTE	
27	13	12	15	CHAYANNE SONY LATIN/SONY	◆ PROVOCAME	
28	NEW ▶	1	1	LA MAFIA SONY DISCOS/SONY	ME ESTOY ENAMORANDO	
29	26	39	3	JERRY RIVERA SONY TROPICAL/SONY	UNA EN UN MILLON	
30	21	23	4	REY RUIZ SONY TROPICAL/SONY	SI ME DAS UN BESO	
31	23	13	16	EMMANUEL SONY LATIN/SONY	◆ MAGDALENA	
32	NEW ▶	1	1	PEPE AGUILAR MUSART/BALBOA	RECUERDAME BONITO	
33	27	22	14	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE	
34	38	—	2	TEXAS TORNADOS WARNER	TUS MENTIRAS	
35	39	—	2	LINDA RONSTADT ELEKTRA	ENTRE ABISMOS	
36	25	26	6	KIARA RODVEN	QUE SUBA LA TEMPERATURA	
37	29	32	8	GUSTAVO ALARCO RCA/BMG	◆ FUE LA NOCHE	
38	NEW ▶	1	1	BRAULIO SONY LATIN/SONY	CRONICA DE UN VIEJO AMOR	
39	37	37	3	XUXA GLOBO/BMG	QUE COSA BUENA	
40	32	35	3	LISA M SONY TROPICAL/SONY	SUBEME EL RADIO	

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

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EMI Signs Perez. EMI Mexico recently inked singer/songwriter/producer Rudy Perez to a multi-album contract. On hand for the signing, from left, are Horacio Perez, agent; Adrian Posse, artistic director, EMI; Marigula Elena Galindo, Perez's manager; Jorge Galarcep, director of Marketing EMI; Perez; and Roberto Piy, director general.

Fans Flock To Brazilian Festivals

■ BY ENOR PAIANO

SAO PAULO—Inspired by recession-friendly ticket prices, more than 275,000 music fans flocked to the sixth installment of the annual summertime megafestival Hollywood Rock, staged Jan. 15-17 in São Paulo and Jan. 22-24 in Rio de Janeiro.

With concert ducats ranging from \$5 in Rio to \$13 in São Paulo, this year's attendance figure far outstripped the 120,000 tally reached by the 1992 event. Indeed, event promoter Mills & Niemeyer decided to slash ticket prices in Rio, fearing a puny reception.

HEAVY PROMOTION

Sponsored by giant Brazilian cigarette manufacturer Souza Cruz—maker of the Hollywood brand—the 1993 festival also was aided by heavy press, radio and TV coverage, which included three event-related TV specials carried by the largest national network, Globo.

The rock-oriented São Paulo festival was dominated the first two nights by grunge-rock mavens Nirvana, Alice In Chains, and L7, along with Brazilian rock groups Biquini Cavadao, Dr. Sin, and Engenheiros Do Havaii. In Rio, reggae and pop reigned and the Jan. 24 show—headlined by Maxi Priest, Simply Red, and Brazilian act Midnight Blues Band—drew 50,000.

Warner Brasil made the strongest label investment in the festival, via the campaign "Rock Is Red," which

revolved around the company's currently hot acts Simply Red and Brazilian act Red Hot. According to the label's marketing director, Sergio Affonso, Warner spent \$35,000 in advertising and promotion, plus another \$50,000 in discount tickets. Affonso says that after Simply Red was announced as a scheduled act last year, sales for its "Stars" album jumped

20,000 units to 100,000 units sold.

Mills & Niemeyer declined to talk about plans for the 1994 festival. But a recent poll conducted by a radio station in São Paulo indicated that the station's listeners would most like to see Pearl Jam, Metallica, and U2, plus domestic bands Viper, Golpe De Estado, and Yo-Ho Delic.

LATIN NOTAS

(Continued from preceding page)

tion: Why is there not a Grammy for Latin jazz?

ON THE ROAD: Willie Colón is slated to join fellow Sony Tropical artist Rubén Blades when Blades performs Feb. 27 in San Juan, Puerto Rico. The San Juan set reportedly is the last P.R. appearance for Blades, now set to launch a political career in his native Panama... In March and April, Buenos Aires-based Rock & Pop will be busy, as usual, with six solid acts scheduled to play the 4,500-seat Obras Arena. First off, EMI's Paralamas and Warner's Titãs are set to perform March 5 and 6, followed by EMF March 12, 13, and 15.

Midnight Oil is booked to appear March 19 and 20, with Megadeth (March 26-28) and Emerson, Lake & Palmer (April 3 and 4) rounding out the slate.

SAMBA TO THE FRONT: Is samba on the rebound in Brazil? Veja maga-

zine reports in its Jan. 20 issue that samba artists from the hitherto unknown bastion of samba, São Paulo, have been garnering notice in the rest of the country.

Leading the new samba wave are Eliana De Lima, whose debut, "Fala De Amor" (JWC), has sold more than 500,000 units and Raça Negra, a veteran pagode-oriented outfit from outside São Paulo that has recorded sambafied versions of songs by noted rock act Legião Urbana and popular sertaneja duo Zez Di Camargo E Luciano. The nascent, neo-samba movement—complete with electric guitars and keyboards—is being dubbed samba-suingue or sambaejo.

RELEASE UPDATE: Ray Barretto, currently up for a Grammy, is slated to release his second album, "Ancestral Messenger," for Concord/Picante in mid-March... Also due out in mid-March is "Caminando" from Prime/BMG rap artist Vico C.

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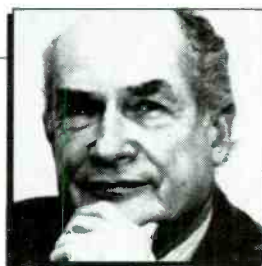
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by Is Horowitz

MAKING MUSIC: Few contemporary American composers can match Ellen Taaffe Zwilich when it comes to commissions, performances, and recordings. She stands out among the small group of people who can devote all of their time to their craft, without the need to scrounge elsewhere for sustenance.

When the Minnesota Symphony, under Zdenek Macal, plays Zwilich's "Celebration" Feb. 25, it will mark the 100th performance of the work, by 52 orchestras. It also has been recorded by New World Records.

Other Zwilich statistics are almost as impressive. Her Symphony No. 1 has earned 40 performances by 30 orchestras. In less than three years, her Concerto Grosso has attracted 36 performances by 21 orchestras. Like the symphony, it also has been recorded.

And so it goes. It's 10 years since Zwilich won the Pulitzer Prize for composition, and the commissions for new works crowd each other bidding for attention. A recent tally places the number of her commissions at 29, and recordings at 16.

GOING ON RECORD: Peter Shickele has revised the texts of Prokofiev's "Peter and the Wolf" and Saint-Saens's "Carnival of the Animals," and will be the narrator for both pieces when Telarc records them with Yoel Levi and the Atlanta Symphony in March. Robert Woods will produce.

An active Telarc recording program this coming spring continues with a Mozart program to be cut by the Empire Brass in April. Elaine Martone will handle that

date.

Telarc's May schedule opens with a recording of "The Pirates of Penzance," performed by the forces of the Welsh National Opera led by Sir Charles Mackerras. The ubiquitous James Mallinson will produce the Gilbert & Sullivan opus.

About the same time, Woods will be producing a Respighi program with the Cincinnati Symphony under Jesus Lopez-Cobos. "Church Windows" is among the titles to be recorded. Later in May, the Cleveland Quartet resumes its survey of the Beethoven Quartets. Judith Sherman will handle these sessions, to be held in Mechanics Hall, Worcester, Mass.

Telarc closes out the month's recording activity with Levi and the Atlanta laying down Ravel's "Daphnis et Chloe," plus a group of Rossini overtures. That project is under the supervision of Woods.

MORE FROM THE BRITS: Just a few weeks ago, this column noted British music magazines seemed to view the U.S. market with more optimism than domestic publishers (Keeping Score, Jan. 16). But we now hear that the Gramophone subsidiary Classics, devoted to coverage of budget and midline CDs, is folding after less than a year.

Although the magazine had some U.S. distribution, it's understood that weak commercial support in its own market led to the downfall of Classics. Some of its coverage, however, will be incorporated into Gramophone.

In a separate move, the parent company now will publish a classical recording industry newsletter to be distributed by direct subscription. The eight-page monthly trade brochure, called Classical News, will be launched in mid-February with a special MIDEM issue. Nicolas Soames is editor.

PASSING NOTES: Robert Shaw, conductor laureate of the Atlanta Symphony, has received the Theodore Thomas award from the Conductors' Guild.

Alphonse Mouzon's New Debut Release

"The Survivor"

on his own label, Tenacious Records!

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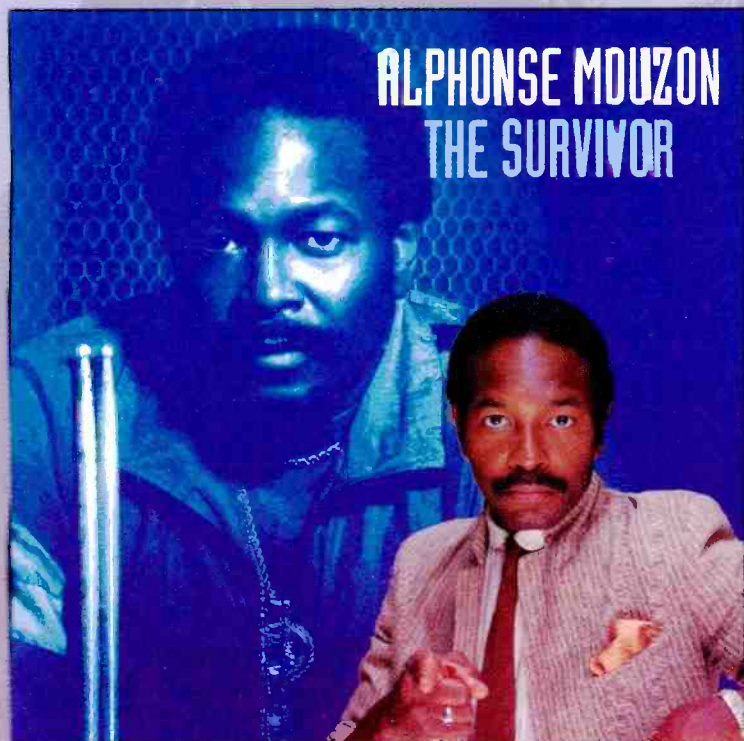
-Alphonse Mouzon

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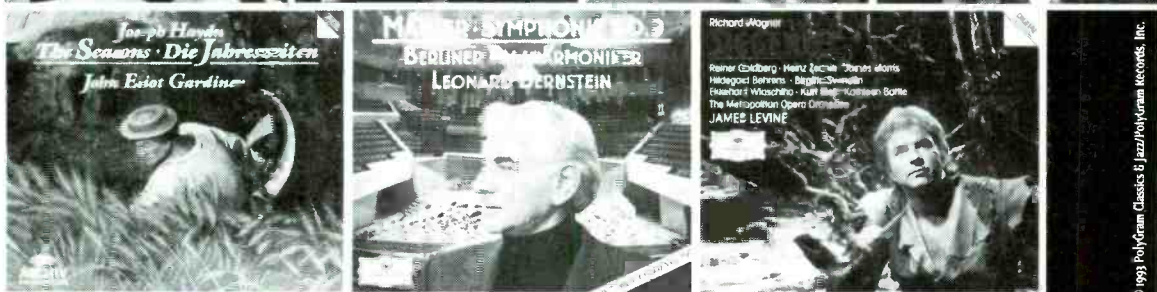
Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	HARRY CONNICK, JR. ● COLUMBIA 53172*	★★★★ NO. 1 ★★★★★ 5 weeks at No. 1 25
2	2	19	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
③	4	13	DAVID BENOIT GRP 9687*	LETTER TO EVAN
④	6	13	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
5	3	19	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
6	5	17	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
⑦	9	13	MIKE STERN ATLANTIC 82419*	STANDARDS
8	7	25	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
⑨	11	9	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
10	10	15	ELIANE ELIAS BLUE NOTE 96146*/CAPITOL	FANTASIA
⑪	13	9	TERENCE BLANCHARD 40 ACRES AND A MULE 53190*/COLUMBIA	MALCOLM X THE ORIGINAL SCORE
12	12	23	STANLEY TURRENTINE MUSICMASTERS 65079*	MORE THAN A MOOD
⑬	15	5	GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
14	8	17	THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 53145*	PORTRAITS BY ELLINGTON
⑮	20	3	CHARLES FAMBROUGH CTI 79484*	THE CHARMER
⑯	24	3	TITO PUENTE TROPIJAZZ 80879*/SONY DISCOS	LIVE AT THE VILLAGE GATE
17	17	19	BETTY CARTER VERVE 513 870*	IT'S NOT ABOUT THE MELODY
18	19	13	CARMEN BRADFORD AMAZING 1030*	FINALLY YOURS
19	16	9	HARRY CONNICK, JR. COLUMBIA 53171*	ELEVEN
⑳	NEW ▶		BILLY TAYLOR GRP 9692*	DR. T
21	18	17	ANTONIO HART NOVUS 63142*/RCA	DON'T YOU KNOW I CARE
㉑	NEW ▶		BILLY CHILDS WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
㉒	25	13	WALLACE RONEY MUSE 5441*	SETH AIR
24	22	29	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
25	14	11	BRUCE FORMAN WITH JOE HENDERSON KAMEI 7004*	FORMAN ON THE JOB

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	KENNY G ▲ 2 ARISTA 18646*	★★★★ NO. 1 ★★★★★ 5 weeks at No. 1 BREATHLESS
2	2	17	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
3	3	13	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
④	7	17	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
⑤	10	11	STEPS AHEAD NYC 6001*	YIN - YANG
⑥	19	3	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
⑦	12	11	FATTBURGER SIN-DROME 1805*	ON A ROLL
8	5	17	THE BRECKER BROTHERS GRP 9684*	THE RETURN OF THE BRECKER BROTHERS
9	6	23	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
10	4	23	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
11	11	15	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
⑫	15	9	KEYVN LETTAU JVC 2016*	SIMPLE LIFE
⑬	14	9	RONNIE LAWS PAR 2015*	DEEP SOUL
⑭	NEW ▶		YELLOWJACKETS GRP 9689*	LIKE A RIVER
15	9	27	PAT METHENY GEFEN 24468*	SECRET STORY
16	8	15	BOBBY LYLE ATLANTIC 82435*/AG	SECRET ISLAND
17	13	19	LARRY CARLTON GRP 9683*	KID GLOVES
18	16	39	DAVID SANBORN ELEKTRA 61272*	UPFRONT
19	17	13	GARY BURTON & FRIENDS GRP 9685*	SIX PACK
⑳	20	3	KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
㉑	24	3	VITAL INFORMATION MANHATTAN 99863*/CAPITOL	EASIER DONE THAN SAID
22	18	13	TOM COSTER JVC 2015*	GOTCHA!!
23	21	23	BELA FLECK AND THE FLECKTONES WARNER BROS. 45016*	U.F.O. TOFU
24	23	29	MILES DAVIS WARNER BROS. 26938*	DOO BOP
㉕	NEW ▶		ALEX MURZYN KAMEI 7006*	CROSS CURRENTS

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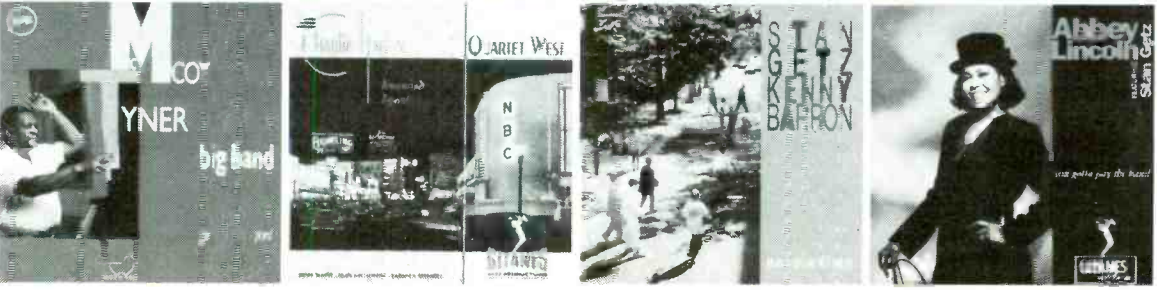
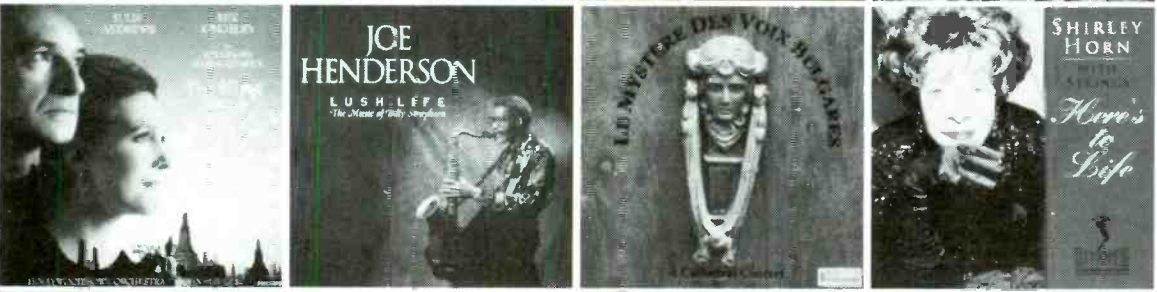
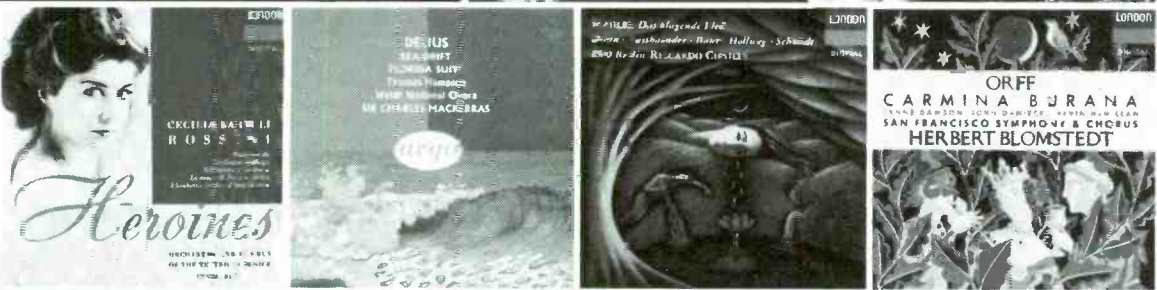


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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★★★ No. 1 ★★★ IF YOU LOVE ME LONDON 4362672*	11 weeks at No. 1 CECILIA BARTOLI
2	6	9	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL
3	3	41	BAROQUE DUET SONY CLASSICAL SK 46672*	KATHLEEN BATTLE, WYNTON MARSALIS
4	4	23	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
5	9	39	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*	UPSHAW, LONDON SINFONIETTA (ZINMAN)
6	2	125	IN CONCERT▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
7	5	15	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093*	VLADIMIR HOROWITZ
8	8	19	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
9	11	9	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
10	7	19	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
11	10	13	THE LAST RECITAL FOR ISRAEL RCA 09026611604*	ARTUR RUBINSTEIN
12	14	13	IT AIN'T NECESSARILY SO EMI CLASSICS 54576*	NADJA SALERNO-SONNENBERG
13	12	49	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
14	17	41	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
15	18	3	ENCORE! SONY CLASSICAL SK52568*	MIDORI
16	13	15	BACH: SONATAS RCA 09026612742*	KEITH JARRETT, MICHALA PETRI
17	16	13	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191*	YO-YO MA, EMANUEL AX
18	15	53	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
19	24	47	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
20	22	13	DEBUT EMI CLASSICS 54352*	SARAH CHANG
21	19	23	BERNSTEIN: THE FINAL CONCERT DG 431768*	BOSTON SYMPHONY (BERNSTEIN)
22	21	51	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
23	20	35	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
24	NEW ▶		BRAHMS: SEXTETS SONY CLASSICAL 45820*	VARIOUS ARTISTS
25	NEW ▶		MAD ABOUT OPERA DG 4376362*	VARIOUS ARTISTS

TOP CROSSOVER ALBUMS™

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1	1	17	★★★ No. 1 ★★★ THE KING AND I PHILIPS 4380072*	15 weeks at No. 1 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
2	2	51	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
3	3	13	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621*	THOMAS HAMPSON
4	4	9	MAGIC: KIRI SINGS MICHEL LEGRAND TELDEC 73285*	KIRI TE KANAWA
5	6	43	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
6	10	17	SYMPHONIC TANGO TELDEC 9031769974*	ETTORE STRATTA
7	8	5	THE ART OF BAWDY SONGS DORIAN 90155*	THE BALTIMORE CONSORT
8	5	15	STANDING ROOM ONLY RCA 61370-2*	JERRY HADLEY
9	14	3	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS
10	9	17	DARK EYES PHILIPS 4340802*	DMITRI HVOROSTOVSKY
11	15	7	THE AMERICAN VOCALIST ERATO 458182*	BOSTON CAMERATA (COHEN)
12	13	13	BRIGADOON ANGEL 54481*	LONDON SINFONIETTA (MCGILIN)
13	12	15	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307*	P.D.Q. BACH
14	RE-ENTRY		SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
15	NEW ▶		THE JULIET LETTERS WARNER BROS. 45180*	ELVIS COSTELLO AND BRODSKY QUARTET

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Delmark Touts Bass Booty; CCB Cookin' With Baker Material

FISHING FOR BLUES, Reeling In Bass: Delmark, the label established in the mid-'50s, which subsequently came to document a wide variety of Chicago-based music and musicians, has just acquired a stash of blues/jazz masters recorded by producer **Ralph Bass**. Bass made his reputation, dating from the mid-'40s, with the labels **Black & White** (T-Bone Walker, Lena Horne, Howard McGhee), **Savoy** (Little Esther, Erroll Garner, Dexter Gordon), **King** (James Brown), and **Chess** (Etta James). He then continued making records as an indie producer. The collection of recordings Delmark has just purchased represents the indie period of Bass' career. Expect a few reissues of works by **Joe Williams**, **Lightning Hopkins**, **Magic Slim**, **Sunnyland Slim**, and **Dinah Washington**, among others.

THE BAKER'S DOZEN (And Still Counting): Chet Baker's death in 1988 inspired a virtual tidal wave of recordings—some classic reissues by the star-crossed trumpeter, others, less-than-stellar performances, dulled by either his debilitating lifestyle or mediocre pick-up bands (his travels through Europe in the '70s and '80s, especially, can be characterized this way). Now, **Carol Baker**, his wife, has formed a label,

CCB Productions, which claims to hold a wealth of quality material; six titles per year are promised. First up: "Chet Baker Live At Pueblo, Colorado, 1966" and "Looking For



by Jeff Levenson

The Light, A Tribute To Chet Baker."

A (WO)MAN'S WORLD: Women producers in jazz are as common as women goaltenders in ice hockey. (At last count, a mere two fingers could tally the entire female registry of said professionals in both fields.) **Helen Keane**, who has known her share of rough-and-tumble play in what is primarily a man's arena, is an esteemed producer/manager who has worked with the likes of **Tony Bennett**, **Clark Terry**, **Joao Gilberto**, **Joanne Brackeen**, **Art Farmer**, **Kenny Burrell**, and, of course, piano great **Bill Evans**, with whom she shared her greatest success. As part of Women's History Month in March, Keane will be coming to the New School in New York

and moderating a series of informal interviews with five equally notable females in jazz: pianists **Brackeen**, **Marian McPartland**, and **Geri Allen**; altoist **Sue Terry**; and Village Vanguard proprietor **Lorraine Gordon**. The program is titled "Making Your Way In The Music Business." (Sports fans take note: While Keane has been known to square off against adversarial engineers or club owners, it is the better-skating **Manon Rheaume** who faces 90-mph slap shots from rushing defensemen. You figure out who's got the tougher job.)

STUFF: Obviously delighted that its **Bobby Short** title, "Late Night At The Cafe Carlyle," was nominated for a Grammy (best traditional pop vocal), **Telarc International** has just completed a follow-up recording with the cabaret songmeister. This one, however, finds him stepping out a bit and tinkling with a jazz quintet led by guitarist **Howard Alden**. The label also is touting its signing of singer **Jeanie Bryson**, daughter of singer/pianist **Connie Bryson** and the late, great **Dizzy Gillespie**... This one's a bit of a surprise. After nearly 20 years of making others sound, eh, rhythmic, drummer **Peter Erskine** has finally waxed his first album as a leader. **ECM's** "You Never Know"

finds the kitman fronting (backing?) pianist **John Taylor** and bassist **Palle Danielsson**... File this under **Radiant Releases**. In April, **GRP** is issuing three copped titles, hoping they all go—of course—bronze: "Red Sun" by **Dave Valentin**, "Del Sol" by **Dave Samuels**, and "Another Sun" by **Yutaka**... **Milan Entertainment** tells

us pianist **Claude Bolling** (of "Suite For Flute And Jazz Piano" fame) has been signed to an exclusive contract. Two **Bolling** CDs are expected soon: one, a big-band release with violinist **Stephane Grappelli**, the other a crossover album with **Jean Pierre Rampal** (of "Suite For Flute And Piano" fame).



His Album Is 'Worth Waiting For.' Artist/producer Jeff Lorber celebrates his signing to the Verve Forecast label. Lorber's album "Worth Waiting For" is due out in April. Shown, from left, are Guy Eckstine, national director of A&R, Verve; Lorber; and David Weyner, president, PolyGram Classics & Jazz.

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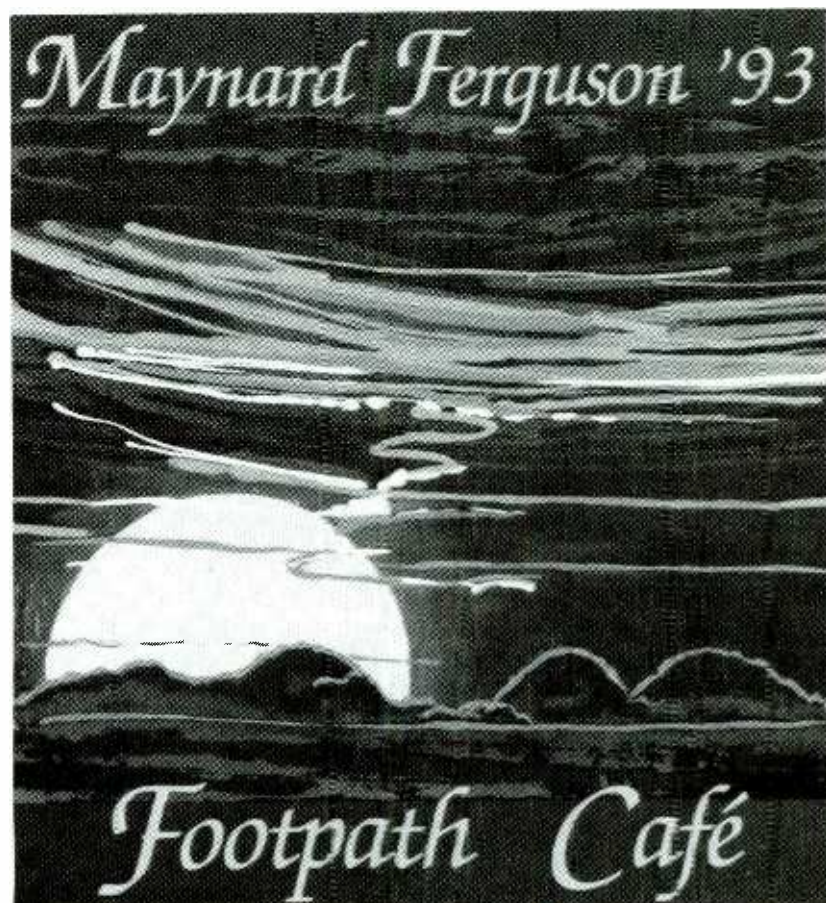
MAYNARD FERGUSON '93
"Footpath Cafe"

Recently reviewed
in **Billboard Magazine**...

Veteran trumpeter Ferguson is in fine form, recorded live in Europe with his Big Bop Nouveau Band. The album begins with the punchy "Get It To Go," setting the tone for other well-charted themes like "Cruisin For A Bluesin'," "Hit And Run," and "Break The Ice." Also noteworthy are the lavishly bluesy title track, a snappy take on tropical warhorse "Brazil," and a hot Matt Wallace vocal on Ferguson's "Poison Ya Blues."



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ARTISTS & MUSIC

Tom Jones, VH-1 Get It 'Right' Artist To Host Alternative-Music Show

BY DEBORAH RUSSELL

LOS ANGELES—His reappearance on the video airwaves this month begs the obvious question: "What's New, Pussycat?" And for VH-1 and Tom Jones, the obvious answer is, "The Right Time."

Beginning Feb. 21, VH-1 will be airing "The Right Time," a new alternative-music variety show hosted by Jones and produced last year by the U.K. independent network ITV.

"It's the '90s cousin of the variety show," says Juli Davidson, senior VP of programming at VH-1. "It's not standard by any means, simply because of him."

The series, directed by Declan Lowney, consists of six half-hour segments, each focusing on the roots of a contemporary musical sound.

Jones plays host to a variety of guests, including Bob Geldof, Joe Cocker, David Gilmour, Sam Moore, EMF, Erasure, Shakespear's Sister, and Mica Paris. Together they explore the origins of country, rock, pop, gospel, jazz, and R&B through conversation and performance.

One episode, featuring the Chieftains and Lyle Lovett, follows the line

from Celtic music and Irish reels to influences apparent in modern country.

"I've always been very interested in history," says Jones. "I like to know what's been before and why we are the way we are. It's the same with music."

"Heartbreak Hotel," for instance, was taken from an Irish thing," he says. "I had the Chieftains start it off the Irish way, and I finished it off, you know, my way. And it's the same tune. There's only so many notes to play; it's just the way in which the song is constructed."

"The Right Time" is a "fabulous fit" for the VH-1 demographic, says Davidson. "Not only does [Jones] span these generations of music, but his guests go to the newest edge," she says. "We want to be a contemporary stop for adults who care about music. His guest list is our playlist; he's chosen the 'greatest hits' and he has that 'I was there' credibility."

And while Jones did have a variety show—"This Is Tom Jones"—that ran from 1969-71, he is charting new territory with "The Right Time."

Creating a performance-based show that explores the history of popular music was more interesting, Jones says, than "just doing the songs."

The fact that Jones is a living pop icon certainly qualified him for the job, but he admits he was a bit apprehensive about testing his abilities as an interviewer.

"Once I got into it, I felt comfortable," says Jones. "It's not like doing a talk show with guests from all walks of life. I'm not equipped to do that."

What Jones is equipped to do is demonstrate his versatility to VH-1 viewers. "I really love to sing all kinds of popular songs," says the man who has been known to cover Dire Straits, EMF, Prince, Bryan Adams, and Marc Cohn in a single live set.

The artist says he is pleased VH-1 had the vision to license "The Right Time." "It's a music station and not just some cable channel where I'll be stuck between the shopping club and a football game," he says.

Actually, Jones will follow VH-1's highly touted and heavily promoted "Center Stage" program, a live concert show that premieres Feb. 14. "The Right Time" will debut a week later, Feb. 21, at 2:30 p.m., closing a two-hour block that opens with Peter Noone's "My Generation" and includes "VH-1 To One" and "Center Stage."

The show repeats Feb. 23 and subsequent episodes will air each Sunday at 2:30 p.m. and Tuesday at 8:30 p.m. for several weeks.

If the response merits it, Jones may do additional episodes, and he says he'd like to expand the format to one hour. VH-1 also is seeking clearances to use clips culled from "The Right Time," particularly a collaboration with EMF on its pop hit "Unbelievable," to air as videos in regular rotation.

The exposure is well-timed. Modern-rock station KROQ Los Angeles has been playing Jones' cover of "Unbelievable," released in the U.K. by PolyGram; a recording of the artist's latest live tour is in the mixing stages; and a new single featuring Jones and Dave Stewart covering the Beatles' "All You Need Is Love" recently was released by Jive/Zomba in the U.K. Proceeds from the U.K. single go to Child Line, a phone line for abused children.



Tom Jones joins in with Shakespear's Sister during one of six installments of "The Right Time," a U.K.-produced variety show that will air on VH-1.

Beatles Docu, Clapton Ace IVM Awards

LOS ANGELES—The Beatles and Eric Clapton took top honors at MIDEM's second annual International Visual Music Awards, presented Jan. 25 in Cannes.

Alan Benson's documentary, "The Making Of Sergeant Pepper," scored the Gold Croisette grand prize, the highest honor bestowed at the music festival. The film, co-produced by the U.K. companies Isis Productions and the Really Useful Group, features footage from the Beatles' archives and details George Martin's production of one of rock'n'roll's most influential works.

The IVM awards bowed at the MIDEM festival in 1992 as a way to honor longform music videos and music-oriented films and television productions. Several hundred entries from around the globe were submitted and judged by an international jury of en-

tertainment industry professionals.

Clapton's simple but stirring "Unplugged" video, directed by Milton Hage (U.S.), was honored for best popular music concert film. The Annie Lennox longform, "Totally Diva," directed by Sophie Muller and produced by the Oil Factory (U.K.), took top prize for pop-music-video-longform.

The best music-oriented-film prize was awarded to "Strictly Ballroom," directed by Baz Luhrmann and produced by the M&A Film Corp. (Australia). The French TV program "Macadam—Les Negresses Vertes," directed by Beatrice Soule and produced by PRV (France), took the prize in the pop-music-magazine category.

The pop music TV program prize went to U2's "Zoo TV" special, directed by Kevin Godley and produced by Initial Film and Television (U.K.).

"We've Got The Power," a South African production directed by Liza Brittan, won for special edition in pop music. Pam Devereux-Harris produced.

"Greek," directed by Peter Maniura and Johnathon Moore, won the prize for best classical music TV program. RM Associates (U.K.) produced. "Madeleine, Epouse Milhaud," directed by Michel Dieuzaide and produced by Ludwigan (France), was named best classical music TV documentary.

Finally, there was a tie in the classical music special-edition category. The honor was shared by "Karajan—Early Images," directed by Henri Georges Clouzot and produced by Unitel (France), and "Perlman In Russia," directed by Robert Dalrymple and produced by Dalrymple Productions (U.S.) and EMI Classics (U.K.).

DEBORAH RUSSELL

Vid Outlets Write Page In Black History Month

BLACK HISTORY MEETS music video: RCA Records is celebrating Black History Month with a new video culled from its spoken-word album, "Words From The Frontlines: Excerpts From The Great Speeches Of Malcolm X."

The three-minute clip excerpts one of the speeches and includes archival footage of civil unrest from recent decades. RCA is servicing music video outlets with the clip throughout February.

Black Entertainment Television opened the month with a slate of special programming to celebrate black history. "Success Through Education" is a three-part series, including an episode featuring positive role models (Heavy D. and M.C. Lyte, among others) describing how they overcame low self-esteem and negative peer pressure. Other BET features include a "Screen Scene" episode about the making of Alex Haley's "Queen" miniseries; a four-part series about the making of Spike Lee's film "Malcolm X"; and a 60-minute special called "Men Of Courage."

The Box celebrates Black History Month with a series of new "BOX-Talks," spotlighting Eddie Murphy, Bob Marley, and Malcolm X. Viewers can call and request the four-to-five-minute segments, which focus on history, personalities, and pop culture.

"Friday Night Videos" plans to produce a number of special "Journal" segments, focusing on some of the most influential and historic figures in popular music.

MTV will be running PSAs and news packages related to the subject as part of its new "Free Your Mind" campaign. On March 3, MTV premieres "Straight From The Hood," an in-depth look at the culturally diverse neighborhoods of L.A. It explores the race-related social problems in American society and explores the effects of racism on today's youth.

QUICK CUTS: Steve Backer, VP of alternative and video at Epic, is leaving the label to become head of marketing at Giant. He'll be moving from native New York to Los Angeles to begin his new gig in mid-February... Congratulations to the women of EMI's music video promotion department. Hilary Lerner has been promoted to senior director of alternative and video promotion and Allison Bandier is now director of national video promotion. Bandier's new assistant, Larry Max, can be reached at 212-492-1230.

REEL NEWS: Alex Melnyk has left L.A.'s Propaganda Films and the company has appointed Rhea Rupert as director of music video.

Rupert, who formerly served as head of music video for Fragile Films, will be responsible for developing new directorial talent and representing the Propaganda roster to record labels/artist managers... Director Milcho is now represented by Portfolio Artists Network. He had been represented by N.Y.-based GPA Films, where he directed such clips as Arrested Development's "Tennessee"... Spellbound Pictures recently opened a New York office. Jody Sutter, formerly of R/Greenberg & Associates, will represent directors for commercial work in the U.S., while Susan Bachelder represents all overseas commercial markets. The company has signed Chris Hafner, its first N.Y.-based director. Spellbound is now representing commercial director Jan Peterson for music videos.

THE EYE



by Deborah Russell

IN HOUSE: Director Demian Rami Lichtenstein, who is represented on the East Coast by New York's Lightstone Productions Inc., spent Feb. 2-3 reeling footage for the first video projects on site at Sony Music's new film and video studios in New York. He was shooting footage for Shabba Ranks' Epic clips "What'cha Gonna Do" (featuring Queen Latifah) and "Bedroom Bully."

VIVE LA FRANCE: Seattle-based Sight & Sound Entertainment is seeking foreign-language music videos—particularly French clips—for a program requested by one of its department store clients. Interested labels should contact program coordinator Erica Schisler.

FLASH: MTV produced its first label-specific "Unplugged" program in early February, with Uptown's Mary J. Blige, Christopher Williams, Jodeci, Heavy D. & the Boyz, and Father M.C. Coming soon: "Unplugged" episodes from Neil Young, Rod Stewart, and even Denis Leary (performing an acoustic version of "Asshole")... Dallas Music Videos celebrates its eighth anniversary in February... The National Assn. of Independent Record Distributors & Manufacturers for the first time is adding some music video categories to its annual awards... Hollywood Records' the Party took time from lensing its latest clip, "All About Love," directed by Maddhatter Films' Darren Lavett, to shoot a PSA for LIFEbeat.

BOX TOPS: The numbers are in, and The Box reports its five most-requested videos of '92: Kris Kross' "Jump," Luke's "I Wanna Rock," Sir Mix-A-Lot's "Baby Got Back," Boyz II Men's "End Of The Road," and TLC's "Baby, Baby, Baby."

Billboard THE CLIP LIST™

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

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>30 hours weekly 2806 Opryland Dr, Nashville, TN 37214</p>
<p>ADDS</p> <p>Sting, If I Ever Lose My Faith TLC, Hat 2 Da Back Sade, No Ordinary Love Lo-Key?, I Got A Thing 4 Ya! INXS, Beautiful Girl Mary J. Blige, Reminisce Hi-Five, Quality Time Alexander O'Neal, Love Makes No... Keith Richards, Eileen Heavy D, Who's The Man Father MC, Everything's Gonna Be... Black 47, Funky Ceili Silk, Happy Days Chaka Demus/Pliers, Murder She...</p>	<p>ADDS</p> <p>Joan Baez, Stones In The Road Sting, If I Ever Lose My Faith</p> <p>FIVE STAR VIDEO</p> <p>Mick Jagger, Sweet Thing</p> <p>ARTIST OF THE MONTH</p> <p>Prince & The N.P.G., 7</p> <p>GREATEST HITS</p> <p>P. Bryson/R. Belle, A Whole New World Gloria Estefan, Megamix Whitney Houston, I'm Every Woman Kenny G, Forever In Love Madonna, Deeper And Deeper</p> <p>HEAVY</p> <p>En Vogue, Give It Up, Turn It Loose Peter Gabriel, Steam k.d. lang, Miss Chatelaine Annie Lennox, Little Bird Paul McCartney, Hope Of Deliverence Wade, No Ordinary Love Patty Smyth, No Mistakes</p> <p>WHAT'S NEW</p> <p>10,000 Maniacs, Candy Everybody... P. Cetera/C. Khan, Feels Like... Mary-Chapin Carpenter, Passionate... Ciannad, Harry's Game Debbie Gibson, Losin' Myself Wendy Moten, Come In Out Of... Praise, Easy Way Out Keith Richards, Eileen Jon Secada, Angel</p>	<p>HEAVY</p> <p>Whitney Houston, I Will Always Love... Hi-Five, Quality Time After 7, Baby I'm For Real Jade, Don't Walk Away Portrait, Here We Go Again Mary J. Blige, Reminisce En Vogue, Give It Up, Turn It Loose Silk, Happy Days Arrested Development, Mr. Wendal Bobby Brown, Get Away Shai, If I Ever Fall In Love Digable Planets, Rebirth Of Slick Prince, Damn U Freddie Jackson, Me And Mrs. Jones Stephanie Mills, All Day, All Night Positive K, I Got A Man Tevin Campbell, Confused Alexander O'Neal, Love Makes No... P. Bryson/R. Belle, A Whole New World Wreckx-N-Effect, Rump Shaker Eddie Murphy, I Was A King Trey Lorenz, Photograph Of Mary Whitney Houston, I'm Every Woman</p> <p>MEDIUM</p> <p>CeCe Peniston, Crazy Love Father MC, Everything's Gonna Be... Men At Large, So Alone Miki Howard, Release Me Naughty By Nature, Hip Hop Hooray R. Kelly, Dedicated TLC, Hat 2 Da Back Tisha Campbell, Push Wendy Moten, Come In Out Of The...</p>	<p>ADDS</p> <p>Clint Black, When My Ship Comes in</p> <p>HEAVY</p> <p>Suzy Bogguss, Drive South Mary-Chapin Carpenter, Passionate... Confederate Railroad, Queen Of... Rob Crosby, In The Blood Billy Dean, Tryin' To Hide... Diamond Rio, In A Week Or Two Joe Diffie, Startin' Over Blues Chris LeDoux, Cadillac Ranch Kathy Mattea, Standing Knee Deep... McBride & The Ride, Just One Night Reba McEntire, Take It Back John Michael Montgomery, Life's A... Robert Ellis Orrall, Boom! It Was Over Collin Raye, I Want You Bad Ricky Van Shelton, Wild Man Sawyer Brown, All These Years Shenandoah, Leavin' Been A Long... Doug Stone, Too Busy Being In Love Pam Tillis, Let That Pony Run Travis Tritt, Can I Trust... Trisha Yearwood, Walkaway Joe</p> <p>MEDIUM</p> <p>Deborah Allen, Rock Me Brooks & Dunn, Hard Workin' Man Billy Burnette, Tangled Up In Texas Tracy Byrd, Someone To Give My... Stacy Dean Campbell, Poor Man's Rose Mark Chesnutt, Ol' Country Mark Collie, Born To Love You Corbin/Hammer, I Will Stand By You Billy Ray Cyrus, She's Not Cryin'... Radney Foster, Nobody Wins Gibson/Miller Band, Big Heart Toby Keith, Should Have Been A... Kentucky Headhunters, Honky Tonk... Chris LeDoux, Look At You Girl Little Texas, I'd Rather Miss You Martina McBride, Cheap Whiskey Michael Martin Murphy, Dancing... Palomino Road, Why Baby Why Run C&W, Hold On I'm Coming The Remingtons, Nobody Loves You... Restless Heart, Mending Fences George Strait, Heartland Aaron Tippin, My Blue Angel Tanya Tucker, It's A Little Too... Rick Vincent, Best Mistakes I Ever... Lari White, What A Woman Wants Hank Williams, Jr., Everything Comes... Curtis Wright, If I Could Stop Lovin'...</p>
<p>EXCLUSIVE</p> <p>Duran Duran, Ordinary World Guns N' Roses, Garden Of Eden Megadeth, Sweating Bullets</p> <p>HEAVY</p> <p>Arrested Development, Mr. Wendal Black Crowes, Sometimes Salvation Bobby Brown, Get Away Bon Jovi, Bed Of Roses En Vogue, Give It Up, Turn It Loose Peter Gabriel, Steam Whitney Houston, I'm Every Woman Poison, Stand Prince & The N.P.G., 7 R.E.M., Man On The Moon Shanice, Saving Forever For You Soul Asylum, Somebody To Shove Spin Doctors, Two Princes Ugly Kid Joe, Cats In The Cradle</p>	<p>THE BOX</p> <p>Continuous programming 12000 Biscayne Blvd, Miami, FL 33181</p> <p>ADDS</p> <p>Eazy-E, Neighborhood Sniper Faith No More, Easy k.d. lang, Miss Chatelaine Lords Of The Underground, Funky... Shai, Comforter</p> <p>BOX TOPS</p> <p>2Pac, Holler If U Hear Me Gloria Estefan, Megamix Above The Law, V.S.O.P. Apache, Gangsta Bitch Arrested Development, Mr. Wendal Bobby Brown, Get Away Chaka Demus/Pliers, Murder She... Common Sense, Breaker 1/9 Debbie Gibson, Losin' Myself Denise Leary, A**hole Dr. Dre, Nuthin' But A "G" Thing Dada, Dizz Knee Land Hi-Five, Quality Time INXS, Beautiful Girl Jeremy Jordan, Right Kind Of Love Annie Lennox, Little Bird Lo-Key?, I Got A Thing 4 Ya! Paul McCartney, Hope Of Deliverence Naughty By Nature, Hip Hop Hooray Alexander O'Neal, Love Makes No... Portrait, Here We Go Again Positive K, I Got A Man Sade, No Ordinary Love Snow, Informer Suzanne Vega, 99.9F TLC, Hat 2 Da Back</p>	<p>CMT</p> <p>Continuous programming 2806 Opryland Dr, Nashville, TN 37214</p> <p>HEAVY</p> <p>Billy Dean, Tryin' To Hide... Confederate Railroad, Queen Of... Diamond Rio, In A Week Or Two Doug Stone, Too Busy Being In Love George Strait, Heartland *Lee Roy Parnell, Tender Moment Mark Chesnutt, Ol' Country Mary-Chapin Carpenter, Passionate... Pam Tillis, Let That Pony Run Randey Foster, Look Heart, No Hands *Reba McEntire, Take It Back Ricky Van Shelton, Wild Man Robert Ellis Orrall, Boom! It Was Over Sawyer Brown, All These Years Suzy Bogguss, Drive South Tanya Tucker, It's A Little Too... Travis Tritt, Can I Trust...</p> <p>HOT SHOTS</p> <p>Aaron Tippin, My Blue Angel Billy Ray Cyrus, She's Not Cryin'... Brooks & Dunn, Hard Workin' Man Clint Black, When My Ship Comes In Doug Supernaw, Honky-Tonkin' Fool Joy White, True Confessions Lari White, What A Woman Wants Tracy Byrd, Someone To Give My...</p> <p>MEDIUM</p> <p>Billy Burnette, Tangled Up In Texas Chris LeDoux, Cadillac Ranch Clinton Gregory, Look Who's Needing... Collin Raye, I Want You Bad Curtis Wright, If I Could Stop... Deborah Allen, Rock Me Gibson/Miller Band, Big Heart Joe Diffie, Startin' Over Blues Kathy Mattea, Standing Knee Deep... *Kenny Rogers, Wandering Man Kentucky Headhunters, Honky Tonk... Little Texas, I'd Rather Miss You Mark Collie, Born To Love You Martina McBride, Cheap Whiskey McBride & The Ride, Just One Night Palomino Road, Why Baby Why Radney Foster, Nobody Wins Reba McEntire/Vince Gill, The Heart... Restless Heart, Mending Fences Rick Vincent, Best Mistakes I Ever... Shenandoah, Leavin' Been A Long... Stacy Dean Campbell, Poor Man's Rose *The Bellamy Brothers, Hard Way To... The Remingtons, Nobody Loves You... Tim Ryan, Idle Hands Toby Keith, Should Have Been A... Wylie & The Wild West, Doctor My... Zaca Creek, Broken Heartland *DONDRES ADDS</p>	<p>BUZZ BIN</p> <p>Digable Planets, Rebirth Of Slick Jesus Jones, The Devil You Know Lemonheads, Mrs. Robinson Stone Temple Pilots, Sex Type Thing</p> <p>STRESS</p> <p>10,000 Maniacs, Candy Everybody... Dr. Dre, Nuthin' But A "G" Thing Dream Theater, Pull Me Under Extreme, Stop The World Mick Jagger, Sweet Thing The Jayhawks, Waiting For The Sun Sting, If I Ever Lose My Faith</p> <p>ACTIVE</p> <p>Mary J. Blige, Reminisce Black 47, Funky Ceili Jade, Don't Walk Away Jude Cole, Tell The Truth Dada, Dizz Knee Land Hi-Five, Quality Time INXS, Beautiful Girl Jeremy Jordan, Right Kind Of Love Annie Lennox, Little Bird Lo-Key?, I Got A Thing 4 Ya! Paul McCartney, Hope Of Deliverence Naughty By Nature, Hip Hop Hooray Alexander O'Neal, Love Makes No... Portrait, Here We Go Again Positive K, I Got A Man Sade, No Ordinary Love Snow, Informer Suzanne Vega, 99.9F TLC, Hat 2 Da Back</p> <p>ON</p> <p>Animal Bag, Everybody Chaka Demus/Pliers, Murder She... Father MC, Everything's Gonna Be... Heavy D, Who's The Man Denise Leary, A**hole Ned's Atomic Dustbin, Walking Through... The Poorboys, Guilty Keith Richards, Eileen RuPaul, Supermodel Saigon Kick, All I Want Silk, Happy Days</p>
<p>JBTV</p> <p>WWOR</p> <p>One hour weekly 216 W Dhio, Chicago, IL 60610</p> <p>CURRENT</p> <p>Shonen Knife, Riding On The Rocket King Missile, Detachable Penis Sex Pistols, Anarchy In The UK Stereo MC's, Connected Boneclub, Everything's On Fire Ned's Atomic Dustbin, Walking... Blind Melon, I Wonder</p>	<p>FRIDAY NIGHT FEVER</p> <p>One hour weekly 888 7th Ave, NY, NY 10106</p> <p>CURRENT</p> <p>Paul McCartney, Hope Of Deliverence R.E.M., Man On The Moon Prince & The N.P.G., 7 Debbie Gibson, Losin' Myself Boyz II Men, End Of The Road En Vogue, Free Your Mind Bobby Brown, Get Away Faith No More, Easy Naughty By Nature, Hip Hop Hooray Snow, Informer Digable Planets, Rebirth Of Slick Jon Secada, Angel Annie Lennox, Little Bird</p>	<p>Lightmusic</p> <p>Five 1/2-hour shows weekly Signal Hill Dr, Wall, PA 15148</p> <p>CURRENT</p> <p>Millions & Millions, Help Somebody B E Taylor, You Came To Me Hoi Polloi, Rest Tonight Eric Champion, Save The World Audio Adrenaline, PDA Alabama, Pass It On Down Martina McBride, Time Has Come Martina McBride, That's Me Restless Heart, When She Cries Russ Taff, Railway To Heaven Paul Overstreet, Hero Rosanne Cash, What We Need Kim Hill, Snake In The Grass Charlie Peacock, Dear Friend Vince Ebo, Make It Work B E Taylor, My Heart Remembers Rhythm And News, Lookin' For Love Geoff Moore, A Friend Like You The Winans, It's Time Petra, Armed And Dangerous Kenny Marks, Turn Your World Around Whitcross, In The Kingdom Rich Mullins, Other Side</p>	

the Medialine™

Legs McNeil To Edit New Mag; Request's Hopp Dies Of Cancer

BY ERIC BOEHLERT

POST-REFLEX: Feb. 16 brings another newsstand player to the big-time rock music magazine game. Nerve, edited by former Spin staffer Legs McNeil, will make its debut as a magazine for 18-30-year-olds that, according to its chief, captures the real feeling of today's rock, "not what some record company wants you to think rock'n'roll is about."

Nerve's premiere, 64-page issue will feature a Wilson Phillips graffiti contest, a psychological profile of Sinead O'Connor, an eight-page photo essay on car thieves in Newark, N.J., and more than a dozen record reviews. McNeil is forecasting a circulation of 100,000.

Surveying an already crowded field, McNeil says, "There's room for a good music magazine," insisting that good writing will distinguish Nerve from others. "I'm so tired of being disappointed by magazines. I wanted to [create] a magazine that you took home and actually wanted to read. I haven't seen one like that in 10 years." Victor Bockris, Keith Richards' biographer, is among the initial Nerve contributors.

Although vying against "every other magazine on the newsstand," McNeil concedes Details, Rolling Stone, and Spin are the names that most often come up in sales meetings and while pitching liquor and record company clients.

Along with accusing his future foes of producing boring text, sharp-tongued McNeil also charges them

with cultivating far too cozy relationships with the labels. "I'm tired of reading music magazines that read like publicists wrote them," he says.

Nerve is being bankrolled by New Morning Productions. John Holmstrom, who teamed up with McNeil back in the '70s to publish Punk magazine, is Nerve's publisher. Although New Morning recently pulled the plug on its alternative-music magazine Reflex, McNeil insists there's no comparison between Reflex and Nerve. "They're completely different magazines." No Reflex staffers are aboard Nerve.

McNeil dismisses Reflex as an occasionally dull and elitist magazine that "put bands on the cover that nobody'd ever heard of. The attitude that you're too hip to make a magazine accessible is wrong," he insists.

Following Punk's demise, McNeil eventually made his way to Spin, where he stayed for more than six years. He left at the turn of the decade and apparently without much sense of nostalgia. "Spin doesn't deliver on anything. You open it up and there's nothing to read."

REQUEST, the Musicland-distributed magazine out of Minneapolis, recently lost its publisher Mark Hopp, who died of bone marrow cancer. Hopp, who also founded Minneapolis' alternative weekly the Twin Cities Reader was instrumental in creating Request and overseeing its recent move to newsstands. Hopp was 43.



THE PENGUIN GUIDE TO JAZZ ON CD, LP & CASSETTE
By Richard Cook & Brian Morton
(Penguin, \$22.50)

Weighing in at nearly 1,300 pages with entries on hundreds of artists, this entertaining paperback overview of jazz on record is limited only by what is currently available in print.

One can't help but admire the mammoth task undertaken here by Cook, the former editor of the English jazz magazine The Wire, and writer/broadcaster Morton. With no outside help, the pair negotiate thousands of recordings by performers both famed and obscure, and they manage the feat with admirable understanding and frequent wit.

The "Penguin Guide" is arranged alphabetically by artist; individual albums and groups of related releases, helpfully listed with complete personnel, receive thoughtful in-depth analysis. In the cases of artists of special historical signifi-

cance, the entries often take the form of album-by-album career summaries. As its title indicates, the book not only surveys CDs, but also important recordings available on vinyl and tape.

The only thing that prevents the guide from being comprehensive is its targeting of in-print works. For instance, the jacket copy points to James Blood Ulmer's entry, but Cook and Morton fail to address the guitarist's much-discussed albums on Artists House and Columbia, since these crucial records have been deleted from the catalog. In some cases, the unavailability of certain works leaves gaping holes in a major artist's discography: For instance, many of Ornette Coleman's seminal Prime Time recordings on Horizon and Caravan Of Dreams, now deleted, don't even receive a mention.

Still, the "Penguin Guide" is largely a useful and provocative resource for buffs and newcomers alike.

CHRIS MORRIS



Satch Guitar No. 58. Staff from the Relativity label and distribution company recently flew down to Kemp Mill Music's convention to present a contest winner with a Joe Satriani custom-made autographed guitar. Pictured, from left, are Dean Tabac, VP of sales for Relativity Entertainment Distribution; Marc Offenbach, VP of sales at the Relativity label, Ellis Soloman, Kemp Mill's purchasing/order manager; Robin Wolfson, Kemp Mill's advertising/promotions/merchandising director; Mike Mix, RED Mid-Atlantic branch manager; Ed Franke, Relativity Northeast regional marketing rep; and Pat Creed, RED national director of marketing.

Limited Sees Music As Perfect Fit Retailer Expanding Cross-Mktg. Efforts

■ BY ED CHRISTMAN

NEW YORK—The Limited Inc., one of the largest specialty retail companies, continues to experiment with cross-pollinating traffic between some of its clothing stores and music retailing.

In the latest move, the Columbus, Ohio-based clothing retailer is creating a marketing concept it is calling a mall-within-a-mall, which would combine its Limited Express and Structures stores under the same roof with a music merchant and a restaurant. According to a press release issued by Backbay Restaurant Group Inc., a New England-based chain that has 26 restaurants, the Limited will build a mall-within-a-mall in the second quarter of 1994 in

the Northshore Mall in Peabody, Mass.

Jeff Jones, senior VP and CFO of the 600-unit, Albany, N.Y.-based Trans World Music Corp., confirms

Chain plans to bow new concept in '94

his company is in discussions to be the music retailer in that deal, with a space that could take in more than 7,000 square feet. Jones could not provide further details. "A lot of issues are still under discussion." Among the questions raised, says Jones: "Will the stores be side by side? Will they have an open partition between them? Or will they be

stores-within-a-store?"

TRANS WORLD LINK?

Nonetheless, Jones acknowledges Trans World already has opened one store within a Limited superstore in a new mall in Morena Valley, Calif. He says that store is a combo store, carrying both music and video sell-through and measuring about 5,000 square feet.

Prior to that, The Limited opened an Express in a mall in Oakbridge, Ill., where an outlet from The Musicland Group is next door, with the two retailers having an internal doorway allowing customers to move from store to store. Also, The Limited shares a building with HMV in Harvard Square in Cambridge, Mass., with the clothing merchant on the bottom floor and the record retailer on the second floor.

Calls to The Limited, which runs 12 chains that have a combined total of about 4,500 outlets, were not returned.

Labels Increasing Tie-Ins To Consumer Products

■ BY EARL PAIGE

LOS ANGELES—An increasing number of major labels are hoping that a tie-in with such consumer products as Pop-Tarts breakfast pastry and 7-Up will pave the way to the pop charts.

According to Eli Okun, VP/GM at CEMA Distribution special markets, Kellogg's is discovering that the ideal demographic for its popular line of breakfast pastry are the same young people who may be interested in artists such as Tommy Page, Linear, Troop, En Vogue, Roxette, Tracie Spencer, Shanice, C&C Music Factory, Special Generation, Oaktown, and Richard Marx.

The participating labels benefit by using the Pop-Tarts offer as an alternative marketing tool.

On specially marked boxes of Pop-Tarts, consumers are invited to mail in two proofs of purchase from Pop-Tarts or 7-Up products to receive a free cassette that includes two hit singles and recorded comments from the artists.

While CEMA labels, along with Warner Bros., Atlantic, Arista, Columbia, Motown, and others, have been marketing music acts via Kellogg's Pop-Tarts for upward of two years, 7-Up only recently joined the campaign,

and now "established acts want in on it," says Okun.

According to Okun, "millions of copies" of the special cassettes have been ordered via the mail-in offer.

Okun says that "everyone is a winner" in the Pop-Tarts marketing ploy and the promotion should not worry conventional retailers. "Kellogg's can sell product. They're reaching the demographic they're after, the artist gets a royalty and exposure, the record company special markets division makes money. There are just no negatives to it."

Okun adds that the additional exposure artists receive from the promotion may pump album sales.

Jamison Braun, who runs the St. Louis-based Braun Creative, has acted as the middle man, setting up deals between the labels and Kellogg's. "It was once almost exclusively developing artists, but now the established acts with higher profiles want to go with us, like Richard Marx," he says.

The promotion has also added other products to the campaign, such as Kellogg's cereal Cinnamon Mini-Buns.

"This is the first time we've put the music offer on that item," says Braun.

Braun won't discuss the specific numbers of product distributed

through the offer, but he does offer insight into how the deals are set up.

"We like to work six months in advance, we're looking for the up-and-comer," he says. "We're rolling the dice just like the record company. What I do is look at all the new product and then make a recommendation to Waylon Co., the sales promotion arm at Kellogg's. I tell them who's available, who's hot, and who's not so hot. They

want to match the demographics of the artist with the product's appeal. Kellogg's is interested in artists having a good image so we check that as well."

That Braun's recommendations can pay off became evident immediately, he points out. "One of our first packages had En Vogue and they just shot up right after that," he says of a collection including Page, and Linear and Troop from Atlantic.



Pop Tunes Get Soul. The Memphis Horns, pushing a new album, "The Flame Out," on Lucky Seven Records, dropped by Pop Tunes for an in-store. Pictured, from left, Mike Scola, who does promotion and advertising for Poplar Tunes; John Terry Novarese Jr., GM at Poplar Tunes; Wayne Jackson and Andrew Love of the Memphis Horns; and Jim Burge, buyer at Poplar Tunes.

COMPLEMENTARY DEMOGRAPHICS

Over the last two years, The Limited has become increasingly intrigued with trying to generate cross traffic among its chains and other retailing concepts that serve complementary demographics. In particular, it is seeking demographic matches for its Limited Express chain, which targets young females, and Structures, which targets young males. But one music chain executive points out it is only an experiment and The Limited has no intention of getting into music itself.

Other sources say The Limited is in conversations with other music merchants besides Trans World.

If The Limited continues to pursue its cross-merchandising strategy and aligns itself solely with one music chain, that chain would be strengthened considerably in real estate circles. The Limited is one of the most powerful merchants in business and wields its clout to get great locations at low rents. Music chains, on the other hand, are weak sisters, particularly in the malls, where they are often relegated to back corridors at high rents.

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PGD Has Good News/Bad News; Esposito Beats Path To The Wiz

IT'S IN THE MANUAL: PolyGram Group Distribution has issued a policy memo containing eight points that simultaneously draw praise from retailers while raising their ire. Among the new planned policies that retailers welcome with open arms is the advanced announcement of dates when the distributor will run its restock-

ing programs during the next year, allowing retailers to buy more efficiently. In addition, PGD will enhance its developing-artist campaigns by allowing customers to retain the discount on any returned product of designated titles.

Another component of PGD's new policies that should make most merchants happy is the announcement

that the company is getting on the MAP bandwagon, becoming the third major to do so. According to its memo, PGD won't honor cooperative advertising commitments if an album's sales price is below the minimum advertised prices of \$11.88 for \$16.98 list-price equivalent; \$10.88 for \$15.98 list-price equivalent.

Low-ball pricing, always a hot is-

sue, has been at the forefront, thanks to the aggressive pricing by **Best Buy**. But with other electronic merchants like **Circuit City** and **Sixth Avenue Electronics** getting into the music business, with others likely to follow, the industry's entire pricing structure could be headed for warp drive.

CEMA's Russ Bach was the first to issue a minimum advertising pricing policy in November: \$11.85 for \$16.98 and \$10.85 for \$15.98. **WEA** got into the act in early December by notifying customers it will not reimburse customers who advertise a

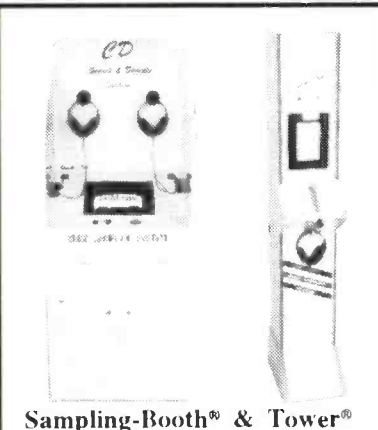
paring for it accordingly. As one retailer puts it, "We are geared up for a more gradual phase-in. We would have taken a much different approach, if we knew it would all happen at once." That retailer says he fears that other majors may take the same approach as PGD, which would exacerbate what is already being called a "merchandising nightmare" by most merchants.

ON THE MOVE: John Esposito, formerly Northeast VP of sales for **Mitsubishi Consumer Electronics**, has joined **Nobody Beats The Wiz** as COO of the chain's music and movies division. In addition to manufacturing and distribution, Esposito's background includes retail, as he served a stint managing **Harmony Hut** record stores, and later worked as an electronic buyer for **Macy's** ... **Rob Cain**, formerly COO at **Valley Record Distributors** in Woodland, Calif., has been named president, succeeding **Barney Cohen**, who retains the positions of chairman and CEO. In addition, the company has hired **Janet Ritz** as director of the company's information services. Ritz formerly was with **Fantasy Records Group/Saul Zaentz Films** in Berkeley ... **John Grady**, formerly director of field marketing with **Capitol**, has moved back to Minneapolis and landed a job with **Navarre** in a capacity that couldn't be determined by Track. Grady passed up the opportunity to tell Track his title because he was on the other line solving a problem for an account. What a guy.

(Continued on page 45)

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by Ed Christman

sale price less than the cost of an album. On PGD's MAP policy, **Jim Caparro**, president of the distribution company, says, "We are not interested in supporting advertising that cheapens the value of music." While retailers don't like being told what they can sell product for, in this case, most merchants realize that MAP policies are to their benefit.

Other PGD policy initiatives haven't been so well received by retailers, particularly the announcement that it will be shipping "virtually all CDs in jewel box only, beginning March 25, 1993." All along, retailers have been told that the shift away from the longbox would be phased, and have been pre-

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Restless Vents 2Pac On Vinyl; Slice Of Santa Barbara Life

STRICTLY VINYL: Restless Records might better be called Fearless Records: On Tuesday (9), the L.A. indie will issue the new album "Strictly 4 My N.I.G.G.A.Z." by controversial rapper 2Pac on vinyl.

WEA-distributed Interscope Records will release the album on CD and cassette a week later.

2Pac (real name **Tupac Shakur**) has taken plenty of heat in recent months for the track "A Soulja's Story" on his debut album, "2Pacalypse Now." In September, the widow of a Texas law-enforcement officer sued the rapper and Interscope, claiming the song, which allegedly professes anti-police sentiments, prompted the fatal shooting of her

husband by an auto-theft suspect (Billboard, Sept. 19).

Miller, whose eight Game Theory albums and CDs established him as one of the canner crafters of '80s pop, was attempting to assemble a new unit with former **Three O'Clock** leader **Michael Quercio**. Trouble is, Quercio lives in Los Angeles, while Miller resides in San Francisco.

"We kind of ran out of money at one point," Miller explains. "We had to fly him up for all these money-intensive operations."

So Quercio (who went on to form a new L.A.-based unit, **Permanent Green Light**) and Miller parted company, and Miller dubbed his new band the **Loud Family**. "I decided it was pointless to keep the [Game Theory] name," he says. "There were too many changes."

With **Jozef Becker** (ex-**Thin White Rope**) and three members of the San Francisco group **This Very Window**—**Zachary Smith**, **Rob Poor**, and **Paul Wieneke**—in tow, the Loud Family went to Burbank, Calif.-based **Alias** and cut its debut album, "Plants And Birds And Rocks And Things." (If the title sounds familiar, that's because it's derived from the lyrics of America's "Horse With No Name.")

Like previous works, Miller's new songs mate a strong pop melody concept to highly oblique lyrics. Without drawing any qualitative comparison, Miller draws a parallel between his songwriting methods and the composition of such lyrically elusive tunes as the **Beatles'** "Hey Jude."

"It's this old way of doing lyrics—you get all these great lines that don't really mean anything when you're haggling over the price of avocados," he says, drawing an appropriately askew metaphor.

The singer/songwriter draws inspiration from such diverse precursors as the **Fab Four**, the **Velvet Underground**, **Pink Floyd**, **Roxy Music**, and **David Bowie**. "I kind of like records that are stylistically diverse, but not one-from-column-A-one-from-column-B diversity," he says. "I like lots of different styles and lots of different moods."

The many moods of the Loud Family will be on display beginning in early March, when the band embarks on a five-week American tour.



DECLARATIONS OF INDEPENDENTS

by Chris Morris

husband by an auto-theft suspect (Billboard, Sept. 19).

According to Restless chief **Joe Regis**, the 2Pac release is the first fruit of a mutual first-look deal with Interscope (Billboard, June 6). Regis notes WEA is out of the vinyl business: "For Interscope to do this, they had to go out of house."

Regis, who says Restless will press 10,000 vinyl pieces on the album initially, adds that his company will also issue a 10-inch vinyl set by Interscope funk-rock act **Primus**.

Restless is unperturbed about any possible repercussions regarding the content of "Strictly 4 My N.I.G.G.A.Z.," which includes a track featuring equally controversial guest artists **Ice Cube** and **Ice-T**.

"That's just white noise," Regis says of any potential wrangle. "Who do I have to answer to? Nobody. My distributors don't have any problem with it."

S.B. SOUND: You read about the Santa Barbara, Calif., music scene in **Craig Rosen's** Sept. 19 **Billboard** Report in these pages; now you can get a comprehensive earful of the city's musical styles courtesy of **Carpinteria**, Calif.-based **Reset Records**.

The town that put **Ugly Kid Joe** and **Toad The Wet Sprocket** on the map is further exposed on **Reset's** "17 Slices," a collection of live sides by 17 S.B. acts, produced by **Dennis Dragon** of **Surf Punks** renown.

Our august publication even gets some props on the CD liners by **Brad Knack** of the band **Brad Is Sex**: "Look, **Billboard** called me this summer & asked about the S.B. music scene... that's a real magazine you know, international and all that; they put the story on the cover."

Like other regional samplers, "17 Slices" is a nifty one-stop method of gauging a locale's up-and-comers.

FLAG WAVING: **Scott Miller**

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Visit To UCLA. Warner Bros. recording artist Loreena McKennitt is congratulated by label executives after her recent sold-out concert at Schoenberg Hall on the campus of UCLA. The concert was part of McKennitt's North American tour in support of her current album, "The Visit." Shown in back row, from left, are senior VP of sales Lou Dennis; product manager Peter Standish; national singles sales coordinator Andrae Knecht; Tower Records buyer Howard Krumholtz; VP of product management Steve Baker; VP of national sales Charlie Springer; McKennitt; senior VP of creative services Jeff Gold; senior VP of artist relations Carl Scott; VP/GM of A&R Roberta Peterson; and VP of jazz Ricky Schultz. In front row, from left, are Warner Music Canada president Stan Kulin; VP of advertising and merchandising Jim Wagner; and Warner Bros. artist relations manager Alan Brown.

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Two At Sam Goody. Recording artists Kitaro and Jon Anderson do an in-store appearance at Sam Goody in the Beverly Center in Los Angeles. Shown, from left, are Geffen national merchandising coordinator Amy Wendel; Uni account service rep Chris Kowalczyk; Uni account sales rep Annette Farmer; The Musicland Group regional director Ron Hall; Musicland West Coast advertising coordinator Julie Douglas; Anderson; Musicland district manager Phil Olney; Kitaro; and Sam Goody store manager Steve LaForge.

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RETAIL TRACK

(Continued from page 42)

AFTER A WEEK on the road, a week on jury duty, and then a week moving office space, Retail Track finally found time to wade through mail. While sorting through it, Track naturally eyeballed the upper right-hand corner of every envelope, anxiously looking for the first piece of mail to come bearing an Elvis stamp. However, instead of an Elvis stamp, Track was unsettled to come across the visage of **Marc Offenbach**, VP of sales at **Relativity Records**, staring back. Offenbach's picture was on an envelope as part of a label promotion, designed in the form of a sweepstakes mailer. Offenbach, who is described in the Relativity mail as executive director, prize patrol, is offering \$5,000 in free Relativity merchandise to the account that places an order for copy number 100,000 of "The Ultimate Guitar Survival Guide," a compilation album featuring tracks from Relativity's array of guitar slingers as well as from **Jeff Beck** and **Stevie Ray Vaughan**, which was released by the label to celebrate the success of its guitar instrumental recordings. Sounds like a winner to me.

NARM AHOY! The **National Assn. of Recording Merchandisers** continues to insure that the action will be fast and furious at its annual convention, March 6 at Marriott's Orlando World Center in Orlando, Fla. Latest word from the trade association is that the **American Latin Music Assn.** will host a reception and party, which will feature performances by **TH/Rodven Records' Las Chicas del Can**, **Capitol-EMI Latin's the Barrio Boyzz**, and **Paulina Rubio** and **Sony Discos' Azucar Moreno** from 5:30-7:30 p.m. March 8 . . . Also at NARM, this year's store managers' bash is being thrown by **Peaches**, the Hialeah Gardens, Fla.-based merchant. According to **Peaches' Joe Andrules**, the party will be held from 7-9:30 p.m. March 8 at the chain's Orlando store at 8114 S. Orange Blossom Trail, with buses transporting convention delegates to and from the site. In addition to prizes like an MD player, giveaways such as "Unplugged" sweatshirts, a barbecue, beer, wine and other beverages, the bash will feature performances by **Capitol recording act Charles & Eddie**, **A&M's Gin Blossoms**, **Chameleon's Sonia Dada**, **Silvertone's Buddy Guy**, and **Warner Bros.' Chris Isaak**.

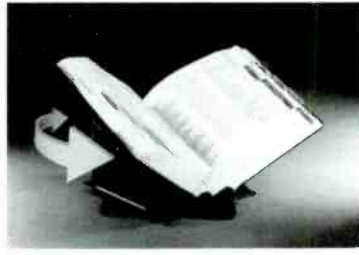
In other convention news, **Columbia recording artist Billy Joel** will receive the **NARM Presidential Award**, which will be presented by the current trade association president, **Arnie Bernstein**, who also is president of **The Musicland Group**.

HONOR ROLL: The **American Jewish Committee Music-Video Division** will hold its **Human Relations Award Dinner-Dance** March 27 at the Grand Hyatt Hotel in New York to honor **John Marmaduke**, president and CEO at **Amarillo, Texas-based Western Merchandisers Inc.** and **Hastings Books, Music & Video Inc.**



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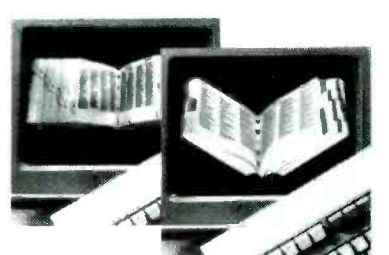
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		*** No. 1 ***		
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 29 weeks at No. 1	91
2	4	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	68
3	3	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	91
4	5	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	80
5	2	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	91
6	6	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	91
7	7	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	91
8	8	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	91
9	9	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	91
10	12	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	82
11	10	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	89
12	11	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	70
13	13	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	76
14	16	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	91
15	14	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	91
16	20	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	10
17	17	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	77
18	15	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	85
19	22	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	89
20	23	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	80
21	19	U2 ▲ ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	59
22	18	JANIS JOPLIN ▲ ² COLUMBIA 32148* (5.98 EQ/9.98)	GREATEST HITS	50
23	27	PINK FLOYD ▲ ¹³ CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	91
24	21	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	88
25	32	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	81
26	24	BILLY JOEL ▲ ³ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	91
27	28	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	31
28	25	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	91
29	31	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	46
30	29	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	82
31	30	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	36
32	26	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	18
33	41	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	13
34	33	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	51
35	37	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	3
36	—	DON HENLEY ▲ ³ Geffen 24217* (9.98/15.98)	END OF THE INNOCENCE	1
37	—	KENNY G ▲ ARISTA 8427* (9.98/15.98)	DUOTONES	13
38	34	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	87
39	35	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	24
40	45	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	5
41	38	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	56
42	47	REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/13.98)	HITS	26
43	42	LYNYRD SKYNYRD ● MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	10
44	40	U2 ▲ ISLAND 811148* (7.98 EQ/11.98)	WAR	24
45	39	BARBRA STREISAND ▲ COLLECTION: GREATEST HITS... AND MORE COLUMBIA 45369* (9.98 EQ/15.98)		5
46	—	BOSTON ▲ ¹⁷ COLUMBIA 34188 (9.98 EQ/13.98)	BOSTON	17
47	—	REBA MCENTIRE MCA 5979* (7.98/12.98)	GREATEST HITS	1
48	46	BEASTIE BOYS ▲ ³ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	29
49	—	MARIAH CAREY ▲ ⁶ COLUMBIA 45202* (10.98 EQ/15.98)	MARIAH CAREY	2
50	—	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	3

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► MICK JAGGER

Wandering Spirit
PRODUCERS: Rick Rubin & Mick Jagger
Atlantic 82436

Producer extraordinaire Rick Rubin breathes beaucoup life into the lone Stone's latest and by far best solo work, bringing sidemen like Red Hot Chili Peppers' Flea and Living Colour's Doug Wimbish to the party. For his part, Jagger comes forward with a brace of fine original songs; covers of James Brown, Bill Withers, and Frederick Knight classics add verve to the mix. Initial single "Sweet Thing" is probably the most familiar-sounding number; duet with Lenny Kravitz on "Use Me," ballad "Evening Gown," and the rockabilly-inflected title cut have lots of album rock bounce.

► GENESIS

Live/The Way We Walk; Volume Two: The Longs
PRODUCERS: Nick Davis, Robert Colby & Genesis
Atlantic 82461

Second part in live series covers diehard fans who favor the group's longer, older numbers over its pop smashes. Medley including "The Lamb" and "Musical Box" represents Peter Gabriel incarnation, while top-notch performances of recent tunes like "Driving The Last Spike" and "Domino" show that the group can still deliver elaborate, expansive music. Limited release available until April 30.

★ BELLY

Star
PRODUCERS: Tracy Chisholm, Gil Norton & Belly
Sire/Reprise/4AD 45187

Tanya Donelly, formerly of Throwing Muses and the Breeders, leaps to the head of the alternative pop class with this luminous debut by her own band. The scintillating brand of acousti-rock and noisy garage roll yields a brace of solid radio fare for any rock format, including the radiant/randy "Dusted," "Gepetto," "Slow Dog," and "Feed The Tree." Any of the aforementioned uptempo tracks is a top 40 possibility, and breathy psycho-ballads like

"White Belly" and "Untogether" should please alternative cultists. The white line for mainstream rock is steadily shifting to the shoulder of the highway, and Belly is one act spraying its share of gravel as it slips past the bumper-to-bumper traffic of tired behemoths.

★ BRIAN MAY

Back To The Light
PRODUCERS: Brian May, Justin Shirley-Smith
Hollywood 61404

Queen guitar maestro's solo effort features the operatic harmonies and rich guitar stylings for which he and the band became noted. The set runs the gamut from the emotional ballad "Too Much Love Will Kill You" and the hard rocking "Driven By You" to a few tasty instrumentals. Album rock programmers will find "Love Token" and the title track especially irresistible. Great introduction to what promises to be a successful solo career; recent Queen resurgence will lend an immediate boost.

★ MICHAEL HALL

Love Is Murder
PRODUCERS: various
Safe House 2106

Solo project from the founder of Texas rockers the Wild Seeds is an intelligent, highly enjoyable set that owes a debt to the countrified rock of Neil Young. Highlight tracks include the up-tempo cowpunk of "Put Down That Pig," the sweetly poignant folk of "Beeville By Morning," the amusing, self-explanatory "Let's Take Some Drugs And Drive Around," the bright-toned yet sardonic title cut, and the country-rockin' hooks of "Baby, You Scare Me," which features vocals from former Seed-stress Kris McKay. Also includes a twangy remake of Led Zeppelin's "Trampled Underfoot."

THE POOH STICKS

Million Seller
PRODUCER: Steve Gregory
Zoo Entertainment 11043

U.K. combo stays at its game on second lively Zoo release, pirating titles and strands of melody from rock tunes past for its own dizzily self-referential post-punk

pop. The borrowings here are not as slavishly imitative as they were last time out, making the current event that much more attractive to those in on the joke. "Let The Good Times Roll," "When The Girl Wants To Be Free," and "That Was The Greatest Song" should sparkle for modern rockers.

PAUL KELLY

Gonna Stick And Stay
PRODUCER: Julian Binghamton
Rounder 9523

Not to be confused with the Aussie rocker, singer/songwriter is best known for pop R&B confections like "Stealin' In The Name Of The Lord." This bayou-flavored collection of Kelly originals finds the tunesmith applying his handsome, smoky voice to such strong compositions as "Personally," "Top Of The Hill," and "I'm Gonna Be Holdin' On." Flavorful material for roots-conscious listeners.

D.D. WOOD

Tuesdays Are Forever
PRODUCER: Julian Raymond
Hollywood 61370

Major asset of this debut is chanteuse Wood's potent voice, which soulfully wraps itself around a song without any forced histrionics. But unambitious material, so-so arrangements, and undistinguished playing all leave her obvious vocal assets frustratingly unmined. As it stands, Wood is a subject for future development.

THE THE

Dusk
PRODUCERS: Matt Johnson & Bruce Lampcov
Epic 53164

Group leader Johnson and company enlist the weighty guitar and harmonica talents of former Smithsman Johnny Marr on latest project, their most stripped-down and most assured to date. Aside from first single "Dogs Of Lust"—already a modern-rock hit—other tracks that could bring about an overdue format breakthrough are "Love Is Stronger Than Death," "Slow Emotion Replay," and "Lonely Planet."

★ GREEN

The Pop Arts
PRODUCER: none listed
Futurist 1012

On its fourth outing, Chicago garage trio maintains a consistent emphasis on melody as it runs a gamut of styles that can be traced to the likes of the Buzzcocks, the Kinks, Aerosmith, the Replacements, and Alex Chilton. So catchy are the dozen originals here that they often convey the impression of being covers of forgotten classics; check out first single "Hear What You Want To Hear" for starters. A small treasure for those willing to dig beneath charts and playlists. Contact: 212-226-7272.

JOHN CAMPBELL

Howlin Mercy
PRODUCER: Dennis Walker
Elektra 61440

Veteran blues traveler cuts to the bone on his second recording, which finds him equally at home in solo mode and with band. Lacerating originals like "Ain't Afraid Of Midnight," "Written In Stone," and "Wolf Among The Lambs" hold their ground alongside such covers as blues standard "Saddle Up My Pony," Led Zep classic "When The Levee Breaks," and Tom Waits' "Down In The Hole"—an appropriate choice given the two artists' compatible vocal and writing approaches. Genuine, important, and compelling.

R & B

► BRAND NUBIAN

In God We Trust
PRODUCERS: Brand Nubian, Diamond, Rafael & Sting
International
Elektra 61381

When Grand Puba Maxwell left Brand Nubian, many thought the crew would fall. But Lord Jamar, Sadat X, and Sincere are

still strong and vital ambassadors of hip-hop culture. Titles like "Ain't No Mystery," "Steady Bootleggin'" (one of the latest anti-piracy rap jams), and first single "Punks Jump Up To Get Beat Down" sound as bouncy and joyous as anything on the group's debut, "One For All." The only difference is they're less varied, dropping more Five Percent Muslim ideology.

KING TEE

Tha Triflin' Album
PRODUCERS: Various
Capitol 99354

As in the past, Tee and his posse That Alkaholiks pass along a mild, unfilling Gangsta Lite brew. Raps about sex and partying may find a home with fans with an unquenchable appetite for streetlife tales, but more demanding connoisseurs will pass and reach for stronger stuff. "Got It Bad Y'All" stands out among a shelf of lower-proof tracks.

ABOVE THE LAW

Black Mafia Life
PRODUCER: Cold 187UM
Ruthless/Giant 24477

Things like jeep-crushing funk loops, funky-worm keyboards, and ragamuffin elements combine with the group's gangsta/pimp lyrics to create hardcore jams that will make listeners nod their head or dance solo. The similarities between the cut "Never Missin' A Beat" and Dr. Dre's bubbling-over smash "Nuthin' But A 'G' Thang" are interesting.

JAZZ

SHORTY ROGERS/BUD SHANK & THE LIGHTHOUSE

All Stars
Eight Brothers
PRODUCERS: Bud Shank, Shorty Rogers & David Keller
Candid 79521

Veterans of the noted house band at the titular Hermosa Beach, Calif., jazz spot regroup for a nostalgic combo workout. Cast of players couldn't be finer: Besides trumpeter Rogers and altoist Shank, trumpeter Conte Condoli and saxophonists Bill Perkins and Bob Cooper take spotlight roles. Loose jam atmosphere, while not

VITAL REISSUES™

BEN WEBSTER

See You At The Fair
PRODUCER: Bob Thiele
GRP/Impulse! 121

Top-notch album from the tenor master is reissued with more material than on its original 1964 release and features an outstanding crew that boasts Hank Jones, Phil Woods, Thad Jones, Pepper Adams, Richard Davis, and Grady Tate. Culled from three recording dates—one with an octet led by Oliver Nelson—this seminal standards set is highlighted by down-tempo beauties "The Single Petal Of A Rose" and "Fall Of Love," gorgeous takes on Gershwin classics "Someone To Watch Over Me" and "Our Love Is Here To Stay," and Webster's swaggering swing on Ellington's "In A Mellow Tone."

MAX ROACH

Percussion Bitter Sweet
PRODUCER: Max Roach
GRP/Impulse! 122

Drummer's 1961 session finds bop skinmaster Roach aligning himself with some interesting younger players on a set of excellent originals. Sidemen include Eric Dolphy, Booker Little, Julian Priestner, Clifford Jordan, and Mal Waldron; Abbey Lincoln supplies vocals on two tracks (one of which is the typically political "Mendacity"). Bracing collection is an exciting melding of Roach's percussive experiments with the then-nascent new-thing rebellion.

terrifically ambitious, allows featured blowers to shine on this session.

LATIN

► MARC ANTHONY

Otra Nota
PRODUCER: Sergio George
Soho Latino/Sony 80958

Freestyle/Latin pop crooner, whose "Ride On The Rhythm" topped Billboard's Club Play chart in 1991, now comes up with a smashing salsa premiere showcasing his emotive bari-setto soaring over George's customary fine arrangements. While salsa sizzlers "Palabras Del Alma" and "Hasta Que Te Conocacite," plus bachata-flavored "Si He De Morir," are obvious radio picks, aching love ballad "Juego O Amor?" could also become darkhorse hit.

ALEJANDRO LERNER

Amor Infinito
PRODUCER: Erich Bulling, Ignacio Eisavetsky
Ariola/BMG 3467

Gifted Argentinian songsmith has penned numerous ballad hits for other artists, but he has yet to make a dent for himself in the U.S. Latin market. Still, Lerner—an underrated balladeer—might find stateside prosperity with odes dedicated to the affairs of the heart, including up-tempo "Castillo De Arena" and "No Te Apures," as well as slower entries "Secretos" and "Porque."

COUNTRY

► RICK VINCENT

A Wanted Man
PRODUCER: Wendy Waldman
Curb 277586

Vincent delivers these songs—all of which he wrote or co-wrote—with great charm and eloquence. Best cuts: "The Best Mistakes I Ever Made," "Ain't Been A Train Through Here In Years," "You're Not In This Alone."

★ KATHY CHIAVOLA

Labor Of Love
PRODUCER: Wayland Patton
My Label 1001

Chiavola has one of the sweetest and most sought-after session voices in Nashville. Here, she drafts such stellar studio peers as Mark O'Connor, Stuart Duncan, Edgar Meyer, Jerry Douglas, and Carl Jackson to accompany her on an eclectic, but vividly personal, collection of pop and country acoustic tunes. Contact: P.O. Box 90629, Nashville, Tenn. 37309.

CLASSICAL

► RODRIGO: CONCIERTO DE ARANJUEZ; FANTASIA PARA UN GENTILHOMBRE

WALTON: 5 BAGATELLES
Christopher Parkening, Guitar, Royal Philharmonic Orchestra, Litton
EMI Classics CDC 54665

Versions of these Rodrigo power pieces crowd the catalog, but here are the first to surface by veteran guitarist Parkening. His constituency is large and loyal, and there's no doubt they'll stir strong, and deserved, sales support. The lesser-known Walton works, attractive in their own right, fit well with the Rodrigo. There are many opportunities for the soloist to display his seductive sound, and he takes full advantage of them. Excellent balance, ever a challenge in guitar recordings with orchestra.

PROKOFIEV: SYMPHONIES NOS. 1 & 3

Philadelphia Orchestra, Muti
Philips 432 992

The Third Symphony, adapted by the composer from his opera, "The Fiery Angel," is not among Prokofiev's more popular works, although it delivers more than a measure of excitement when played with commitment, as it is here. The First Symphony, though, is one of the most beloved staples of early 20th century repertoire.

NEW & NOTEWORTHY

DIGABLE PLANETS

Reachin' (A New Refutation Of Time And Space)
PRODUCERS: Digable Planets
Pendulum/Elektra 61414

Two males and a female resurrect bebop/cool jazz of the '50s and '60s, add a layer of intellectual street poetry, and top it off with crisp rhyme delivery. On an album where Dizzy, Trane, Miles, Bird, and Blakey get their due, standouts include "Where I'm From," an observation of life, jazz, art, family, hip-hop, and the streets; "What Cool Breezes Do," a great bebop groove; "Last Of The Spiddyoaks," a tribute to jazz's sound and players; "La Femme Fetal," a treatise on abortion rights; and the funky "Jimi Diggin' Cats," which imagines rap's approval by Jimi Hendrix. Planets' marriage of rap and jazz represents a hip-hop milestone.

VARIOUS ARTISTS

Chess Blues
COMPILATION PRODUCER: Andy McKaie
MCA/Chess 9340

This four-CD, 101-track compilation supplies both the newcomer and the veteran blues listener with an evenly presented study of the groundbreaking Chicago label. The package is generously supplied with well-known hits by Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson, Etta James, et al.; it also serves up several alternates and unissued numbers, and copious selections by lesser-known members of the Chess/Checker/Argo stable. Highly listenable

and historically acute, it's an excellent intro to a cornerstone of blues history.

VARIOUS ARTISTS

Swing Time! The Fabulous Big Band Era 1925-1955

COMPILATION PRODUCER: Aubrey Fell
Columbia Legacy 53862

For a capable breeze through three decades of big band lore, a listener could do far worse than this exceptionally listenable three-CD collection, culled mainly from the Sony vaults (with a few important numbers licensed from other outlets). While any collection attempting to scan such vast terrain is necessarily selective, "Swing Time!" gets a valuable assist from annotator Michael Brooks' perceptive, perspective-setting notes. Beyond that, there's a wealth of fine music by groups ranging from jazz units to dance-band popularizers.

RALPH STANLEY

Saturday Night & Sunday Morning
PRODUCER: Charles R. Freeland
Freeland Recording Co. 9001

This two-record sacred/secular set is a monumental achievement, uniting as it does the greatest living voice in bluegrass with such stellar country talents as George Jones, Vince Gill, Emmylou Harris, Dwight Yoakam, Ricky Skaggs, Patty Loveless, and Tom T. Hall. The songs—many of which are deserving standards—are equally impressive. An album to last you the winter.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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Japan Rental Stores Promote New Singles

■ BY STEVE McCLURE

TOKYO—In an attempt to show that rental complements and even boosts music sales, Japan's record renters have launched a nationwide in-store promotion campaign focusing on two new domestic singles every month.

The campaign began in December and has the blessing of the Recording Industry Assn. of Japan, which is resigned to rental's continued existence in the Japanese market.

Posters, picture stands, and giveaways make up the promotional package, says a spokesman for the Japan Record Rental Commerce Trade Assn. The JRRCTA's newly established pro-

motions committee recommends two artists for each month's campaign, contacts record companies for information and promotional material, and then provides rental stores with the promo package.

"It's based on the principle that rental can help promote product and expand the music industry by introducing customers to music and increase sales at retail shops," says the JRRCTA spokesman, adding the campaign has proven popular among the association's member shops.

Later this year, the promotion committee will start providing record companies with information on the results of the campaign, such as frequency of

rental and general customer trends. "We don't think we can be hit makers," says the association spokesman. "We just want to prove we can be another element in making hits."

RIAJ spokesman Yuji Eguchi says, "The RIAJ is in favor of this idea. Since Japanese law acknowledges the existence of rental, we want the JRRCTA to cooperate in promotional activities to increase actual sales."

Both Eguchi and the JRRCTA spokesman admit that so far the campaign hasn't caused featured singles to sell faster than other new releases. "Maybe the campaign will have no influence on sales of the record itself but will help boost the sales of the artist's

next record" by increasing the act's public profile, says Eguchi.

The decision by Japanese record companies to cooperate with renters follows a compromise between the two sides in which the RIAJ backed down from insisting rental of domestic product be banned for two weeks after release. Domestic albums now can be rented about 10 days after release, while singles can be rented as early as the actual day of release.

Being promoted this month are singles by two Toshiba-EMI acts, singer Tohru Suzuki, and rockabilly band Blue Angel. A Toshiba-EMI spokesman says that while in a strict business sense, record companies and record renters "cannot live together," most rental-store customers are teenagers who can't afford to buy all the CDs they want. "They're the main buyers of product by new or mid-ranking artists, and so we can help promote these artists if the two sides cooperate."

Not all Japanese record companies are in favor of the promotion scheme, however. "Our company isn't doing promotions in rental shops," says Warner Music Japan president Ikuzo Orita. "Basically, we are against the rental shops—they're on the opposing side."

On a related issue, the JRRCTA says some of its stores have been renting foreign product released after Jan. 1, 1992, and which has been on the market for a year, even though renters and foreign rights holders have not reached an agreement on payment of neighboring rights royalties for rental of such product. Under revisions to Japan's copyright law that came into effect last Jan. 1, rental of foreign product can be banned for up to a year after release, and rental stores must pay royalties to record companies and performers for the remainder of the 50-year copyright term. All six major international record companies have insisted on enforcing the one-year rental ban.

The JRRCTA spokesman says that as far as he knows, none of the parties involved is holding talks on the issue. He says some foreign companies may be waiting for the outcome of the GATT Uruguay Round, in the hope that GATT will agree to a 50-year rental banning period, which had earlier been sought by the U.S. Trade Representative's office.

Another reason royalties payments aren't being discussed, he says, is that Japan's renters haven't accepted the validity of the one-year banning term, which they argue goes against the spirit of the copyright law. The association is discouraging its members from renting 1-year-old, post-Jan. 1, 1992, product in the absence of a royalties deal, says the JRRCTA spokesman.

The Recording Industry Assn. of America is on record as taking a firm line against rental of such product in the absence of a royalties agreement. "If JRRCTA members rent product in advance of the establishment of a rate, RIAA will take immediate legal action, on behalf of its members, to terminate such illegal conduct," RIAA international VP Neil Turkewitz told Billboard last November.

Dreams Come True For Japanese Act

TOKYO—Japanese pop trio Dreams Come True's choice of name has turned out to be distinctly appropriate. Its Nov. 14 Epic/Sony release, "The Swinging Star," has sold more copies than any other album in the history of the Japanese music industry: 3.1 million units as of Jan. 29. The figure represents the record company's shipments to the trade, not including returns.

Until now, Japan's all-time best-selling album was Chage & Aska's 1992 Pony Canyon collection, "Super Best II," with sales of 2.7 million.

Dreams Come True has enjoyed ever-increasing success since its eponymous first album went platinum by selling more than 400,000 units following its March 1989 release. The Tokyo-based group's fourth album, "Million

Kisses," sold 2.13 million copies, making it the best-selling album for Sony Music Entertainment (Japan) until Dreams Come True's next release, "The Swinging Star."

The band's pleasantly poppy sound is dominated by Miwa Yoshida's powerful vocals, with Masato Nakamura and Takahiro Nishikawa providing instrumental backing. Unlike most Japanese acts, the group avoids personal publicity, in the belief that people should simply listen to its music.

One reason for the album's success is that three of its songs are being used as themes for TV programs or commercials. Another is the group's wide demographic appeal.

"The age range of fans of artists like Yumi Matsutoya or Southern All Stars is limited," says one Japanese industry

observer, "but with Dreams Come True, fans range from 11-year-olds to people in their 40s and 50s."

Individual sales statistics for records released in Japan before 1989 are not available, since it was only in that year that the Recording Industry Assn. of Japan began releasing such data, but there's little doubt "The Swinging Star" has achieved an industry peak.

Meanwhile, in Japan's international repertoire stakes, the soundtrack of "The Bodyguard" has sold 950,000 copies to date, according to a spokesman for BMG Victor. The company expects sales of the album, released here Dec. 5, soon to top 1 million. That would put it in the same league as Michael Jackson's "Thriller," which has sold an estimated 1.4 million units in Japan.

STEVE McCLURE

U.S. Indies Seek Place In New Euro Mkt.

■ BY THOM DUFFY

CANNES—New ways of doing business in a changing Europe are being explored by U.S. independent record labels.

There is a growing emphasis on direct export of product, rather than simple licensing deals, say indies that made it to the 27th annual MIDEM exhibition, Jan. 24-28 here.

This year also marked the most successful MIDEM in a number of years for the independents, which dominate U.S. representation at the conference.

Among U.S. companies, MIDEM saw its highest participation to date, with more than 300 companies registered, 18 of those for the first time. MIDEM officials reported total attendance this year topped 8,700, with 2,500 companies from 66 countries.

"I've been in the business over 25 years, and this is the best MIDEM I've ever seen," says Bill Issacs, manager of the Malaco Records & Music Group, the soul- and blues-rooted label based in Jackson, Miss.

The view is echoed by Barry Poss, president of Sugar Hill Records, from Durham, N.C. "Everyone mentions the recession, but actually business has

been up for us."

However, the nature of the business and deals for the U.S. independents here is in flux.

Rounder Records, one of the largest independent U.S. label groups, reported prior to MIDEM that it was placing a new emphasis on direct exporting of its product, although it remains in licensing deals in long-established markets and to support artists touring abroad (Billboard, Jan. 23).

(Continued on page 51)

Ex-Beatle Banned At Cricket Venue Court Ruling Rejects Outdoor Show

■ BY KATHERINE TULICH

SYDNEY—When an Australian court rules against an outdoor concert featuring Paul McCartney, you know it's not cricket.

Promoter Paul Dainty had hoped to present McCartney Feb. 27 at the Sydney Cricket Ground, just as he did last April with Prince. But when he and the ground's operators applied to use the venue—minutes from the city center

and capable of accommodating 4,000-5,000 people—the local council objected on behalf of area residents and won a court ruling banning the show.

The brouhaha has revived the debate about the absence of a suitable outdoor music venue in Sydney—a lack that supposedly has cost Australia major stadium tours by the likes of Madonna and the Rolling Stones.

In Dainty's case, the McCartney ep- (Continued on page 51)

CDs Gain Ground In Spain, Sweden

But Spanish Unit Sales Slide

■ BY HOWELL LLEWELYN

MADRID—Worse than expected results have come in from Spain's record business, which showed a drop of almost 5% in value and 4% in unit sales for the '92 calendar year.

Also in the year-end results, the CD overtook vinyl sales for the first time since the CD's introduction, although cassettes remained the market leader.

Carlos Grande, director of the Spanish Phonograph and Video Assn. AFYVE, comments that the year's sales returns are "serious and worrying." Of greater concern, says Grande, is that the figures, which are provisional, could be revised farther downward.

AFYVE president and EMI/Hispanovox managing director Rafael Gil confirms the figures are worse than expected, and forecasts cutbacks in record companies' projects: "We'll be looking for more quality, not quantity, and taking on one new project instead of three, for example."

"CD is not replacing vinyl as fast as could be expected," says Gil, "but this is not the end of the world. The crises
(Continued on next page)

Shift Boosts Swedish Sales

■ BY KEN NEPTUNE

STOCKHOLM—Last year saw a dramatic shift from vinyl to CD in the Swedish market, a process that the industry had long expected.

The move buoyed the value of the market, despite a 13% loss in unit sales.

Key trends in the market were:

- Revenues rose to 1.01 billion Swedish kronor (\$137.2 million).
 - Unit sales were down 13.3% in total to 18.2 million units.
 - LPs tumbled to a quarter of last year's levels to 1.37 million units.
 - CD became the dominant format, with 11.62 million units shipped.
 - Cassettes were down by 11.2% to 2.56 million units.
- While total singles sales dropped by 7% over 1991, CD singles are gaining ground as the preferred format, even though vinyl is still the preferred singles format.
(Continued on next page)



Metallic Soup. Members of Australia's Hoodoo Gurus pause from touring just long enough to collect gold and platinum awards for several of their albums, including the most recent, "Electric Soup: The Singles Collection." Pictured, from left, are BMG Australia managing director Stuart Rubin, Gurus Rick Grossman, Mark Kingsmill, Dave Faulkner, and Brad Shepherd, and manager Michael McMartin.

Sony Music Eyes Stake In French Indie Label Trema

■ BY EMMANUEL LEGRAND

PARIS—Sony Music is believed to be taking a minority stake in Trema, France's leading independent label.

Trema's roster includes French acts such as Charles Aznavour, Toure Kunda, Michel Sardou, and Francis Lalanne.

A deal is reported to be close to completion, and it would give Sony less than 15% of Trema's shares, for a rumoured 35 million French francs (\$6.44 million).

The deal would need authorization from France's ministry of economics, as the investor is not an EC company. Trema already signed a five-year distribution deal with Sony Music Jan. 1 1992.

Henri de Bodinat, president of Sony Music in France, said that if the deal is clinched, "Trema will remain an independent label, continuing to operate the way it does, with its founders, but with more means to develop."

NO PLANS FOR TAKEOVER

De Bodinat does not see the move as a first step to a larger shareholding: "We don't plan to take over Trema" he told Billboard. "Our goal as their distributor is to have the most efficient operating label. The more they develop, the better it is."

Nevertheless, some French officials are known to favor a French or EC solution. BMG and FNAC Music are believed to have made proposals to Trema founders Jacques Revaux and Regis Talar. One of the plans is believed by insiders to have included a half share increasing to 100% ownership within five years.

Trema grossed 145 million francs (\$26.68 million) last year, and is believed to have a net profit margin of 10%.

Hong Kong Seals Deal With Wembley Int'l For New Venue

HONG KONG—This city's newest stadium is to be managed by a long-established British venue operator Wembley.

The 40,000-capacity Hong Kong Stadium is still under construction, due for completion next year. It will be the territory's largest sports and music venue, and its new managers are hoping to make it a must for acts touring Asia.

Hong Kong Government's Urban Development Council says it awarded Wembley the contract over U.S. and Australian operators because of its experience in safety and training, as well as its international contacts.

Wembley, which operates the Wembley Stadium and Arena complexes in London, has been awarded a 10-year contract to manage the venue by the council, and it is actively seeking management and consultancy business in the area.

Sir Brian Wolfson, chairman of Wembley, says, "In strategic terms, the potential is enormous. Hong Kong is the key city of the region. Its population mix, sophistication, and spending power targets it for tremendous

growth, which will be further stimulated by access to trade and investment opportunities in China."

It is the first major step for Wembley International, formed last year, which has already marketed its experience in venue management outside the U.K. Wembley spokesman Martin Corrie said the division has already advised on aspects of the Hong Kong Stadium build.

The company will not invest in the venue, but says it has potential to provide significant revenue from management fees and on a performance basis.

The stadium, costing Hong Kong \$850 million (\$71 million), opens this year with an interim capacity of 33,000 and will host two sporting events in March and April. The completed project will hold 40,000 seated spectators and 10,000 on the field during concerts. A further 2,000 "premier" seats will cater to corporate hospitality.

The new structure replaces an older, 28,000-capacity stadium on the same site, which was demolished to make way for the new all-seater. The venue sits in the natural bowl of Son Kon Po, known as Happy Valley.



The Echo Awards A Billboard Salute

To coincide with the prestigious presentation of the Echo Awards on March 15 at Berlin's Wintergarten, Billboard presents a special Echo Awards edition. As always, Billboard provides the best coverage as well as its professional perspective.

Also in this issue will be a Billboard Spotlight titled German Talent Travels, insuring that all eyes will be on Germany and on Billboard's April 3 issue.

Congratulate the winners of the Echo Awards and give them global exposure in Billboard!

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AD CLOSE: MARCH 19**

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SPANISH SALES

(Continued from preceding page)

of 1983-84 and 1978-79 were worse." Gil reckons 1993 will be tough until at least October, when general elections are expected. "The government's economic recovery program should have had an effect by then, so we can expect a last quarter pick-up."

Key indicators of the market are:

- Revenue is down 4.9% from last year's record to 65.3 billion pesetas (\$583 million), while unit sales dropped 3.6% to 52.5 million.

- CD album sales leaped 51% to 20.1 million.

- Vinyl continued to hurtle downward, dropping 42% from last year to 9.6 million units.

- Cassette sales fell 8% to 21.2 million units.

The cassette is still market leader

with 40.5% of the market, followed by CD with 28%, and vinyl with 18%.

Music video is still in its infancy, with 269,000 units sold.

AFYVE's Grande has continuing faith in the CD replacement process, as CD player penetration has only risen from 11% to 16% in 1992.

SWEDISH SALES

(Continued from preceding page)

The popularity of the CD single is partly due to the popularity of compilation CDs such as those from Absolute Music and Radio City Hits, which contain several tracks on one disc.

According to Swedish IFPI chairman Lennart Backman, there are other factors too: "Price wise, I think the CD single is good value for the consumer. The move to the format is in keeping with the general shift to

the format."

Backman expects 1993 to be a turbulent year for the Swedish record business. In spite of the devaluation of the Swedish krona and negative figures in all other formats but CD, he believes there's no reason to be negative: "There can be some growth this year, even if it is only small. At best we can hope to match 1992 levels in 1993."

Billboard spotlights

GERMANY

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Billboard

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: One of the more interesting characters in the world of Japanese music is **John Kaizan Neptune**, an expatriate American who plays the shakuhachi (bamboo flute) and lives in a dome house he built in the countryside to the east of Tokyo. In 1977 Neptune became the first non-Japanese player to be awarded a shakuhachi master's certificate from the Tozan school, and he also was bestowed with the honorary name of "Kaizan" (meaning sea mountain). Notwithstanding his impeccable traditionalist credentials, Neptune has taken the shakuhachi into uncharted territory, playing the simple yet incredibly expressive instrument in a variety of idioms including jazz, Latin, and Indian. His latest album, "Kite" (Kosei Publishing Co.), was recorded with a string quartet and a classical guitarist in a church in Oberlenningen, Germany, and is a wonderfully eclectic and imaginative collection. From austere ECM-style jazz to distinctly Japanese-flavored music and all the way to the blues, the album cannot be pigeonholed. It's amazing what you can do with a piece of bamboo with five holes. **STEVE McCLURE**

NEW ZEALAND: Never underestimate the value of plugging new fans into the musical history of currently successful acts. Witness the **Mutton Birds**, whose self-titled debut album was on the chart for three months last year. The band's front man and writer, **Don McGlashan**, used to play in a '70s trio called **Blam Blam Blam**. Although the group has been defunct since the early '80s, a reissued compilation of its work, "The Complete Blam Blam Blam" (Propeller/Festival), is now registering strong sales. The Propeller label achieved similar results with "Stars In My Eyes/Songs And Singles '79-'81," a reissue of material by the **Screaming Meemees**, another decade-deceased indie band. The Meemees' lineup included **Mike O'Neill**, now better known for his work with the much-acclaimed **These Wilding Days**, whose debut album, "Paul" (Tall Poppy/Festival), charted last June. **GRAHAM REID**

IRELAND: **De Danann**, one of the country's most popular traditional groups, has been a launching pad for the solo careers of singers **Mary Black**, **Dolores Keane**, and **Maura O'Connell**. The group's latest album is called " $\frac{1}{2}$ Set In Harlem" (Bee's Knees) and includes Irish, Scottish, and Cape Breton tunes along with music from Eastern Europe in the Klezmer Jewish tradition. Its title is a play on words referring not only to the fact that it was recorded half in America and half in Ireland, but also to the "set" and " $\frac{1}{2}$ set" versions of the quadrille, which are danced in



Irish kitchens. (In its traditional form, the quadrille was a dance much favored in the Parisian court of Napoleon, but the Irish versions have a much earthier feel.) " $\frac{1}{2}$ Set In Harlem" features De Danann's current vocalist, **Eleanor Shanley**, along with American gospel singers who have performed in concert with the band many times. The group's fiddle player, **Frankie Gavin**, describes the Irish-gospel alliance in the music as "a major area to be pursued" and says he would like to present a proper stage show in that vein. But without a sponsor, he admits the costs are prohibitive. "It's upsetting when you get a good idea and the funding isn't there to meet it." **KEN STEWART**

ROMANIA: Although one of the country's most popular female singers, **Mihaela Oancea** was banished from the airwaves during the totalitarian dictatorship of Nicolae Ceausescu because of her religious convictions. Indeed, her membership in the Evangelical church could only be publicly acknowledged after the overthrow of Ceausescu in 1989. Now she plans to release an album of religious songs that she will also perform on a forthcoming tour of America. Meanwhile, gypsy music's most famous couple, singer **Gabi Lunca** and accordionist **Ion Onoriu**, have caused a sensation by announcing their decision to retire from public life in order to dedicate their musical activities exclusively to the Pentecostal Church. **OCTAVIAN URSULESCU**



UNITED KINGDOM: Northern Ireland is the host for some 25 acts this week in the third annual showcase, Belfast Rocks. Held in Limelight Club and Belfast Art College, the aim is to promote local acts. Previous performers include **Therapy?**, **Ghost Of An American Airman**, and **Chimera**, all of which are now signed to labels. The project is the brainchild of **Terri Hooley**, head of Good Vibrations Records, **Dave Sinton**, manager of Ghost Of An American Airman, and **Johnny Hero**, DJ for local broadcaster Downtown Radio. Says Sinton, "Bands who were sitting around in their bedrooms now have something to work toward. Now they have the chance just for once to get up and give it everything in front of an audience." This year, A&R reps from the mainland U.K., the U.S., and the Irish Republic are due to attend. **D.P.**

Despite Profit Slump, Free Buys Chain Market Share To Rise With Van Leest Acquisition

■ BY WILLEM HOOS

AMSTERDAM—The Netherlands' largest music retailer, Free Record Shops, has bought one of the country's oldest chains, Van Leest, for an undisclosed sum.

President and owner Jan van Leest, 60, says he is selling because he is retiring and his children do not want to take over the business.

The move gives Free access to another 14 stores, which will add to its 104 outlets in Holland, and gives it a wholesaler, Combidisc, which supplies Van Leest stores.

Free managing director Hans Breukhoven says the move will bring his company's share of the market up from 15% to 20%. Breukhoven also says the two chains will not be merged. "Free Record Shops' buyers are

in the 19-39 age range, but Van Leest's customers range from 8 to 88. We don't want to change that."

Van Leest was founded in 1950 and has a full time staff of 75. Its turnover last year was 125 million Dutch guilders, (\$69 million).

NEW OUTLETS PLANNED

Breukhoven also says that Free wants to expand Van Leest's base from 14 to 25 outlets in the next two years, and to increase the number of Free's Belgian outlets from 23 to 28 by the year's end, as well as open the chain's first outlet in Luxembourg. "By then we will have reached the saturation point in the market."

Free Record Shops' bold statements of intent come despite the 88% profit slump to 1.1 million Dutch guilders (\$611,000) in the year ending

Sept. 1992.

Like many Dutch companies, Free blames the slump on blistering hot weather last summer, as well as its own re-organized accounting systems.

The reduced profits came despite a 10.7 per cent increase in turnover to 185.7 million guilders (\$103.2m). The increased revenue came mainly from the opening of 10 new shops in Holland and five in Belgium.

Free was the first company to open a megastore in Holland. Its "Fame" store in downtown Amsterdam opened November 1990.

Since last August, Fame has experienced heavy competition from Virgin's megastore, which discounted prices when it opened. Virgin also attracted traffic on account of being the only trader in a new shopping mall.

Foreign Co-Writers Score In Revised CanCon Rules

■ BY LARRY LeBLANC

TORONTO—Foreign song collaborations are deemed the chief beneficiaries of alterations in the 2-decade-old Canadian-content (CanCon) ruling.

The Canadian Radio-television and Telecommunications Commission acted on the recommendations of six major industry groups in the aftermath of a controversy over the content status of 15 songs on Bryan Adams' album "Waking Up The Neighbours."

Under the new rules, a co-written song will be eligible for one of two points available under a four-point grading system called MAPL if a Canadian received at least 50% of the credit for both music and lyrics. MAPL stands for music, artist, production, and lyrics, a cornerstone of CRTC AM and FM radio policy for more than two decades. Previously, to be considered Canadian for programming purposes, songs had to score at least two of these four points.

Songs deemed non-Canadian, even if performed by a Canadian artist, remain restricted to only 19 plays a week per station on FM in the country, rather than unlimited play given to Canadian songs.

The new ruling is retroactive to recordings made since Sept. 1, 1991.

The Adams tracks that spurred this change were partly recorded outside the country and mostly co-written by the singer with co-producer John "Mutt" Lange, therefore scoring only in the artist category. Ironically, the songs fail to qualify because they were recorded before the cutoff period.

Brian Robertson, president of the Canadian Record Industry Assn., which was part of the industry task force that made recommendations to the CRTC, calls the MAPL change a middle-ground compromise. "It was the only one there was a unanimous view about," he says.

"The commission adopted what the industry task force recommended," notes Bill Allen, director of public affairs for the CRTC. "The [music] industry said MAPL worked extremely well. It has proved to be a real beneficial system and there's no need for major changes, just some fine-tuning that would recognize the changes in how Canadian acts or Canadian composers work with non-Canadian partners."

Paul Spurgeon, legal counsel of SOCAN, is supportive of the CRTC's decision to adopt the recommendations of the music industry, which are in line with the performing rights society's position on the matter. "It was our response to that particular anomaly. It recognizes that foreign [songwriting] collaboration exists."

However, not all industry executives are pleased. "The [CRTC] took a very easy way out in one direction," says Joe Summers, president of A&M Records Canada. "They said, 'Let's put a band-aid on this big wound and see what happens.'"

Duff Roman, VP of industry affairs at the CHUM Group radio chain, says, "They've delivered zip to the industry. Why doesn't it go back further than Sept 1? Are they worried about some loss of administrative control?"

Adams' case dramatically focused attention on the fact that a growing number of Canadian recording artists and writers are working outside the country. Yet, despite the CRTC regulation change, the potential remains for further problems with CanCon status for nonwriting Canadian acts.

Adams' manager, Bruce Allen, points out that "it's good for Adams but it does nothing for Céline Dion, Anne Murray, and those who don't write."

The CRTC ruling, in fact, makes no consideration for artists who do not write songs, including Canadian hit makers like Dion, Murray, and country star Michelle Wright. Nor does it change the status of co-written tunes if a Canadian's songwriter's input was less than 50%.

Selections on Murray's upcoming '50s prerock album, now being recorded at Sounds Interchange here with producer Tommy West, will be CanCon as covered by artist and production categories. But, if she records outside Canada using songs written by non-Canadians, as has overwhelmingly been the case, her music would fail to qualify as CanCon.

"This is the reward an artist like Anne, who doesn't write, gets for staying in Canada," says Leonard Rambeau, president of Balmur Ltd., Murray's management company. "She's being penalized for not being a writer... Residency and paying millions of dollars in taxes to the Canadian government is, obviously, not taken into account."

Says the CRIA's Robertson, "Artists should get a bigger recognition and there should be consideration of a producer credit. Why should composers get two points and artists only one?"

MAPL is not intended just to promote artists, according to the CRTC's Allen. "It's also to encourage production in Canada and also Canadian lyricists and composers to work as well."

NO MULTI-WRITER PROVISION

The issue of multiple writers remains unaddressed by the new rules. For example, it appears that only one track, "Runway," on Snow's highly touted EastWest Records America debut album, "12 Inches Of Snow," passes domestic-content scrutiny. The remaining tracks were co-written by Snow (aka Darrin O'Brien) and two non-Canadian writers.

In another move that recognizes the scarcity of Canadian music composed before 1956, the CRTC has lightened the 30% domestic-content regulation on radio programming consisting entirely of pre-1956 music. Program periods, consisting exclusively of pre-1956 music, will now have to meet only a 2% CanCon minimum. Periods with at least 90% pre-1956 music will have a 10% CanCon minimum.

The new rules are based on recommendations the CRTC received last year from a music industry task force of representatives from CRIA, the Society of Composers, Authors and Music Publishers of Canada, the Canadian Country Music Assn., the Canadian Independent Record Production Assn., ADISQ, the French counterpart of CRIA, and the Canadian Musical Reproduction Rights Agency.

EX-BEATLE BANNED FROM CRICKET VENUE

(Continued from page 48)

isode is reminiscent of his Prince experience. The Sydney council objected then to the cricket ground's use by the U.S. star and won court support—but the judicial ruling allowed the concert to proceed because 40,000 tickets had been sold and staging partially built. That occasion broke a decadelong ban on shows in the city center.

For the McCartney event, Dainty and the cricket ground are pursuing their case in the appeals court. Both sides decline comment, but earlier the promoter said the success of the Prince concert proved a strong demand for outdoor shows in Sydney, and the cricket ground is ideal. "You need to stage concerts in the metropolitan area to have a successful outdoor show. It's tougher to get the public to come if they have to go out of town."

Other promoters also say they are appalled by the court's decision. "I understand the nature of some of these acts is inappropriate for a venue in a high residential area," says Michael Chugg, GM at the Frontier Touring Co. "But with an act like Paul McCartney, [the ban is] preposterous because the crowd will be over 30 and orderly."

Frontier currently is touring with Guns N' Roses in Australia and they are using—as a first-time concert venue—Eastern Creek Raceway, some 25 miles outside the city. "We have spent four months preparing the area to make it suitable for a rock concert, building a special stage and access

roads," Chugg says. "If it goes well, it will be used in the future for rock acts and a lot of things we are doing will be aimed at that."

About 65,000 tickets have been sold for the GN'R show and Chugg believes its appeal to fans under 30 makes distance irrelevant. "Eastern Creek will prove to be a feasible venue for rock'n'roll because younger concertgoers are prepared to travel to see an act," he says.

Another promoter, Kevin Jacobsen, has proposed building an amphitheater with a seating capacity of 20,000, to be located almost 20 miles outside the city on a major highway.

Jacobsen says the amphitheater will

offer a permanent venue for concerts with facilities already in place, instead of the current situation, where sporting venues need to be converted. "There will be no more uncertainty about whether or not a concert will get approval," he contends.

The venue will have fixed seating for 7,000. Grass areas curving around the stage would accommodate another 13,000. A huge video screen would be built next to the stage while other buildings would house merchandising, food, and drinks. Jacobsen hopes to have the venue built in two years, at a cost of \$13 million. It will be funded through Jacobsen Holdings, which also will act as its manager.

U.S. INDIES SEEK PLACE IN EURO MARKET

(Continued from page 48)

"Distributors [in Europe] are particularly interested in working with us, and that really is where our growth is happening, not the [licensed] label segment," says Cass. "We've also had a number of European manufacturers come and talk to us about wanting to make proposals through NAIRD labels about their contacts with [European] distributors, to work with distributors and manufacturers here and do a lot more pressing in Europe, as opposed to a licensee."

Licensing of U.S. independent product by overseas labels is not disappear-

ing by any means. Even Rounder stresses it continues to license repertoire, particularly from those artists likely to tour in Europe, to get additional marketing support of a local label.

LICENSING/EXPORT MIX

"We've always done a mixture of both licensing and direct export," says Sugar Hill's Poss. "But we have to sell almost three times as much [at reduced royalty rates] on a licensed basis to get the same money that you would on a direct export. So quite frankly, for small countries where the prospects for selling large numbers is small, I would rather have control with direct export."

The state of flux in the European independent sector also was cited by Bruce Iglauer, founder and president of Alligator Records, the Chicago blues label, who was exploring various new alternatives in Europe for his specialty product, possibly mixing direct export and licensing deals, after ending a 15-year licensing relationship with the former Sonet label in the U.K.

"The independent record industry in general in Europe," says Iglauer, "is changing very quickly."

newsline...

GERMAN POLICE raided seven apartments and offices of firms suspected of producing neo-Nazi material. The bust resulted in 1,500 LPs and 250 CDs being confiscated from premises in Ulm and Geislingen, in Southwest Germany. Police say some of the songs showed "unparalleled brutality."

PICKWICK RECORDS has struck a worldwide licensing deal with new classical label IMG. At least six recordings a year will be delivered to Pickwick, which will distribute them worldwide. Artists include Michael Ball, Barbara Bonney, La Verne Williams, and the Royal Philharmonic Orchestra.

HITS OF THE WORLD

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EUROCHART HOT 100		2/6/93	MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	
2	2	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL	
3	4	EXTERMINATE SNAP LOGIC	
4	3	HEAL THE WORLD MICHAEL JACKSON EPIC	
5	5	DUR DUR D'ETRE BEBE! JORDY COLUMBIA	
6	7	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP	
7	6	DON'T YOU WANT ME FELIX deCONSTRUCTION	
8	10	I'M EASY/BE AGGRESSIVE (LIVE) FAITH NO MORE SLASH	
9	NEW	THE LOVE I LOST WEST END featuring SYBIL PWL	
10	11	ROCK WITH YOU INNER CIRCLE METRONOME	
ALBUMS			
1	1	SOUNDTRACK THE BODYGUARD ARISTA	
2	3	GENESIS THE WAY WE WALK VOL. 2 VIRGIN	
3	2	ABBA GOLD POLAR	
4	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS	
5	5	GENESIS THE WAY WE WALK VOL. 1 VIRGIN	
6	8	ERIC CLAPTON UNPLUGGED REPRISE	
7	11	BON JOVI KEEP THE FAITH JAMCO	
8	6	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE	
9	10	DIE FANTASTISCHEN 4 4 GEWINNT COLUMBIA	
10	7	MICHAEL JACKSON DANGEROUS EPIC	

17	16	SLEEPING SATELITE TASMIN ARCHER EMI	
18	16	YOU NEVER WALK ALONE MATHOU EUROSTAR	
19	NEW	RUN TO YOU EN RAGE INTERCORD	
20	19	END OF THE ROAD BOYZ II MEN MOTOWN	
ALBUMS			
1	1	SOUNDTRACK THE BODYGUARD ARISTA	
2	2	GENESIS THE WAY WE WALK VOL. 2 VIRGIN	
3	3	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA	
4	6	BON JOVI KEEP THE FAITH MERCURY	
5	4	ABBA GOLD POLYSTAR	
6	5	GENESIS THE WAY WE WALK VOL. 1 VIRGIN	
7	9	SOUNDTRACK SISTER ACT WEA	
8	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS	
9	12	CHARLES & EDDIE DUOPHONIC CAPITOL	
10	8	ERIC CLAPTON UNPLUGGED REPRISE	
11	10	MICHAEL JACKSON DANGEROUS EPIC	
12	14	MANFRED MANN'S EARTH BAND BLINDED BY THE LIGHT ARCADE	
13	11	DIE PRINZEN KUSSEN VERBOTEN HANSA	
14	13	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM PARLOPHONE	
15	15	VAYA CON DIOS TIME FLIES BMG/ARIOLA	
16	17	JOE COCKER THE BEST OF JOE COCKER CAPITOL	
17	NEW	JON SECADA JON SECADA SBK	
18	16	ROKETTE TOURISM ELECTROLA	
19	19	GUNS N' ROSES USE YOUR ILLUSION II GEFEN	
20	20	QUEEN GREATEST HITS 2 PARLOPHONE	

3	5	KYOSUKE HIMURO MEMORIES OF BLUE TOSHIBA/EMI	
4	NEW	KATSUMI FORCE PIONEER LDC	
5	6	DREAMS COME TRUE THE SWINGING STAR EPIC/SONY	
6	2	MIHO NAKAYAMA DRAMATIC SONGS KING	
7	NEW	MIDORI KARASHIMA BEAUTIFUL FUN HOUSE	
8	8	THE CHECKERS THE CHECKERS PONY/CANYON	
9	7	MIKI IMAI FLOW INTO SPACE FOR LIFE	
10	9	B'Z FRIENDS BMG/ROOMS	

6	6	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM	
7	7	GENESIS THE WAY WE WALK VOL. 1 VIRGIN	
8	5	JEAN-PHILIPPE AUDIN & MODENA OCARINA SONY/DELPHINE	
9	12	JEAN-MARC THIBAUT DES CHANSONS PLEIN LE COEUR SONY/PPL	
10	8	JACQUES DUTRONC DUTRONC AU CASINO SONY/COLUMBIA	
11	18	AC/DC LIVE (DOUBLE ALBUM) CARRERE	
12	9	DIDIER BARBELIVIN VENDEE 93 TALARSONY	
13	20	MICHEL SARDOU LE GRAND REVEIL SONY/TREMA	
14	11	NOIR DESIR TOSTAKY POLYGRAM	
15	17	HELENE HELENE AB/BMG	
16	15	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/BMG	
17	19	VANGELIS 1492 CONQUEST OF PARADISE CARRERE	
18	13	JULIEN CLERC UTILE VIRGIN	
19	NEW	METALLICA ENTER SANDMAN POLYGRAM	
20	14	SADE LOVE DELUXE SONY/EPIC	

FRANCE (Nielsen/Europe 1) 1/30/93

THIS WEEK	LAST WEEK	SINGLES	
1	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA/BMG	
2	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY	
3	2	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC	
4	5	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVIN TALARSONY	
5	9	POUR L'AMOUR D'UN GARCON HELENE AB/BMG	
6	8	BECAUSE THE NIGHT CO.RO POLYGRAM	
7	13	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM	
8	6	LA LEGENDE OOCHEGAS ROCH VOISINE GM/BMG	
9	4	DON'T YOU WANT ME FELIX RCA/BMG	
10	10	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT POLYGRAM	
11	16	NOTHING ELSE MATTERS METALLICA POLYGRAM/PHONOGRAM	
12	7	LE LION EST MORT CE SOIR POW WOW REMARK POLYGRAM	
13	NEW	SLEEPING SATELITE TASMIN ARCHER EMI	
14	11	QUE MON COEUR LACHE MYLENE FARMER POLYGRAM/POLYDOR	
15	15	IL SUFFIRA D'UN SIGNE FREDERICKS GOLDMAN JONES COLUMBIA/SONY	
16	NEW	CONQUEST OF PARADISE VANGELIS EAST WEST	
17	NEW	ONLY THE VERY BEST PETER KINGSBERY EPIC	
18	20	SHE'S LIKE THE WIND PATRICK SWAYZE BMG	
19	NEW	CHANGE TOUT A BERNARD MINET AB	
20	18	NOVEMBER RAIN GUNS N' ROSES GEFEN	
ALBUMS			
1	4	SOUNDTRACK THE BODYGUARD RCA/BMG	
2	10	GENESIS THE WAY WE WALK VOL. 2 VIRGIN	
3	2	GOLDMAN JONES FREDERICKS SUR SCENE SONY/COLUMBIA	
4	4	MICHAEL JACKSON DANGEROUS EPIC/SONY	
5	3	JORDY POCLETTE SURPRISE SONY	

ITALY (Musica e Dischi) 2/1/93

THIS WEEK	LAST WEEK	SINGLES	
1	1	GLI SPARI SOPRA VASCO ROSSI EMI	
2	2	HOPE OF DELIVERANCE PAUL McCARTNEY EMI	
3	4	DUR DUR D'ETRE BEBE! JORDY COLUMBIA	
4	7	ORDINARY WORLD DURAN DURAN PARLOPHONE	
5	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	
6	5	EXTERMINATE SNAP BMG/ARIOLA	
7	6	MUSIC FARGETTA FLYING	
8	NEW	OPEN YOUR MIND U.S.U.R.A. DISCOMAGIC	
9	8	SLEEPING SATELITE TASMIN ARCHER EMI	
10	12	DEEPER AND DEEPER MADONNA SIRE/MAVERICK	
ALBUMS			
1	1	LITFIBE TERREMOTO CGD	
2	2	MARCO MASINI T'INNAMORERAI RICORDI	
3	3	SOUNDTRACK THE BODYGUARD ARISTA	
4	NEW	LIGABUE SOPRAVVISUTI & SOPRAVIVENTI WEA	
5	4	RENZO ARBONE E L'ORCHESTRA ITALIANA NAPOLI PUNTO E A CAPO FONIT CENTRA	
6	6	LUCIO BATTISTI LE ORIGINI RTI MUSIC/RTI	
7	8	ZUCCHERO FORNACIARI MISERERE POLYDOR	
8	7	ANTONELLO VENDITTI DA SAN SIRO A SAMARCANDA HEINZ MUSIC	
9	5	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI	
10	9	SADE LOVE DELUXE EPIC	

AUSTRALIA (Australian Record Industry Assn.) 2/7/93

THIS WEEK	LAST WEEK	SINGLES	
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA/BMG	
2	2	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL	
3	3	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS EMI	
4	4	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS SONY	
5	6	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG	
6	5	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR	
7	11	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS/EMI	
8	7	WOULD I LIE YOU? CHARLES & EDDIE CAPITOL/EMI	
9	9	TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER	
10	10	JUMP THE MOVEMENT BMG	
11	8	ACCIDENTLY KELLY STREET FRENTE WHITE/FESTIVAL	
12	15	HAPPY BIRTHDAY HELEN EP THINGS OF STONE & WOOD COLUMBIA/SONY	
13	13	THE DAY YOU WENT AWAY WENDY MATTHEWS TOGART/WARNER	
14	17	EBENEZER GOODE THE SHAMEN LIBERATION/FESTIVAL	
15	12	IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL	
16	18	JUMP AROUND HOUSE OF PAIN LIBERATION/FESTIVAL	
17	NEW	FRIDAY'S CHILD WENDY MATTHEWS WARNER	
18	14	SWEAT IT OUT JIMMY BARNES MUSHROOM/FESTIVAL	
19	20	LAYLA ERIC CLAPTON WARNER	
20	19	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PHONOGRAM	
ALBUMS			
1	1	SOUNDTRACK THE BODYGUARD ARISTA/BMG	
2	2	THE TWELFTH MAN STILL THE 12TH MAN EMI	
3	3	ERIC CLAPTON UNPLUGGED WARNER BROS	
4	4	BOYZ II MEN COOLEYHIGHARMONY MOTOWN/POLYDOR	
5	9	GUNS N' ROSES USE YOUR ILLUSION II GEFEN/BMG	
6	6	GUNS N' ROSES USE YOUR ILLUSION I GEFEN/BMG	
7	5	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY	
8	8	SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL	
9	14	SONIA DADA SONIA DADA FESTIVAL	
10	12	WENDY MATTHEWS LILY TOGART/WARNER	
11	10	ARRESTED DEVELOPMENT 3 YEARS, 2 DAYS AND 5 MONTHS IN THE LIFE OF... CHRYSALIS/EMI	
12	16	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/BMG	
13	7	FRENTE MARVIN THE ALBUM WHITE/FESTIVAL	
14	11	ABBA GOLD POLYDOR/POLYGRAM	
15	13	JOE COCKER THE ESSENTIAL COLLECTION EMI	
16	20	DEEP FOREST DEEP FOREST COL/SONY	
17	15	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI	
18	NEW	THE 12TH MAN 12TH MAN AGAIN/ WIRED WORLD OF SPORT EMI	
19	19	THE BEACH BOYS SUMMER DREAMS EMI	
20	18	MADONNA EROTICA SIRE/WARNER	

JAPAN (Music Labo) 2/8/93

THIS WEEK	LAST WEEK	SINGLES	
1	NEW	GAJAIMO TUNNELS PONY CANYON	
2	NEW	MAKENAIDE ZARD POLYDOR	
3	1	MOTTO TSUYOKU DAKISHIMETANARA WANDS TOSHIBA/EMI	
4	2	KISS ME KYOSUKE HIMURO TOSHIBA/EMI	
5	NEW	BOKUTACHINO SHIPPAI MORITADOUJI WARNER/JAPAN	
6	3	SEKAJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING	
7	NEW	CRY FOR THE MOON/ANTI HEROINE MARI HAMADA MCA/VICTOR	
8	5	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/VICTOR	
9	NEW	YOU AND I KEIZO NAKANISHI PIONEER LDC	
10	6	BYE FOR NOW T-BOLAN ZAIN	
ALBUMS			
1	3	SOUNDTRACK THE BODYGUARD BMG/VICTOR	
2	1	PRINCESS PRINCESS BEE BEEP SONY	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	
2	4	NO LIMIT 2 UNLIMITED PWL	
3	3	THE LOVE I LOST WEST END featuring SYBIL PWL	
4	2	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA	
5	12	DEEP EAST 17 LONDON	
6	11	ORDINARY WORLD DURAN DURAN PARLOPHONE	
7	7	OPEN YOUR MIND USURA deCONSTRUCTION	
8	8	SWEET HARMONY THE BELOVED EAST/WEST	
9	NEW	HOW CAN I LOVE YOU MORE? (REMIXES) M-PEOPLE deCON/CA	
10	5	WE ARE FAMILY ('93 MIXES) SISTER SLEDGE ATLANTIC	
11	14	INDEPENDENCE LULU DOME	
12	6	I'M EASY/BE AGGRESSIVE FAITH NO MORE SLASH	
13	19	HEAVEN IS DEF LEPPARD BLUDGEON RIFFOLA	
14	9	MR. WENDAL ARRESTED DEVELOPMENT COOLTEMPO	
15	NEW	TRAGIC COMIC EXTREME A&M	
16	13	BED OF ROSES BON JOVI JAMCO	
17	10	COULD IT BE MAGIC TAKE THAT RCA	
18	15	SHE SELLS SANCTUARY (MCMXCIII REMIXES) THE CULT BEGGARS BANQUET	
19	NEW	ALL YOU NEED IS LOVE TOM JONES CHILDLINE	
20	NEW	I LIFT MY CUP RAGE PULSE B	
21	NEW	VIENNA ULTRAVOX CHRYSALIS	
22	24	LOVE ME THE RIGHT WAY RAPINATION/KYM MAZELLE LOGIC/ARISTA	
23	NEW	ANGEL JO SECADA SBK	
24	NEW	SWEET THING MICK JAGGER ATLANTIC	
25	35	THINGS CAN ONLY GET BETTER D:REAM MAGNET	
26	16	STEAM PETER GABRIEL REALWORLD	
27	22	HIP HOP HOORAY NAUGHTY BY NATURE BIG LIFE	
28	NEW	I WANNA STAY WITH YOU UNDERCOVER PWL	
29	NEW	THE GREAT PRETENDER FREDDIE MERCURY PARLOPHONE	
30	18	PHOREVER PEOPLE THE SHAMEN ONE LITTLE INDIAN	
31	26	LOVE MAKES NO SENSE ALEXANDER O'NEAL TABU/A&M	
32	NEW	FALLING (THE PM DAWN VERSION) CATHY DENNIS POLYDOR	
33	21	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE	
34	NEW	WE SAIL ON THE STORMY WATERS GARY CLARK CIRCA	
35	23	OPEN SESAME LEILA K POLYDOR	
36	20	START CHOPPIN DINOSAUR JR BLANCO Y NEGRO	
37	27	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL	
38	28	HEAL THE WORLD MICHAEL JACKSON EPIC	
39	17	WHAT YOU WON'T DO FOR LOVE GO WEST CHRYSALIS	
40	36	NEW MOTION EP TIME FREQUENCY INTERNAL AFFAIRS	

THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	LITTLE ANGELS JAM POLYDOR	
2	NEW	THE DUSK EPIC	
3	2	DINA CARROLL SO CLOSE A&M	
4	1	GENESIS THE WAY WE WALK VOL. 2 VIRGIN	
5	4	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COOLTEMPO	
6	NEW	JESUS JONES PERVERSE FOOD	
7	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.	
8	27	DAVID ZINMAN GORECKI SYMPHONY NO.3 ELEKTRA NONSUCH	
9	5	THE STEREO MC'S CONNECTED 4TH + B'WAY	
10	7	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN	
11	6	TAKE THAT TAKE THAT AND PARTY RCA	
12	8	CHER CHER'S GREATEST HITS: 1965-1992 GEFEN	
13	NEW	GO WEST INDIAN SUMMER CHRYSALIS	
14	9	GENESIS THE WAY WE WALK VOL. 1 VIRGIN	
15	12	BON JOVI KEEP THE FAITH JAMCO	
16	10	PETER GABRIEL US REALWORLD	
17	NEW	EN VOGUE FUNKY DIVAS EASTWEST AMERICAN	
18	13	ABBA GOLD POLYDOR	
19	11	ERASURE POP! THE FIRST 20 HITS MUTE	
20	15	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN	
21	20	BARRINGTON PHELOUNG/J KELLY INSPECTOR MORSE VOL. 3 VIRGIN	
22	21	LIONEL RICHIE BACK TO FRONT MOTOWN	
23	14	GLORIA ESTEFAN GREATEST HITS EPIC	
24	25	NIRVANA NEVERMIND DGC	
25	29	ANNIE LENNOX DIVA RCA	
26	19	SIMPLY RED STARS EASTWEST	
27	22	ERIC CLAPTON UNPLUGGED DUCK	
28	NEW	FAITH NO MORE ANGEL DUST SALSH	
29	24	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA	
30	26	THE PRODIGY EXPERIENCE XL	
31	28	THE CARPENTERS ONLY YESTERDAY A&M	
32	23	NIRVANA INCESTICIDE GEFEN	
33	34	THE FREDDIE MERCURY ALBUM FREDDIE MERCURY PARLOPHONE	
34	18	ELVIS COSTELLO/BRODSKY QUARTET THE JULIET LETTERS WARNER BROS	
35	33	THE LEMONHEADS IT'S A SHAME ABOUT RAY ATLANTIC	
36	NEW	APACHE INDIAN NO RESERVATIONS ISALND	
37	32	MICHAEL JACKSON DANGEROUS EPIC	
38	16	CATHY DENNIS INTO THE SKYLINE POLYDOR	
39	31	ENYA THE CELTS WEA	
40	36	CHARLES & EDDIE DUOPHONIC CAPITOL	

SPAIN (TVE/AFVE) 1/23/93

THIS WEEK	LAST WEEK	SINGLES	
1	NEW	EXTERMINATE SNAP ARIOLA	
2	1	DUR DUR D'ETRE BEBE JORDY CBS/SONY	
3	NEW	BOMBAS CHIMO BAYO KONG B Y NEGRO	
4	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON BMG/ARIOLA	
5	7	SUPER MARIO LAND AMBASSADORS OF FUNK /MC MARIO METROPOL	
6	4	MOON LIGHT SHADOW MOON MAX MUSIC	
7	8	DON'T YOU A.CLASS MAX MUSIC	
8	5	WHO'S FOOLING WHO D.YOU BLANCO Y NEGRO	
9	10	SUPERTRACK THE LOGICAL SONG BLANCO Y NEGRO	
10	2	BECAUSE THE NIGHT CO.OR GINGER MUSIC	
ALBUMS			
1	1	SOUNDTRACK THE BODYGUARD ARIOLA	
2	2	J. LUIS GUERRA AREITO KAREN/BMG	
3	5	VARIOUS ARTISTS MAQUINA DEL TIEMPO BLANCO Y NEGRO	
4	3	VARIOUS ARTISTS BANDAS SONORAS ORIGINALES BMG/ARIOLA	
5	4	MIKE OLDFIELD TUBULAR BELLS II WEA	
6	6	VARIOUS ARTISTS LOCO POR LA TELE RCA	
7	10	ERIC CLAPTON UNPLUGGED WARNER	
8	NEW	SADE LOVE DELUXE EPIC	
9	9	VARIOUS ARTISTS MAS NOCHES DE BLANCO SATEN HISPAVOX	
10	7	VARIOUS ARTISTS BOOM-8 EMI/DEON	

CANADA (The Record) 1/25/93

THIS WEEK	LAST WEEK	SINGLES	
1	1	DEEPER AND DEEPER MADONNA SIRE/WEA	
2	2	FLEX MAD COBRA COLUMBIA/SONY	
3	3	SLOW & SEXY SHABBA RANKS EPIC/SONY	
4	8	A WHOLE NEW WORLD PEABO BRYSON & REGINA BELLE COLUMBIA/SONY	
5	NEW	7 PRINCE PAISLEY PARK/WEA	
6	4	GANGSTA BELL BIV DEVOE MCA/UNI	
7	9	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA	

Concerts At The Kremlin

- A Profile of ICM/Fair Warning Agency

BY PAUL SEXTON

Pre-eminent concert booking agency ICM/Fair Warning is leading its eclectic roster of 120-plus artists into ever more exciting territories from its headquarters here in London. One such prospect is an historic performance by Guns N' Roses at the Hall of Congress in the Kremlin, Moscow, set to take place this summer.

Managing Director John Jackson says, "They will be the first international artists to play the place. Quite a coup."

"At a time when the American touring market has been in decline," says Jackson, "ICM/Fair Warning will this summer be putting out multi-million dollar grossing tours by artists such as Guns N' Roses, Metallica, the Black Crowes, Alice In Chains, Midnight Oil, Iron Maiden and The Beach Boys."



IRON MAIDEN

Jackson, a self-confessed rock fan whose roster veritably bulges with heavyweights like the above, together with the likes of the Scorpions, Motley Crue, Megadeth, Anthrax and Tesla nevertheless encourages a wide musical spread on his books. His principal agents Pete Nash and Jeff Craft represent an impressive range of artists, Nash booking Tasmin Archer, Suede, Terence Trent D'Arby, Wynton Marsalis and many others while Craft, specialising in contemporary music is responsible for 25 artists including Deacon Blue, Teenage Fanclub, The Sundays, Dinosaur Jr and P.J. Harvey.

"We have had a great business relationship with ICM/Fair Warning in promotions of Guns N' Roses at the Tokyo Dome. Mr. Jackson's prompt and professional manner of negotiation should be commended. We look forward to future engagements with ICM/Fair Warning." - Kenji Kitatani, President, Tokyo Dome Enterprises Corp., New York.

ICM/Fair Warning, voted Performance Magazine top International Agency, also handles bookings for such current urban contemporary cross over stars as Mary J. Blige, Shanice and Bobby Brown, as well as British pop stalwarts the Pet Shop Boys and Wet Wet Wet, while Jackson is particularly excited about recently adding the Kinks to the roster, recalling his enthusiasm on hearing 'You Really Got Me' - "the first hard rock record" - in 1964.

Pressed for the factors that have given his company an edge on its competitors, Jackson says, "You would have to look towards the reasons why artists and their managers choose to work with an agent. Firstly, it is because there is a personal empathy with

the artist's manager, secondly that manager recognizes that the agent has a certain creative and individual skill which would benefit the career of their artist. Thirdly, that he is capable of negotiating the very best deals."

"John - You're a great guy, you do a great job, and you have awesome cars." - Slash.

Jackson, roundly respected as the premier international rock agent, has brought the company a long way in its nine-year history, and evolved even further in the two decades since he made his own industry debut. Now 39, he recalls, "I started in the business in July 1972 when I answered an advert in Melody Maker for a job as a booker earning 15 pounds a week. I worked with acts like Roxy Music, Ten Years After and Procol Harum at the now-defunct Chrysalis Agency, staying with them through its evolution as the Cowbell Agency for 12 years, the last six as a Director. Then I formed Fair Warning in April 1984, bringing with me a number of artists. In the past I have been involved in the careers of AC/DC, Thin Lizzy and the Sex Pistols when the majority of the industry with the exception of Richard Branson was not taking them seriously."

Although associated with some of the biggest names in hard rock, Jackson points out that he also has represented Midnight Oil since the early 80s and booked the last European Tour of Frank Zappa.

"Hardly a week has gone by without a fax reading 'Please ring John urgently', the rush of anticipation at finally being granted a big tour, only to be asked whether I could arrange to send him the latest range of Mambo beach wear." - Michael Coppel, Victoria, Australia.

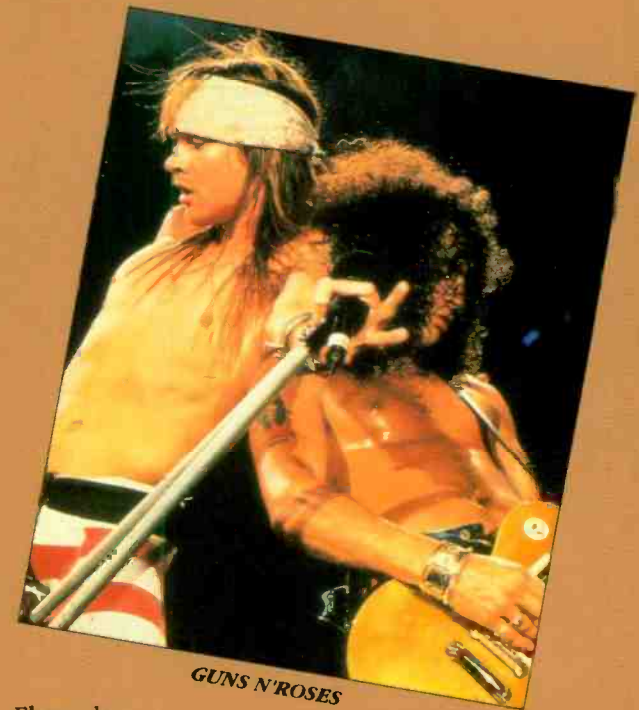
In September 1991, Fair Warning forged an association with the contemporary music division of leading American agency ICM, affording mutual benefits for two of the world's most powerful and effective booking organizations.

Bill Elson, ICM's U.S.-based senior VP and head of the international music division, says, "I'd been under



DEACON BLUE

pressure from the board that I report to and at certain times from different clients to extend ICM's repertoire to England and Europe. To try to find yourself an agent that has managerial skills but burgeoning agency skills is pretty much like trying to find a needle in a haystack. John was someone I had known over the years and had a great deal of respect for. Part of the excitement is that it's so much of a learning exercise for me."



GUNS N' ROSES

Elson also expresses his respect for Nash and Craft, both booking agents of many years' experience. Nash, now in his second spell at ICM/Fair Warning, previously ran his own Monster Talent agency, and enjoys the eclecticism of his roster. "I like that mix. There's a lot of advantages to that. You tend to get a very broad view. You become very knowledgeable about what an act can and can't do in the world of live music because you have a great deal of input on different types of acts from different types of promoters, and one of the policies here is to deal with as many different types of promoters as possible so that you're continually getting a lot of input and ideas. That isn't the same with a lot of other agencies, who tend to have just one or two promoters per territory that they deal with and that's it."

"We've worked with John since MCP first started back in 1978 and with Fair Warning since it first started. Their greatest strength has always been their A&R ability to discover and develop acts rather than a predatory instinct towards acts discovered by small agencies. We have enjoyed great success together and share similar philosophies as to how things should be done to develop the acts. The only disagreements are on the deal!" - Tim Parsons, MCP Promotions Limited, West Midlands.

Craft, a booking agent since 1979, believes that the attention to detail pays dividends. "The bands I work with are quite demanding. I choose not to have that many because I am doing a very thorough job for them and prefer to book every show myself. I would think probably 90 per cent of my day is spent *not* making money. Ten per cent of my day is booking tours and 90 per cent is keeping an eye on things, making sure things are going smoothly, providing an overall service rather than just booking."

Jackson notes that the worldwide concert industry moved on its axis some years ago and he is perfectly placed to take advantage. "The emphasis on world touring shifted, from around the middle of the last decade, from American touring to European touring, coinciding with an upswing in international album sales, and the recession-hit American touring scene.

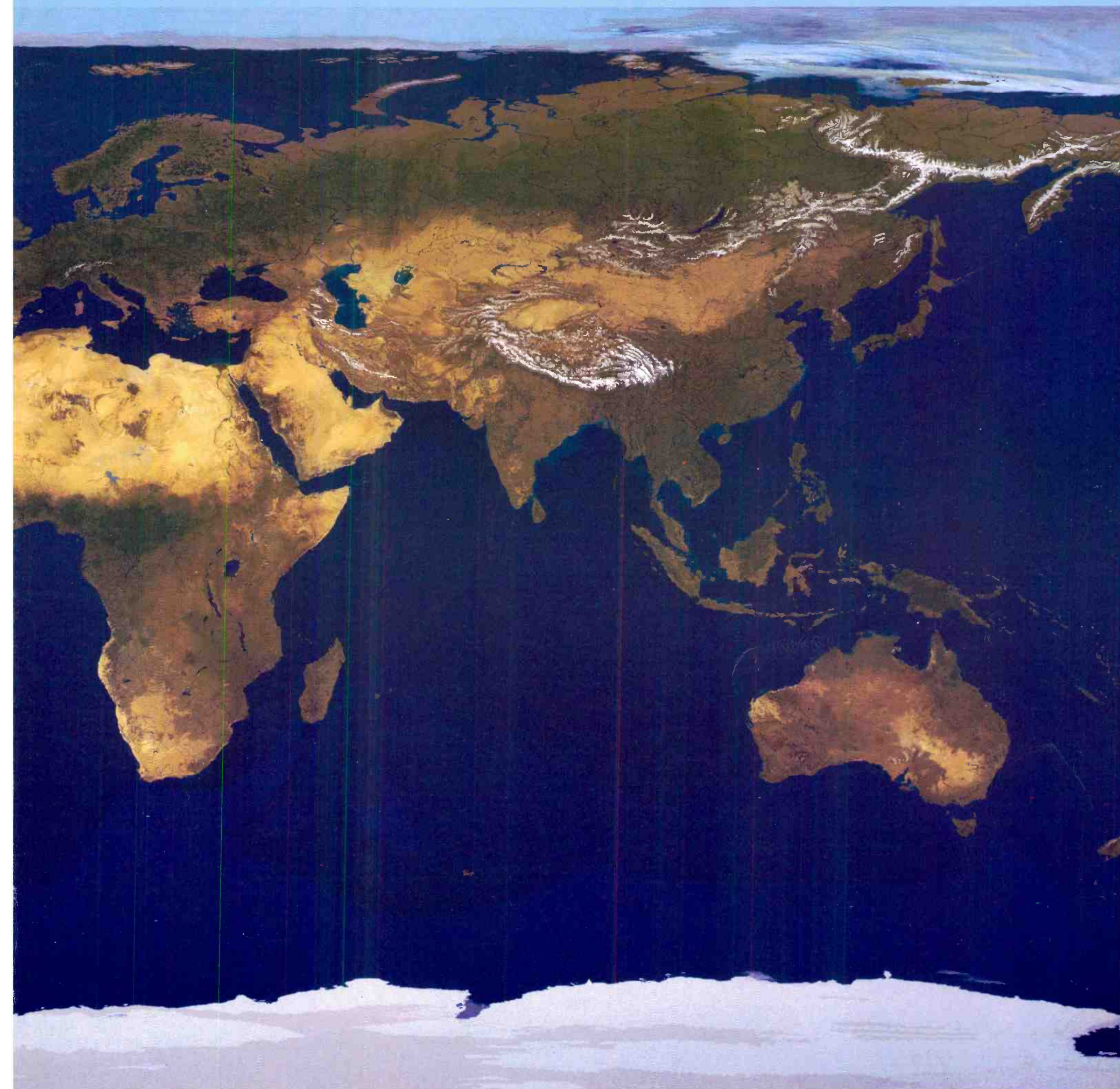
All the world's a stage . . . In 1992 ICM/Fair Warning artists played 1483 shows in 42 countries



**Alice In Chains The Almighty The Angels Anthrax Baby Animals Bang Bang Machine The Beach Boys Belly The B
Corrosion Of Conformity Cud Curiosity Dan Reed Network The Darling Buds Das EFX David Lee Roth Deacon
Faster Pussycat Flotsam & Jetsam The Four Horsemen Frank Black Dweezil Zappa Frank Zappa Freak Of Nature Ga
Ju Hounds Jimmy Barnes Jodeci Joe Roberts Johnny Diesel & The Injectors Juliana Hatfield Julian Joseph Junkya
Mary J Blige Megadeth Mercury Rev Metallica Mica Paris Midnight Oil Mindfunk Ministry Monster Magnet Motley
The Pasadenas Pet Shop Boys P J Harvey Prong Pulp The Real People Roachford Rose Tattoo Salt n' Pepa Salty D
Tasmin Archer Teenage Fanclub Terence Trent D'arby Tesla Testament Throwing Muses 2 Die 4 Ultra Vivid Scene Vivier**

ICM/Fair Warning Jeff Craft (Agent) Emma Craine (Assistant to Pete Nash) Joe Driver (Accounting) Pat Hiller (Accounting) John Jackson (Agent & Managing Direc
John Jackson) Amanda Stephens-Clark (Assistant to John Jackson) Scott Thomas (Assistant to John Jackson) Yvonne Twomey (Assistant to Jeff Craft) The Pla

ountries across 5 continents to around 8.5 million grossing over 250 million US Dollars not including the USA and Canada



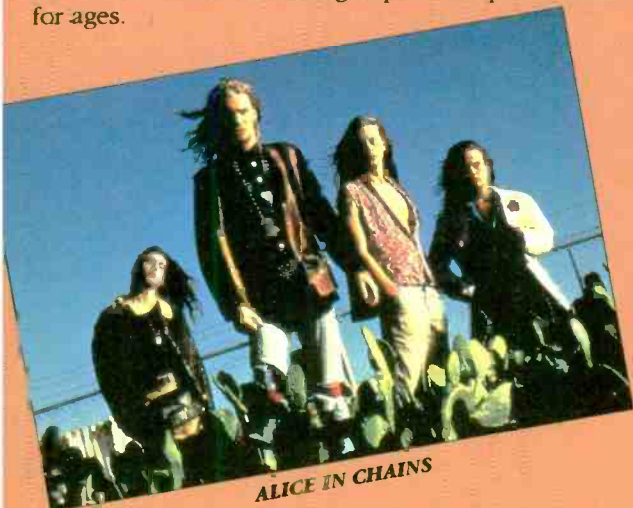
beyond The Black Crowes Blind Melon Bobby Brown The Boo Radleys Boyz II Men The Breeders Carnival Art Cicero
Blue Dead Can Dance Definition Cf Sound Dexys Midnight Runners Dinosaur Jr Dream Theater E.P.M.D. The Fall
Flectric Cowboys Glenn Fry Great White Gun Guns n' Roses Hammer Helloween Iron Maiden Izzy Stradlin And The Ju
d Keziah Jones Kim Appleby Kings X The Kinks Kitchens Of Distinction Love On Ice Luna 2 Lynch Mob Mari Wilson
Crue Motorhead My Little Funhouse My Sister's Machine Nick Kamen Nudeswirl Out Of My Hair Pale Saints Pantera
g Scorpions Shanice Slayer Smithereens Soundgarden Steel Pulse Suede Su cidal Tendencies The Sundays Taj Mahal
ne McKone Warrant Warrior Soul W.A.S.P. Wet Wet Wet The Wildhearts Winger Wolfsbane Wynton Marsalis Xentrix . . .

or) Verity Michell (Contracts) Jan Musk (Reception & Vocals) Pete Nash (Agent) Jane Pampel (Assistant to
a, 535 Kings Road, London SW10 0SZ. Telephone: 071-376 8501. Facs: 071-376 8336 and 071-362 4769

TCM Fair Warning

"The international touring market is constantly expanding. With the collapse of the old Eastern bloc, the formation of the C.I.S., the abolition of apartheid in South Africa and the unification in Germany, forming a market of 80 million people, together with a more adventurous attitude on the part of certain artists to go into what were previously regarded as no-go areas such as Latin America. Guns N' Roses have just completed a five-country, eight-stadium tour there, playing in Colombia, Venezuela, Chile, Argentina and Brazil."

Booking agents may never become household names, but John Jackson has carved a reputation as a champion of his artists and it's appreciated throughout the business. Says Jo Bolson, London-based product manager for Geffen, MCA, "Think of John Jackson and you think of classic cars, the best table in the venue and being kept on telephone hold for ages."



ALICE IN CHAINS

But also an agent with a clear vision for each and every act he works with and an inbuilt distrust of record companies."

"There was a time when one of our band's was supporting one of JJ's acts in Europe. Marsha and I will never forget those phone calls at 6.45 in the morning when John would call us to negotiate the headliners demands. We hated him so much that we knew there was no better representative for our acts than him. He's the greatest bastard we know with the most brilliant vision in his field and stands high above the rest of them." - Jon Zazula, Megaforce Entertainment/Crazed Management.

Sanctuary's Rod Smallwood, manager of Iron Maiden, who have been associated with Jackson since 1979, adds: "The planning, execution and attention to detail provided by JJ is invaluable to the careers of our artists," while Maiden bassist and founder member Steve Harris puts it slightly differently: "I suppose the only time a band is really aware of the agent is when he turns up at the gig and buys you drinks, or when things go wrong. We've been with JJ for 14 years and it's been beers all the way! He's also a bit like Heineken, he gets you to parts other people cannot reach."

"I have worked with John Jackson since I started managing rock bands in 1979. Starting with AC/DC and the Scorpions right up to Metallica, my biggest European touring clients have been his clients as well. No coincidence! Quite simply, Q Prime doesn't make a move in Europe without talking to him first." - Peter Mensch, Q Prime, New York.

Maiden had a leading role in one of Jackson's proudest, yet saddest, memories. "It was in 1988 when, with the cooperation of the promoters MCP, I put together the Monsters of Rock bill at Donington, headlined by Maiden, and featuring Kiss, David Lee Roth, Megadeth, Guns N' Roses and Helloween. It played to a record 107,000 people, and having been involved with Iron Maiden for nine years up to that time, it was quite emotional to see them come out on stage to all those people. But the sadness was the fact that we had known that there had been two deaths during the show earlier in the day, which we had to keep from all of the bands involved. There they were on stage, oblivious, at the very height of their career, and we knew that as soon as they came offstage, we'd have to tell them. The poor kids,



METALLICA

there'd been a surge in front of the stage and some had lost their footing and gone under. A terrible thing to happen."

"John Jackson is a professional with principles and loyalty in a business that often lacks these virtues. ICM/Fair Warning is an example of a highly-qualified European artist agency in the Nineties which does not have to fear the future or competition." - Marek Lieberberg, Konzertagentur GmbH, Frankfurt, Germany.

To escape such pressures, Jackson, who has a three-and-a-half year old son and lives in a 17th century tithe barn in west Sussex, enjoys flying radio-controlled model aeroplanes and racing 160mph Formula E karts. He remembers with some pride his third-place finish in the world championships in Daytona, Florida, behind now emergent Indycar driver Scott Pruett.

Back in the office, the satisfaction comes from cutting the best deals for his artists. A recent triumph was an in-house deal with the Tokyo Dome Corporation which enabled Guns N' Roses to earn a \$700,000 percentage split over and above the multi-million dollar guarantee which was negotiated. The significance of that is that historically Japanese promoters have never paid percentages to their artists.

"I'm proud to work with John Jackson because the two of us are great fans of loyalty, professionalism and the Grateful Dead." - Claudio Trotta, Barley Arts Promotion Srl, Milan, Italy.

"I was mindful of the fact that it would not make me the best of friends with established promoters in the marketplace, but I felt that it was the best deal for the artist at the time. The shows were so successful



WET WET WET

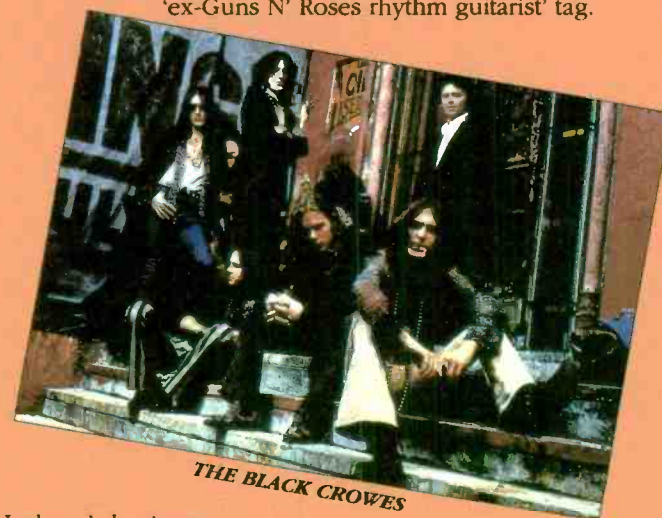
that the band returned for three more shows this year at the 43,000-capacity venue. In addition, I negotiated a sponsorship with JSB/TDK for the filming and recording of the shows which took place in February 1992, resulting in a live video which to date has sold in excess of 650,000 units.

"Again with Guns N' Roses, I sold the concept of going outdoor with a multi-act bill to promoters in

Australia who up to that time were uniformly offering an arena tour. This has resulted in a three-city stadium tour of Melbourne, Sydney and Auckland, featuring a reformed Rose Tattoo and Skid Row, and on its first day at the box office opened up with over 85,000 tickets sold. I was instrumental in bringing in Coca-Cola as local sponsor for the shows and I am currently putting together a deal with them for major sponsorship of a European stadium tour this summer."

But why use an agent at all? "Being represented by an agent gives the artist an opportunity to be represented and offered to a multitude of choices of different promoters throughout the international touring market," says Jackson. "The agent is aware of situations that are developing in the marketplace up to a year ahead and more and can put into effect a coherent game plan, which is very helpful in the career building of an artist."

An example of that was Izzy Stradlin and the Ju Ju Hounds, who prior to Christmas played Europe twice, Japan and Australasia, covering 15 countries. That game plan was put together with manager Alan Niven and booked three months before the album was released and enabled Izzy Stradlin to immediately establish an identity away from the 'ex-Guns N' Roses rhythm guitarist' tag.



THE BLACK CROWES

Jackson's business prowess will continue to bring special rewards later this year for a number of his American clients. Metallica will be playing concerts in Japan, Australasia together with eight stadium shows in six countries across the Pacific Rim, before flying to Latin America. They then come to Europe to headline their first stadium tour to an estimated audience of 1.3 million. This leg includes a first time trip to Israel and will mark the end of a two year tour which started in Europe back in August 1991.

"What about Borneo?!" - Lars Ulrich

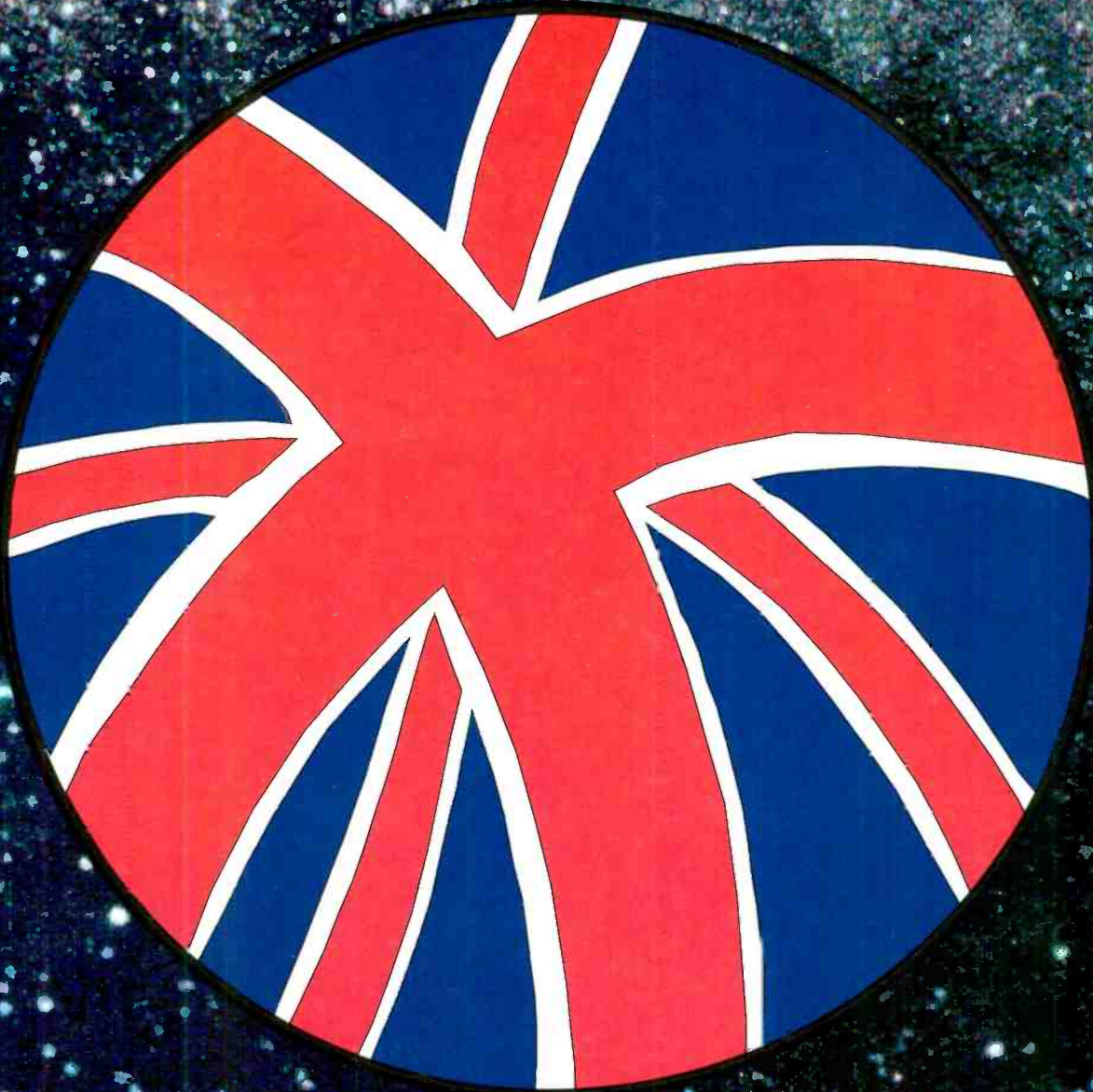
"In certain situations, an agent has to decide the precise moment to cut the best deal for his artist. This summer Metallica will be co-headlining two of the most important and longest running festivals in Europe and they will be receiving a fee significantly higher than that paid to the other co-headlining artist who committed weeks earlier and who is not represented by my company." Jackson has negotiated an arrangement with one of the leading outdoor arenas in the UK for a reduced rental for ICM/Fair Warning artists, which will reduce the cost of shows in the region of \$40,000-\$50,000. "It is an arrangement that my competitors have not had the foresight to enter into."

And as 1993 promises to become another banner year in his company's history, does Jackson hanker after working with any others? "Yes: Keith Richards, because I would have done a better job booking his recent European tour and because I could have gone to see him every night for free, the Red Hot Chili Peppers, the Grateful Dead, the Stone Roses and George Thorogood - I hope he reads this."

Other than the veritable who's who already discussed, does he have any other musical heroes? "Most of them I work with," admits Jackson, before cracking a smile. "With the exception of Jeff Beck. I take the view that on the seventh day, God didn't rest, but taught Jeff Beck to play guitar."

BRITTS

AROUND THE WORLD



Talent Abroad  Development At Home
'93 Brit Award Nominees  Future Winners



Insight · in sound · in vision

1993

FIT AND FOCUSED, BRIT BIZ DEDICATED TO DELIVERING A STRONG '93

By Adam White & Paul Sexton,
with Nigel Hunter

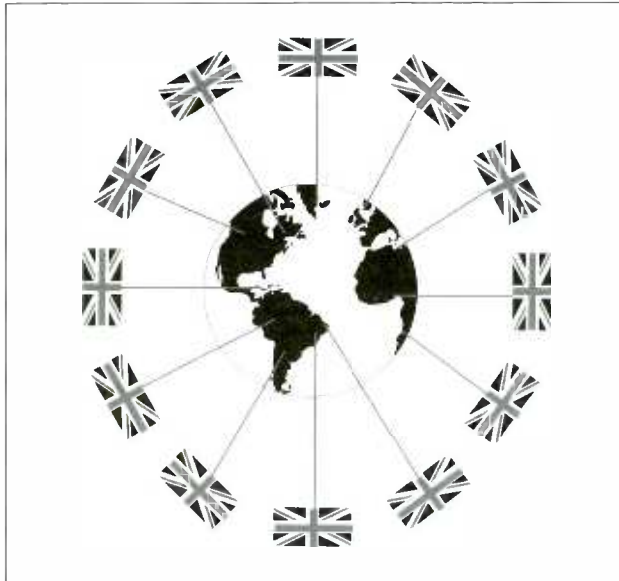
LONDON—It's a leaner, tougher, refocused U.K. music industry doing business worldwide in 1993, just as it's a leaner, tougher world. Or, as others have said about this country's recession: It's no good complaining about the weather—you've got to go to work in the rain.

Umbrellas in hand, British record companies, publishers, managers and other music professionals are working to deliver a strong '93 for their artists, songwriters and producers. A number of major labels—including Virgin, A&M, Chrysalis and BMG—have gone through significant reviews of their artist portfolios in the past year, trimming their rosters and focusing on talent with the best prospects of success at home and abroad.

"Yes, our roster is tight," says BMG Records (U.K.) chairman John Preston, typifying comments made by his peers, "but the right deals and the right artists are always going to find their way onto that roster. There are always people willing to make deals which don't look sensible. The secret is to make deals which you do think are sensible without impinging on the enthusiasm creative people have for something."

Many of the major U.K. labels have also changed senior management over the past 12 to 18 months or have been reorganized in a way that gives their executives new responsibilities. They include RCA, Arista, WEA, Polydor, Chrysalis, Virgin, EMI, Epic and Columbia. In addition, Sony Music and market-leading PolyGram have new chairmen, who are just weeks into their jobs. The results of all these changes will become increasingly apparent this year.

The independent-label sector has probably been through an even more turbulent period lately, with Factory's demise as a metaphor for the times. The fittest survivors are either now affiliated in some way with majors—such as Creation—or are



cover-version acts. "There's a niche for a group like KWS, who quite unashamedly are there to exploit that [cover market]. If you look at the talent spread around this country, it's great."

Britain's publishers, meanwhile, continue to play a vital A&R role domestically, while broadening their writers' reach and influence internationally. "Something helpful which I've noticed of late is a change of attitude among the record companies," comments Robin Godfrey-Cass, managing director of Warner Chappell U.K. "They seem to be getting more interested in long-term careers for acts and prepared to stick with them, rather than going for one-hit wonders and dropping an act after one album sales failure."

There are other issues, too, particularly the diminishing singles market and the concurrent volatility of the national, sales-based charts. Most senior label executives agree this has reduced the credibility (and, therefore, influence) of those charts overseas. "A Top 10 hit in the U.K. still has major impact abroad," says Roy Eldridge, managing director of Chrysalis Records. "But below that, there is suspicion. It's better to grow

A number of major labels have gone through significant reviews of their artist portfolios, trimming their rosters and focusing on talent with the best prospects of success at home and abroad.

a record through the charts, working out your marketing and promotion plans so it has a chance to build." Then, it commands attention overseas.

Compounding the problem, comments Paul Conroy, managing director of Virgin Records, is the fact that most major U.K. retailers of music now use their own charts. "They don't care about the [national CIN/Gallup listings]," he says. The British Phonographic Industry, working in concert with the British Assn. of Record Dealers, has worked to introduce a "breakers" chart, featuring new singles below the Top 40 with significant sales. The goal is to make that another showcase for new talent, although the chief executive of one of Britain's largest record companies, for one, is not optimistic about its success.

The charts are an emotional issue in the U.K. (Paul Conroy says BPI charts committee chairman Tony Powell has "more grey hairs" for that reason), given their value as the country's shop window to the world. And few executives believe that overseas success can be achieved without first developing the home base. "The effect of the U.K. charts has never been so low as it is now," says John Briley, director of international marketing at EMI Records. "[The other markets] can't relate to the speed of it, and it's not artist-led, it's product-led. But my biggest argument is taken away if we can't break one of our own artists in our own territory. It's so difficult to break acts outside their home market—I would never go to one of our licensees and ask them to release something we hadn't broken

ourselves. By the same token, we make sure people have the ability for a simultaneous release if they want to. If somebody in Bolivia has a great idea on how to break Tasmin Archer, that can be communicated."

At sister company EMI Music Publishing, managing director Peter Reichardt says, "Any success you can achieve outside your own country has to be worth its weight in gold, but it needs to be a U.K. success first, to impress overseas companies and licensees. We're always trying to improve our system of promoting new British talent abroad. We deal with independent promotion people, particularly in the U.S., and it works well—as Shakespear's Sister and Go West have proved again. It always helps to have good relationships with all record companies."

Relationships are the music industry's grease for the wheel. "You've got to have people in your companies abroad who understand what you're trying to do," comments Virgin deputy managing director Ashley Newton. "You need advocates, you need to find a champion there for your acts." That may be even more vital for U.K. labels, like Virgin and A&M, which have made significant roster changes.

Howard Berman, managing director of A&M Records, says, "Unless you get self-generated enthusiasm from overseas territories, it's difficult—however much you scream at them that something is a priority. It's the other person's marketplace and the other person's budget. We have a deliberate policy of not applying unreasonable pressure for any act where U.K. success is not initially forthcoming. I genuinely believe that if we prove a point with an act here, to a certain extent one has a right to ask that it's not second-guessed abroad."

A&M has at least one act proven in Britain during 1992 who is being positioned for international marketing this year: Dina



Tasmin Archer

keeping their goals (and their payrolls) realistic, such as Mute. "We've just become more professional, developed more of a business outlook," says Creation's Alan McGee. "We've been in business nine and a half years. I'm 32 now and my aims in life are different than they were in 1984. There was no business then; now it's 50-50 music and business."

As always in the indie sector, some relative newcomers are making progress—for example, Network and Pulse 8—to keep things interesting. "KWS was a complete accident," says Network's Neil Rushton of his label's international smash "Please Don't Go," which was Top 10 in the U.S. and Germany, among other markets, and exemplified the 1992-93 trend toward



Ned's Atomic Dustbin

Carroll, with three Top 20 hits and a Brits award nomination as best newcomer. There are several others—including Tasmin Archer (EMI), Sunscreen (Sony Soho Square), Take That (RCA) and Carter USM (Chrysalis)—who have generated excitement not entirely limited to their own record companies. In addition, artists such as Jimmy Nail (East West) and Felix (de-Construction) have already begun to make an international impact. Felix has accrued back-to-back Top 5 singles in Germany (see accompanying story), while Nail charted strongly in Germany, Australia and other markets, and is now being launched in the U.S.

(Continued on page B-6)



SADE ABROAD: SMOOTH OPERATIONS OUTSIDE THE U.K.

By PAUL SEXTON

LONDON—A four-year absence from the recording scene and a comeback album conservatively similar to past glories don't always help sell some 2.5 million worldwide inside six weeks. The exception to the rule is called Sade.

The Nigerian-born but U.K.-signed-and-developed singer was one of Epic's most desirable commodities, from her 1984 debut, "Diamond Life," through the 1988 set, "Stronger Than Pride," but fell silent for fully four years until the release last November of her fourth album, "Love Deluxe."

From day one of its release, Sade re-established herself as one of our preeminent Brits Around The World, with a series of spectacular sales figures, among which, curiously, the U.K. has been one of the few disappointments.

Andy Stephens, London-based VP of European repertoire for Sony Music International, says, "The U.K. market seems to have almost shunned this, and it's very difficult to explain why, because the rest of the world has taken to this record like a duck to water."

Sade has a history abroad, of course. Prior to the release of "Love Deluxe," according to Stephens, "Diamond Life" sold some 2.3 million copies in the U.S., 850,000 in Germany, 700,000 in France and 150,000 in Japan, and its world total was 6.8 million. The follow-up, "Promise," did even better in the U.S., with 2.7 million sales, and registered 710,000 in France, 570,000 in Germany and 200,000 in Japan; its total international sales were around 6 million, says Stephens.

For its part, "Love Deluxe" is swiftly gathering a portfolio of international chart feats. The album is gold in Germany, France, Canada, Spain, Belgium and Switzerland; it has



accrued Top 10 positions in Japan, Holland, Italy, Sweden, Portugal and Israel. In Britain, "Love Deluxe" has sales around the 120,000 mark, but this is relatively pale compared to every other major market except Australia, where its performance has also been sluggish.

Perhaps its most spectacular performance has been in the U.S., where the album debuted on The Billboard 200 at No. 3 and is now well past 1.5 million in sales.

Stephens confesses to a no-gimmicks, straight-ahead international promotional campaign that has played to Sade's strengths. "The most exciting thing has been the American

success," he says. "We managed to pull off an appearance on 'Arsenio Hall' very early in the piece, on which she performed the ballad 'Pearl.' That was four days before 'Love Deluxe' was in-store, and it really exploded the album. Then there was the high chart entry—which garners you prominent in-store exposure, which is self-perpetuating—and then the single 'No Ordinary Love' took it to another level."

Much credit is also given to Roger Davies—mentioned elsewhere in these pages for his association with Joe Cocker—who took over as Sade's manager. Stephens says, "She wanted to have serious professional management on board for this project. I've known Roger for many years and I was delighted to recommend him highly. To have someone who really knows his onions makes such a difference."

The long furlough since "Stronger Than Pride" may not have been ulcer-forming at Epic, but it was hardly welcome. "There was a degree of concern about how long it was taking," confesses Stephens.

"We have artists in this country, like Simply Red and Dire Straits, who take four, five years to do an album. That's an awfully long time between drinks when you have American artists like Prince, Madonna and Michael Bolton, who are practically doing an album a year. You have to fight hard to retain any of your original fan base. But Sade is one of the few artists that can bring out an album of very similar style after that time and still do this well."

The artist has just completed a January stint as VH-1's Artist of the Month in the U.S. and is now preparing for the launch (also in the U.S.) of her biggest-ever world tour. For Sade, it looks to be another year deluxe. ■

THE BRITISH INVASION CONTINUES

Much of the world's most popular music has hailed from Britain, a country whose talent is known for crossing borders and breaking barriers. The following are some of Britain's greatest ongoing global success stories.

MORRISSEY *Warner/Sire/Reprise* "Your Arsenal" UNITED STATES

By THOM DUFFY



NEW YORK—When Morrissey arrived here two days before the U.S. release of his fourth solo album, "Your Arsenal," on Warner/Sire/Reprise Records, his label was prepared to use the promotional power in its arsenal to his benefit. And for perhaps the first time, the sensitive and enigmatic

singer was willing—within limits—to make use of his record company's marketing might.

The result was a breakthrough year for Morrissey in the U.S., which saw "Your Arsenal" open on the Billboard 200 at No. 21 (his highest album debut to date) and go on to sell 360,000 copies; a best-selling longform music video, "Live In Dallas"; a successful 45-date concert tour, including two sold-out nights for 27,000 fans at the Hollywood Bowl; and a growing awareness of this alternative-music darling in the music mainstream.

"It's an excellent beginning," says manager Nigel Thomas, measuring recent achievements against long-term expectations. "I think that a broader audience has to understand what Morrissey is all about—historically, the media felt he was more of a cult figure." That cult image, of course, dates back to Morrissey's tenure as partner with guitarist Johnny Marr in the marvelous and melancholic Smiths. Those who have followed the singer through the past decade believe U.S. fans are more willing to embrace Morrissey's current music.

"The American audience has been more accepting of the changes in his musical life," says management associate Jo Slee, who began working with Morrissey at Rough Trade Records nearly 10 years ago.

As the album's wry first single, "We Hate It When Our Friends Become Successful," climbed both the Hot Dance Music and Modern Rock Tracks chart last July, Morrissey arrived to discover how enthusiastic his followers here were. More than 2,000 crazed fans

turned out for a midnight in-store appearance by the singer at Vinyl Solution in Grand Rapids, Mich. on the eve of the album's release. It was the first of several such events that Morrissey approved—quite to the surprise of longtime associates.

"What it amounted to was that Morrissey was committed to breaking the record in the U.S.," says Slee. "The trouble is, he is a real live hermit," she quips. Morrissey's reluctance to take part in excessive promotional campaigns was tempered by involving those he feels most strongly about—his fans. Thus, he was more eager to meet his listeners at a record shop than to sit down with yet one more journalist.

Howie Klein, president of Sire Records, working with label manager Sandy Alouette, acknowledged Morrissey's wishes as the campaign for "Your Arsenal" proceeded. A fall tour of the U.S. sought to strike a balance between large venues like the Hollywood Bowl, which helped support the tour financially, and theater-size halls, preferred by the fans. "He shared Sire and Warner's vision to take this to the next level," says Alouette. "Everyone was very pleased and impressed with the outcome of this tour. He toured his boots off." ■

(Nigel Thomas, who spoke to Billboard in December about his management of Morrissey, died Jan. 9. He was 44)

ANNIE LENNOX *BMG* "Diva" ITALY

By DAVID STANSFIELD



MILAN—When Annie Lennox performed "Why?" at last year's San Remo Song Festival here, she stunned some leading journalists into writing that she provided the only touch of class to an event mainly dedicated to the cream of domestic talent.

Billed as a special international guest, Lennox was giving her first performance as a solo artist here. It was witnessed by about 16 million viewers of public broadcaster RAI TV, which

has the exclusive screening rights to the event.

The single "Why?" was not released to coincide with the artist's appearance, and her "Diva" album was slated to be marketed one month later. "It was a challenge if not a risk," comments Arianna d'Aloja, BMG's promotions director for international repertoire. "But she was a smash, a superstar who is loved by leading fashion designers like Giorgio Armani and Valentino as well as the general public. Her San Remo appearance set everybody's tongues wagging."

Lennox also broke an interview taboo by talking to journalists from six major daily newspapers and spending time with interviewers from TV news programs. When "Why?" was released, it went to the top of the national sales charts. The album "Diva" also reached No. 1 and has sold 250,000 pieces to date—a major achievement considering that Eurhythmics albums never reached sales of 200,000 units on the Italian market.

BMG released the "Diva" CD, home video and laserdisc simultaneously, a first-time exercise that greatly helped the marketing launch, according to D'Aloja. "We had this incredible material to show the media," she explains. "We previewed it all with special events in Milan and in Rome. We sent out elegant invitations that were consistent with the class of the artist."

Radio picked up on "Why?" instantly, with most national and local stations charting it from 1 to 10. BMG invested in advertising campaigns on national private networks Rete 105, Radio Montecarlo and Radio DeeJay, as well as on the 24-hour TV music channel Videomusic. Extensive point-of-sale displays were also organized.

"Precious" was released as the artist's second single and, although not a major sales chart success, it was a widespread radio hit. Follow-up releases "Walking On Broken Glass" and "Little Bird" followed a similar pattern. "Diva" is still selling well, according to D'Aloja, and BMG has continued strenuous promotion on it. In November, 10 key regional radio stations aired the artist's Montreux "Unplugged" concert, and BMG paid for advertisements in national newspapers to publicize the event. By then, everyone in Italy knew the answer to "Why?"

BMG Italy's promotion of Lennox has continued into 1993 with the screening of her video clip for "Love Song For A Vampire," from the movie "Bram Stoker's Dracula." ■

(Continued on page B-10)

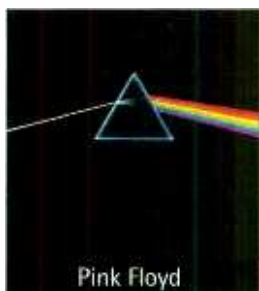
Creative, Visionary...



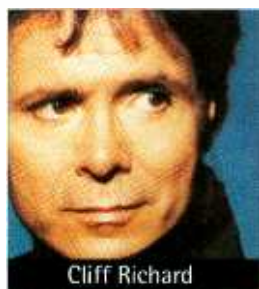
Iron Maiden
Live Volume 1 - March '93
Live Volume 2 - May '93



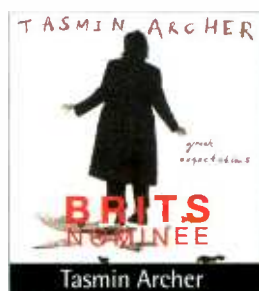
Coverdale • Page
The Return Of The Giants
- March '93



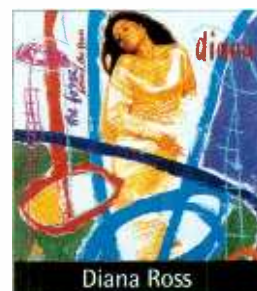
Pink Floyd
20th Anniversary
- March '93



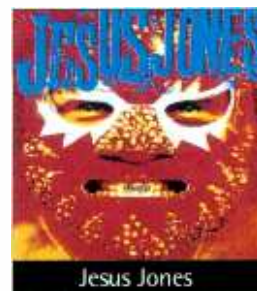
Cliff Richard
The Album - April '93



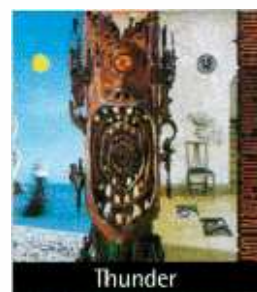
Tasmin Archer
Best UK Female Artist
Best UK Newcomer
Best Video
Double Gold In The UK
No 1 Single



Diana Ross
Half A Million Albums
In The UK



Jesus Jones
Gold in the UK



Thunder
Gold in the UK



Kate Bush
Best UK Female Artist

...& **Bullish**



Brit Biz
(Continued from page B-3)

"I must compliment East West and [managing director] Max Hole for the way they understood the Jimmy Nail project initially and went for it," says Steven Howard, managing director of Zomba Music Publishing, to which Nail is signed. It was a challenging assignment, he says, because Jimmy's U.K. image wasn't necessarily translatable elsewhere. "He didn't happen in Spain, for example, because they perceived him as a U.K. television celebrity. In other countries, they judged him for the music."



Ocean Colour Scene

For his part, Hole is heading into 1993 with four new bands in different stages of development—An Emotional Fish, The Fat Lady Sings, The Belltower and Kerosene—for whom international touring will be critical. "I believe it's very important to get these kinds of groups performing live in the major European territories and the U.S. and Canada as early as possible. And when I say early, I mean often before the album is even released, so there is an opportunity for a fan base to naturally evolve, and room for the group to grow organically so they're not overpushed too early."

Paul Russell, newly elevated at Sony Music Entertainment from U.K. chairman to European president, stresses the importance of internationalizing the artists as soon as possible. "We're actively directing them to go to overseas markets, explaining that they may not happen unless they work there. With the right act, video may be enough, but particularly in America, they respond to feeling the merchandise."

"That way, we also share with people internationally what excited us to sign the act in the first place. Videos tend to mask any performance talent because the artist is driving around in an open-top car or climbing a ladder or something." Russell affirms that touring has particularly helped Ned's Atomic Dustbin. "I was surprised Columbia did as well as they did with the Neds in the U.S.," he says, "but they were obviously playing to the band's strengths, which is a lot of gigging."



Jimmy Nail

David Clipsham, managing director of Phonogram Records, makes that point, too. "We've learned, certainly with our rock acts, that some of the old virtues still apply: notably, that touring is critical to laying a sales base. On that basis, we've invested in bands such as James, House of Love, Catherine Wheel and Ocean Colour Scene, all of whom have established a strong base in the U.S. We expect to see the payback in 1993/94 sales behind new albums. We've also found that, with the right, individually tailored support plans, some artists are capable of breaking biggest first in European markets." As examples, he cites House of Love and Texas in France.

The touring imperative is strong, if not stronger, among independents. At Dedicated Records—one of the new indie breed underpinned by major-label funding—Doug D'Arcy says touring activity is "the main element" in its strategy. "Last year, the Cranes played 88 shows in 17 countries, thanks to the generosity and unstinting support of the Cure. This Picture has played a European and two U.S. tours. Balloon has done two U.S. tours, the Family Cat has toured Scandinavia, Germany, France and Holland, and Spiritualized has just completed a

major U.S. tour. We've been at pains to point out to both artists and managers that a proper career necessitates both consistency and a worldwide base."

Mute's Daniel Miller lays similar groundwork. "We're putting more and more emphasis on going out and playing live. The Inspiral Carpets did a very important European tour at the end of the year, specifically in Germany and France. In America, Nitzer Ebb did a 40-date tour of between 1,000 and 2,000 capacity theaters and sold them out."

Yet not all acts appear to understand the value of letting the audience "feel the merchandise," in Paul Russell's phrase. Daniel Miller says, "A lot of artists are very arrogant about Europe. They do well here quickly, and then have to go down [in terms of venue size] in Europe. But a band like the Inspirals, who've played some pretty big places here, like the Brixton Academy, they don't mind going over and playing, say, a 300-capacity club in Nantes."

"I know bands on other labels who don't understand that being on the cover of the NME doesn't mean anything anymore in terms of sales or profile abroad. Now you have to do

"I genuinely believe that if we prove a point with an act here, to a certain extent one has a right to ask that it's not second-guessed abroad."

—Howard Berman, A&M Records

the same amount of work in each country that you did to get that front cover in the U.K."

Mute, meanwhile, has resisted the trend among U.K. independents to affiliate with one major label to gain international representation—and the funds that go with such deals. It has not apparently affected the company's effectiveness: Miller says that Erasure broke significant ground worldwide last year.

By contrast, Creation recently licensed with Sony Music for world markets. "Now we've done the deal, we're just starting to see the benefits," says Alan McGee. "It's a scenario I've never been involved in before, but I don't have the same indie aesthetics as Daniel [Miller] and Ivo [Watts-Russell at 4AD]. We just want the best for the artists. It's more important that the record's good than the system. We still go through Pinna-



Pulling Up The "Covers": KWS' "Please Don't Go" went gold in Oz.

cle in the U.K., but internationally [the deal] just means we won't get ripped off."

While major and independent U.K. labels alike are reshaping their overseas strategies, Britain's publishers are increasingly active in exploiting overseas opportunities. Paul Curran, managing director of BMG Music Publishing, says that last year "emphasized the change in the role of the songwriter, which has been going on now for four or five years. He or she has to be much more of a record maker, getting involved in the arrangement and production of their works and often collaborating with artists in the writer's own home studio."

Curran asserts that the process of arranging collaborators on an international scale is necessary in establishing writers, citing BMG's own Clive Griffin and Steve Anderson, among others. "We endeavor to sign acts that will be effective and successful overseas rather than just in the U.K. market, which has become rather parochial. But you still need domestic success initially for overseas territories to pay attention," he concludes.

Obtaining that domestic success is no breeze, of course, in a Britain impaired by recession and a decline in the number of young people. "We have a demographic problem," observes the chairman of one major label, "and it's not really going to start turning around for a couple of years. The record business needs young groups to keep music exciting, but there are fewer young people to form them—or to buy music." He also notes, with irony, that as the technology of making music has become cheaper and more accessible, the cost of making records has skyrocketed. "The industry must find a way of making records more efficiently and less expensively. The economics of today's market will force us all into making more realistic deals."

Jimmy Devlin, managing director of Polydor Records,

'93 NOMINEES

Following are the nominations in key categories for the 1993 Brits Awards. The winners, who will be announced at the awards ceremony at London's Alexandra Palace on Feb. 16, will be featured on the TV show broadcast in the U.K. and worldwide.

BEST BRITISH MALE ARTIST

Eric Clapton
Joe Cocker
Phil Collins
Mick Hucknall
Elton John
George Michael
1992 winner: Seal

BEST BRITISH FEMALE ARTIST

Tasmin Archer
Kate Bush
Siobhan Fahey
Annie Lennox
Lisa Stansfield
1992 winner: Lisa Stansfield

BEST BRITISH GROUP

The Cure
Erasure
Right Said Fred
Shakespeare's Sister
Simply Red
1992 winners (tie): The KLF and Simply Red

BEST ALBUM BY A BRITISH ARTIST

Genesis—"We Can't Dance" (Virgin)
Elton John—"The One" (Rocket)
Annie Lennox—"Diva" (RCA)
The Orb—"UF Orb" (Big Life)
Right Said Fred—"Up" (Tug)
Shakespeare's Sister—"Hormonally Yours" (London)
1992 winner: Seal—"Seal" (ZTT)

BEST BRITISH PRODUCER

Peter Gabriel
Trevor Horn
Steve Lipson
Paul Oakenfold/Steve Osborne
Pete Waterman
1992 winner: Trevor Horn

BEST BRITISH NEWCOMER

Tasmin Archer
Dina Carroll
K.W.S.
Take That
Undercover
1992 winner: Beverly Craven

BEST BRITISH VIDEO

Tasmin Archer—"Sleeping Satellite" (EMI)
The Cure—"I'm In Love" (Fiction)
Erasure—"Take A Chance On Me" (Mute)
Peter Gabriel—"Digging In The Dirt" (Real World/Virgin)
Genesis—"Jesus He Knows Me" (Virgin)
Annie Lennox—"Walking On Broken Glass" (RCA)
George Michael—"Too Funky" (Epic/Sony)
Shakespeare's Sister—"Stay" (London)
Simply Red—"For Your Babies" (East West)
Lisa Stansfield—"All Woman" (Arista)
1992 winner: Seal—"Killer" (ZTT)

agrees. "Companies have had to look more closely at the acts they want to sign and the ways to develop and market those acts," he says. "In general, the focus is on fewer of them and putting all your resources behind the ones you believe in." This is the "year of realism," affirms Virgin's Paul Conroy, "and I think artist managers and lawyers understand it." Virgin has its own revised mix of established acts and newcomers, and Conroy says he's looking forward to marketing releases from such artists as the Future Sound Of London, Carleen Anderson, EFUA, Dr. Phibes, Gary Clark (ex-Danny Wilson), Bark Psychosis, Kiss Of Life, Verve and the Auteurs. "In Europe, in particular, we'll be exploring innovative ways of marketing," says Ashley Newton. "European kids are less obsessed with

(Continued on page B-10)



Paul McCartney



Quireboys



Duran Duran



Brian May



Radiohead



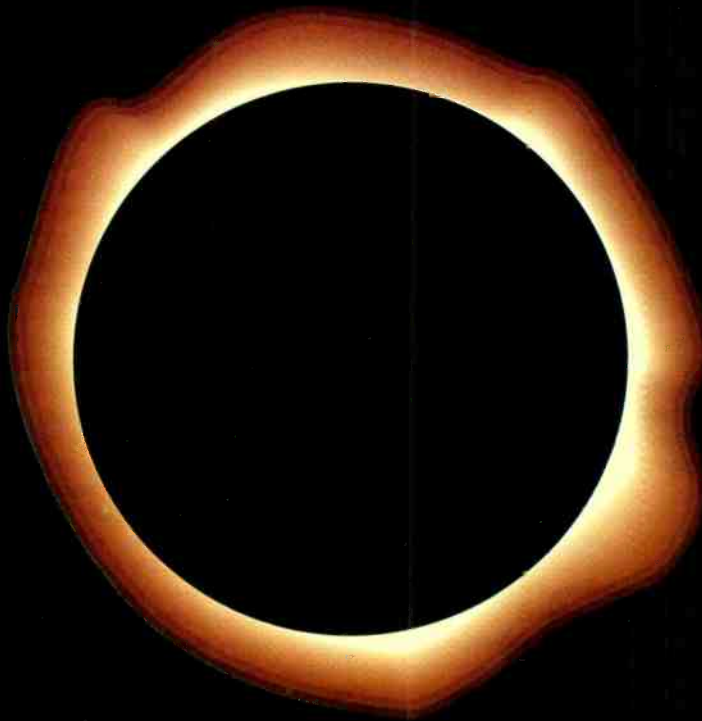
Queen



Lulu



Freddie Mercury



World Class



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BEST BRITISH MALE ARTIST
BEST ALBUM BY A BRITISH ARTIST

Elton John



BEST BRITISH GROUP
BEST VIDEO BY A BRITISH ARTIST

The Cure



BEST ALBUM BY A BRITISH ARTIST

The Orb



BEST ALBUM BY A BRITISH ARTIST
BEST VIDEO BY A BRITISH ARTIST
BEST BRITISH FEMALE ARTIST
BEST BRITISH GROUP

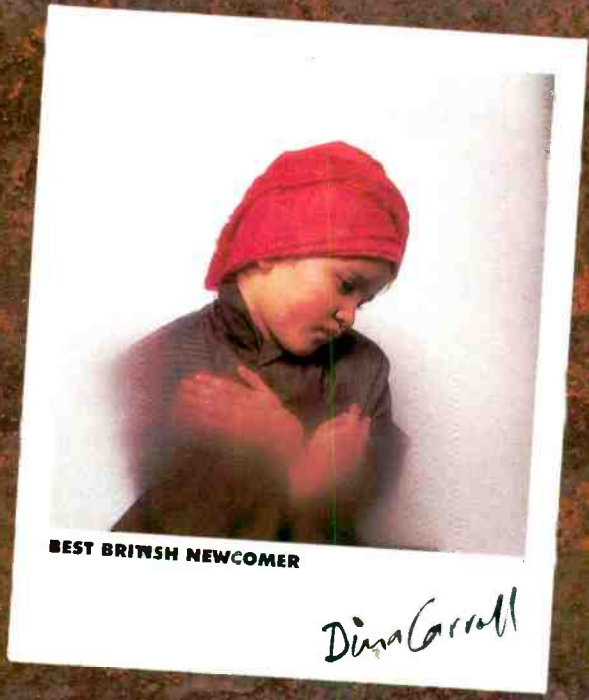
Shakespeare's Sister



Fiction

Salutes its Artists

The 1993 Brits Nominations are:



Brit Biz
(Continued from page B-6)

things American than in the past, and they're proud of their European heritage. Call them the Benetton generation."

Other labels have been adjusting to the new reality, including BMG and Chrysalis. "We've reorganized international exploitation in our U.K. companies," says BMG's John Preston, "and devolved that into the labels. The point is to provide greater focus and bring people closer to the repertoire owners." He continues, "There's recognition in the U.K. industry that we don't have a divine right to international sales, and that it requires all the old skills to get that business, i.e. hard work." Among the BMG acts for international development this year are Take That (RCA) and Felix (deConstruction), and at Arista, Moodswings and Dean Collinson. "I'm conscious of the general air of despondency around U.K. artists overseas, but BMG doesn't share that sense."

Likewise, Chrysalis has a new international team—including staffers from Germany, France and the U.S.—and a concentrated roster of just over 30 acts, including Big Country and 2 Tribes (both with Chris Briggs' Compulsion imprint), Shara Nelson, Network, Kenny Thomas, Carter USM, Monie Love,

But perhaps the most bullish British music industry executive is a Frenchman, Jean-Francois Cecillon, who took his post as divisional managing director at EMI Records last April.

World Party and Chesney Hawkes. "Our release schedule in 1993 will allow us to be very focused," says Roy Eldridge, "and get the international job done."

But perhaps the most bullish British music industry executive is a Frenchman, Jean-Francois Cecillon, who took his post as divisional managing director at EMI Records last April. "We're willing to release fewer singles and albums this year," he says, "but all these releases will enjoy a reasonable or high level of investment." This is less a reflection of the recession, he says, than of the need to break U.K. acts in their homeland before exporting them elsewhere. "We have to be careful, but being careful doesn't mean taking no risks. With fewer releases, we can allocate more money to breaking them."

Cecillon has particularly high creative expectations of his country of residence. "I like the British way of making music: to live for your art. In America, you can make a living within America alone. In the U.K., you don't make money even if you go gold. I think the economic climate here is such that it'll generate some rebels: they'll be hungry—and they'll want to create. In times like these, you get the biggest artists. Dylan started around the Vietnam War, Woodstock was a response to American conservatism, punk was a reaction to the predictability of British music in the late '70s.

"There are a lot of very strong acts performing in U.K. clubs right now. If each major record company here could break two or three major acts a year, the industry would have 10 to 15 acts to exploit internationally during the following 12 to 18 months. I'm very optimistic—and it's going to be very exciting." ■

(Continued from page B-4)

ENYA Warner Music
"Shepherd Moons" **KOREA**

BY BYUNG HOO SUH

SEOUL—In the awe-inspiring headquarters of one of Korea's best-known multinational conglomerates, the president is conducting business. The executive, in his late 50s, is asked by one of his guests about the music flowing in the background. The host smiles, confesses his love of new age music and confides that his son, studying abroad, supplies him with import copies of not-yet-available recordings by his favorite artist. The CD is by new age enigma Enya.

This episode occurred in the summer of 1989 in Seoul and demonstrates the impact that Enya is making on the Far East music market. While younger music buyers and concert-goers here may sigh over the latest teen dreams, many adult music fans are increasingly identifying with such new age artists as the Irish woman born Eithne Ni Bhraonain.

The expansion of Enya's Korean audience from the cultural elite to a broader base was helped enormously by her visit to Seoul during an Asian promotional tour (which also included Hong Kong and Taipei) in December 1991, a month after the release of her third album, "Shepherd Moons." Disc jockey Kim Kwang Han of KBS-FM, who interviewed the artist for his

"Kim's Pops Dial" show, says, "We were enthralled by this diminutive angel, not only for her mystical angelic voice but also for her personal magnetism."

"Shepherd Moons" has sold 140,000 units in Korea, a cause of great excitement for Warner Music Korea and especially for international director Huh Jin. "It's quite a big feat, considering that the Korean market is flooded with American product," he says. He also notes that Enya's second album, "Watermark," has sold another 140,000, following Warner's reissue of the title a year after its initial appearance via former WEA licensee Oasis, and that her popularity in Korea, second only to Eric Clapton among European artists, compelled Warner at year-end to release "The Celts," the singer's 1987 album debut.

The Korean music community enthuses about the special qualities that have made Enya's music stand out in this crowded marketplace. Music writer Han Sang June terms Enya's music a kind of British world beat, and journalist Suk Kwang In notes that all her material—not just her best-known song, "Orinoco Flow"—can be universally enjoyed at any time, place or mood by the listener. The CEO of that multinational conglomerate would evidently agree. ■

FELIX BMG Ariola

GERMANY

BY ELLIE WEINERT

MUNICH— The domestic and international success of British dance newcomer Felix in 1992 was all the more remarkable as it was achieved without any of the conventional marketing tools. In Germany, the artist has already had two Top 5 singles without a tour, much radio airplay, nor a supporting album. What's more, Felix has kept his own identity a mystery, refusing even to appear in his own videos.

In the U.K., Felix's debut single, "Don't You Want Me," broke through the clubs to land RCA's dance label deConstruction a No. 6 hit and an extended run of 11 weeks on the pop chart.

The initial phase of the German release was done in conjunction with BMG's joint-venture company Logic Records Frankfurt, who set the ball rolling by sending copies of the infectious, pop-oriented club track to the foremost dance clubs in the territory and handling distribution to the most important retailers.

The response from the German clubs was immediate and enormous. "Don't You Want Me" caught the prevailing mood in dance music, and the positive reaction prompted sales. Suitably encouraged, BMG Ariola Hamburg then took over the distribution and set about taking the single to a wider market.

By then the song was firmly established in the U.K. charts. "Don't You Want Me" also made waves in Holland, and MTV Europe put the rave-style video into heavy rotation.

"Don't You Want Me" was certified gold in Germany with sales of more than 250,000, far in excess of its U.K. performance. But apart from a few plays on chart countdowns and special programming of dance music, the song failed to achieve the airplay that a popular single usually attracts.

The lack of airplay was not BMG's only handicap. It was also next to impossible to generate any press coverage for Felix, for he chose not to be photographed or interviewed.

"It Will Make Me Crazy," the follow-up to "Don't You Want Me," was released in Britain and Germany in late October, and the same formula paid off again for BMG Ariola: same method of distribution, same support from MTV Europe. In just five weeks, it peaked at No. 5 on the national chart.

A new Felix single is due this month, and his debut album is expected early in March. Says Manke, "In a way, Felix is a phenomenon. The product defied all the rules of promotion and overcame all chart hindrances to become a hit in Germany." ■

MIKE OLDFIELD Warner Music
"Tubular Bells II" **SPAIN**

BY HOWELL LEWELLYN

MADRID— Mike Oldfield's "Tubular Bells II" album mirrored its spectacular British performance by going straight to the top of the Spanish album charts in its first week of release—to the joy of not just his new record company, Warner Music, but his old one, Virgin.

The album spent two weeks at No. 1 in Britain but a startling nine weeks at the top in Spain, selling 250,000 copies from its September release through mid-December. Warner Music Spain was expecting to increase that to well over 300,000 following a major Christmas campaign.

Nobody was happier than Oldfield's Spanish wife, Rosa, whom he met a couple of years ago in the rainswept north-

western region of Galicia while researching the Gaelic instruments they play in that part of the world, far removed from the flamenco-flavored hot south.

Oldfield's working relationship with former label Virgin had broken down some time before the release of his final album for them, the unsuccessful "Heaven's Open." It might be expected, therefore, that Virgin would be somewhat miffed at his commercial rebirth following his transfer to Warner. But they are quietly delighted. With no advertising campaign at all, the original 1973 "Tubular Bells" crept back into the charts a full 20 years after its release, entirely on the strength of its sequel.

"Nothing like that has happened before, especially as the two records are on different labels," says Julian Huntley, Virgin's international product manager in Madrid. "We did encourage some stores to rack the two records together, but there was no campaign. In fact, all of Mike's Virgin back catalog is selling well thanks to 'Tubular Bells II.'"

Inigo Zabala, marketing director at Warner Music Spain, says "Tubular Bells II" is successful for two main reasons: "a great record and a great campaign. From July, we had a two-month pre-campaign with spots in the press, and then we started on television a week before the release."

In September, Oldfield came to Spain and did press interviews, spoke on the new in-vogue formula station, Cadena 100, and appeared on Spain's most popular comedy-variety show, "Marty y Trece." The Christmas campaign revived the advertising onslaught and means that, with eventual sales that could hit 400,000, a planned Oldfield tour of Spain in April is a guaranteed sell-out. ■

ELTON JOHN PolyGram
"The One" **MEXICO**

BY JOHN LANNERT

MIAMI—In Mexico, thanks to two near-sellout stadium concerts last fall, Elton John suddenly became an *artista de rigor*. Back-to-back concerts at Mexico City's 100,000-seat soccer stadium Estadio Azteca Nov. 13-14 drew 90,000 and 86,000 spectators, respectively; the singer had never before performed in the country.

Moreover, John's shows were preceded by a six-week-long TV and radio promotional blitz carried out by Mexico City concert promotion firm Canto Nuevo, which is owned by Mexico's long-dominant TV network, Televisa.

Manolo Diaz, president of PolyGram América Latina, remarks that John's Mexico City dates were more than just another couple of shows on his concert itinerary. "He had a magic communication with the audience," he says. "Elton himself was moved...to tears."

Several days later, during an appearance on "The Arsenio Hall Show" in the U.S., John mentioned how impressed he was with the Mexican audience, adding that it was one of the few times in the recent past that he has become emotional during a concert. Diaz observes that the Mexican audience is perceived as reserved, but says that since the government opened up the concert market several years back, music fans have become willing to receive and reciprocate. John found out all too well, as the thousands in the soccer stadium recited his numerous hits word for word. John's concert was a commercial triumph, as well, with ticket prices ranging from around \$18 for the upper level to approximately \$175 for field seats.

Indeed, it might seem that the steep ticket prices would leave little money to purchase John's albums. Not so. According to Marya Meyer, PolyGram International's director of international artist marketing for Latin América, the singer had sold throughout his career an aggregate 280,000 units up to Oct. 26, 1992, with sales figures for his latest album, "The One," standing at 35,000 units.

Between Oct. 26 and Dec. 1, however, John rang up another 120,000 units, with "The One" accounting for over half (61,000) of the tally. In early January, the album struck Mexican gold (100,000 units). Diaz asserts that John's jump in record sales was a direct consequence of his visit. "Everybody knows that Elton John is an artist who is successful wherever he goes. What you don't know is how intensely he can communicate with an audience. The response that happened in Mexico did not occur in his [subsequent] show in Argentina." ■

JOE COCKER Liberation/Mushroom
"The Essential Collection" (EMI),
"Night Calls" (Liberation) **AUSTRALIA**

BY GLENN A. BAKER

SYDNEY— That Australia is one of Joe Cocker's most loyal and supportive markets may well have something to do with the way the relationship began. For 20 years the lower continent basically has been saying, "Sorry, mate!"

(Continued on page B-13)

WE'VE GOT A LOT IN COMMON:

B BELIEF R RESOURCE I INSIGHT T TENACITY S STRENGTH

AMERICAN MUSIC CLUB JOAN BAEZ TONY BANKS BOY GEORGE PHIL COLLINS DUKE BRYAN FERRY
FUTURE SOUND OF LONDON PETER GABRIEL GENESIS THE GRID JANET JACKSON JULIAN LENNON MEAT LOAF
MIKE & THE MECHANICS GARY MOORE OMD THE ROLLING STONES SCRITTI POLITTI SIMPLE MINDS STRANGE CARGO
SUGAR BULLET DAVID SYLVIAN PETE TOWNSHEND UB40 LOUDON WAINWRIGHT III STEVE WINWOOD XTC LENNY KRAVITZ
JELLYFISH KEITH RICHARDS REDHEAD KINGPIN MARK CURRY THE WALLFLOWERS SMASHING PUMPKINS JOE JACKSON
ZIGGY MARLEY AND THE MELODY MAKERS PAULA ABDUL ROY ORBISON ALBERT COLLINS JOHN HAMMOND JOHN LEE HOOKER
JUMPIN THE GUNN THE KINSEY REPORT LARRY MCCRAY STEVE ROUX ROEBUCK "POPS" STAPLES JOHNNY WINTER
EFUA BELINDA CARLISLE DR PHIBES AND THE HOUSE OF WAX EQUATIONS DAVID GRAY MARY MARGARET O'HARA
ANTHONY PHILLIPS MICHEAL O SUILLEABHAIN BILL NELSON CARLENE ANDERSON BARK PSYCHOSIS NENEH CHERRY
GARY CLARK DEFINITION OF SOUND FLUKE JULIA FORDHAM MASSIVE ATTACK REVOLVER KISS OF LIFE LOOSE ENDS
JOEY NEGRO MAXI PRIEST SOUL II SOUL SWEET MERCY TEMPER TEMPER AUTEURS TOILING MIDGETS VERVE
AMERICAN MUSIC CLUB JOAN BAEZ TONY BANKS BOY GEORGE PHIL COLLINS DUKE BRYAN FERRY
FUTURE SOUND OF LONDON PETER GABRIEL GENESIS THE GRID JANET JACKSON JULIAN LENNON MEAT LOAF
MIKE & THE MECHANICS GARY MOORE OMD THE ROLLING STONES SCRITTI POLITTI SIMPLE MINDS STRANGE CARGO
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FUTURE WATCH: BRIT PICKS TO CLICK

By DAVID SINCLAIR

David Sinclair, popular music critic for *The Times Of London* and editor of *Billboard's* weekly "Global Music Pulse" column, surveys the U.K. musical landscape and nominates the following as names to watch in the future.

Therapy?

The U.K. has been slow to respond to the grunge revolution spear-headed by Nirvana, but at last a few fledgling bands like Headcleaner



and Fudge Tunnel are beginning to attract wider attention. Ahead of the field by a long way is Therapy?, a trio from Belfast that specializes in intelligently

scripted rock 'n' roll, belted out with ferocious intensity at super-gun volume. On Therapy?'s third album, "Nurse" (A&M), Andy Cairns combines a scalding guitar with lyrics that evoke the quirky sense of humor responsible for the rogue question mark in the group's name (a device that also distinguishes it from the U.K. duo Therapy, a 1970s favorite on the folk circuit). Convened in a Belfast bar in 1989, Therapy? quickly secured a deal with London-based indie label Wiiiija, but it is only with the recent move to A&M that the band has achieved the maturity to become a world-class act. Songs like "Teethgrinder," "Nausea" and "Gone" suggest that, underneath the brutish exterior, an inquisitive mind is at play. ■

Apache Indian



Britain's most popular Asian performer, Apache Indian, made his "Top Of The Pops" debut when his single "Arranged Marriage" (Island) sailed into the chart in January. It would have happened

sooner, but his fans have tended to purchase his recordings from the informal distribution network of Asian-owned corner shops and grocery stores, which do not supply sales (Continued on page B-14)



Cocker
(Continued from page B-10)

In October 1972, on his first Australian tour, Cocker and members of his band were arrested on a minor drug offense and moderately fined. However, it was election time and politicians on both sides of the fence saw political advantage in seeming to protect the impressionable young from "evil influences."

Thus was set in motion a week of high drama and absurdity that dominated newspapers, television and radio and ensured that every living Australian knew the name Joe "Mad Dog" Cocker, even if they had never bought one of his records or heard him sing.

When Cocker's deportation was called for and an order issued, he went into hiding, played an impromptu concert at midnight before the police could catch him and left the country voluntarily.

Cocker was sheepishly readmitted by a new Labour government in 1975 for a string of sadly inebriated performances. By 1977 all was forgiven, and he swept across the country with the American Standard Band dispensing steaming, bluesy rock 'n' roll and heart-rending ballads. Not a man to hold a grudge, he went on to become a regular visitor and consistent hit-maker and record seller, with Australians widely admiring his self-effacing honesty, his tenacity and his gritty approach to performing.

The loyalty of the Australian market became particularly important to Cocker when American and British support fell away in the late 1970s and early 1980s. With the promotional push of Mushroom Records' Liberation Records imprint, which has released all his new albums in this market since 1982 (released elsewhere by Capitol), Cocker became a major Australian chart act. He's received gold and platinum album plaques for "Sheffield Steel," "Civilized Man," "Live In New York," "Cocker," "Unchain My Heart," "Joe Cocker Live" and "Night Calls." He went Top 10 in 1988 with the single "Don't You Love Me Anymore?" and Top 20 with "You Can Leave Your Hat On" and "Unchain My Heart."

"We've sold half a million Joe Cocker albums over the last 10 years," says Mushroom general manager Warren Costello. "In a way, he was Liberation's founding act because 'Sheffield Steel' was our first real success. There's nobody like him. Although his appeal covers a couple of generations, he is still seen as a contemporary act, not a nostalgia one. I think Australians care for him so much because he's such a 'regular Joe.' He appreciates the simple things in life, and what you see is what you get."

Cocker's pre-1982 recordings are administered by EMI Records. It has sold 100,000 units of "The Essential Collection," which includes a small number of Liberation tracks. "The Cocker catalog is remarkable. It sells year in and year out and will probably keep selling as long as it's on the market," says director of international A&R David Baxter. "He's one of the very few acts who's absolutely timeless." ■



THE FOURTH SERIES

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HISTOIRE D' O
- 008 **CLAUDE BOLLING**
L'ANNE SAINTE (LA GANG DELL' ANNO SANTO)
- 018 **VLADIMIR COSMA**
L'AFFAIRE CRAZY CAPO (L'AFFARE CRAZY CAPO)
- 026 **FRANCESCO DE MASI**
GLI SCHIAVI PIU' FORTI DEL MONDO (SEVEN SLAVES AGAINST THE WORLD)
LA VENDETTA DI SPARTACUS (SPARTACUS AND THE TEN GLADIATORS)
- 042 **BENEDETTO GHIGLIA**
CORBARI
- 015 **E. MACCHI/P. PORTE**
MR. KLEIN
- 049 **GIANNI MARCHETTI**
L'OCCHIO SELVAGGIO (WILD EYE)
- 099 **ENNIO MORRICONE**
CORREVA L' ANNO DI GRAZIA 1870
IL BANDITO DAGLI OCCHI AZZURRI (THE BLUE-EYED BANDIT)
- 048 **EAT IT**
MACCHIE SOLARI
- 050 **PROFESSIONE FIGLIO (VENETIAN LIES)**
LA BANDA J & S - Cronaca criminale del Far West (THE J & S BAND)
LE MONACHINE (LITTLE NUNS)
- 066 **SAI COSA FACEVA STALIN ALLE DONNE?**
(THE TRUTH ABOUT STALIN'S WOMEN)
STARK SYSTEM
- 101 **SPOGLIATI, PROTESTA, UCCIDI**
QUANDO L' AMORE E' SENSUALITA' (WHEN LOVE IS LUST)
- 068 **MARIO NASCIBENE**
LA RAGAZZA CON LA VALIGIA (THE GIRL WITH A SUITCASE)
ESTATE VIOLENTA (VIOLENT SUMMER)
MORTE DI UN AMICO
- 074 **BRUNO NICOLAI**
DEFENSE DE SAVOIR (L' UOMO IN BASSO A DESTRA NELLA FOTOGRAFIA)
- 021 **RIZ ORTOLANI**
FANTASMA D' AMORE (PHANTOM OF LOVE)
- 072 **DANIELE PARIS**
PORTIERE DI NOTTE (NIGHT PORTER)
MILAREPA
- 036 **PIERO PICCIONI**
SENILITA' (SENILITY)
- 062 **CARLO RUSTICHELLI**
LE GANG (LA GANG DEL PARIGINO)
- 061 **SIGNORE E SIGNORI**
(THE BIRDS, THE BEES AND THE ITALIANS)
- 100 **C. RUSTICHELLI / B. GHIGLIA**
MAMMA ROMA
PORCILE (PIG PEN)
- 090 **PHILIPPE SARDE**
BAROCCO
- 046 **VINCENT, FRANCOIS, PAUL ET LES AUTRES**
(TRE AMICI, TRE MOGLI E AFFETTUOSAMENTE LE ALTRE)
LES SEINS DE GLACE (EXECUTOR ABOVE THE LAW)
- 095 **ARMANDO TROVAIOLI**
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Future
(Continued from page B-12)

data from which the charts are compiled. Even so, all of his first three singles topped both the reggae and Asian pop charts. Indian, who hails from Handsworth, Birmingham, is a reggae talker whose culture-crunching music incorporates the dance-hall beats of Jamaica lightly garnished with the sounds of tabla and sitar. Besides high sales, "Arranged Marriage" also earned him enormous acclaim for confronting an institution that has provoked intense inter-generational conflict among British Asians. His debut album, "No Reservations," released Jan. 25, includes contributions from Sly Dunbar and Maxi Priest and is likely to have a significant international impact. ■

P.J. HARVEY

Guitar trios are definitely in vogue, but P.J. Harvey is the first to be fronted by a woman. Still in her early twenties, Polly Harvey is one of those wild mutations who come along every so often. The product of a sheltered upbringing by artistically inclined parents in the tiny village of Corscomb, Dorset, she cuts a waiflike figure onstage. Dressed in black, with an outside red



Gretsch slung across her slender shoulders, she moves little and says less, but her presence is always commanding. Behind her, drummer Robert Ellis (doubling on eccentric falsetto backing vocals) whips the songs along with clattery tomtom tattoos or fractured, quasi-jazz rhythms. Among the group's intense, left-field amalgam of post-punk blues, folk and hard-core rock, there are dim echoes of Killing Joke's guitar sound and Siouxsie's scansion and choices of harmonic

intervals. The production on the group's debut album, "Dry" (Too Pure), is raw and understated—dry, in fact. But for all the surface aggression, nearly all the songs have a strangely accessible beauty. The band has inked a major deal with Island, but like Hüsker Dü or Sonic Youth, P.J. Harvey is destined to be highly influential whether commercially successful or not. ■

CAPERCAILLIE

It's taken almost a decade, but the seven-piece group Capercaillie from the Western Isles of Scotland is poised to make an international breakthrough with its uniquely updated version of Scottish traditional music. Last year the band scored its first U.K. hit single with a haunting adaptation of "Coisich a Ruin" (Survival/BMG), a Gaelic "waulking" song "composed" more than 400 years ago. Named after a rare, black woodland grouse, Capercaillie started out as a local folk band,



with raven-haired Karen Matheson singing all the lyrics in the original Gaelic tongue. Now some of the newer songs are in English and the band is equipped with electric bass, keyboards and drums as well as the accordion, whistles and bouzouki with which it began. The bagpipes have been discouraged all along as part of a conscious effort to bury

the old Andy Stewart-style stereotype of Scottish music, a myth that the tourist board is keen to prop up but that irks most local musicians. The strategy is beginning to work, and if successful Capercaillie could influence perceptions of Scottish music no less dramatically than the Pogues and others have redefined the popular image of Irish music. ■

CATHERINE WHEEL

Catherine Wheel's sublime mixture of the finest English melody and the loudest American guitar sound is shown off to perfect effect on its latest four-track single, "30 Century Man" (Fontana). The title track, which started life as a two-minute acoustic song penned by Scott Walker, emerges from the grinder as a blast of supercranked chords topped off by a vocal of clear, leisurely grace. Another of the selections is a brisk, faithful version of the Hüsker Dü song "Don't Want To Know If You Are Lonely." The four-piece from Yarmouth on the east coast of England, released its first two EPs, "She's My Friend" and "Painful Thing," on the Wilde Club label in 1991 and garnered sufficient acclaim to secure a contract with Fontana. The ensuing album debut, "Ferment," made the Top 40 early last

year. The band then toured America with labelmates The House Of Love and Ocean Colour Scene, a dream ticket of English rock potential, even if The House Of Love is leaving it a bit late to stage its big breakthrough. Catherine Wheel is currently in the studio working with Gil Norton (Pixies) on a second album. If the songs are right, it will be a scorcher. ■

SUEDE



With last month's surprise cover feature in the upmarket, "mature" rock fan's magazine, *Q*, Suede completed a clean sweep of the board in the British press. From teenybop mags to quality dailies, they have won saturation coverage,—and all on the strength of just two singles. Yet little more than a year ago the London-based four-piece was struggling to raise enough cash to finance a demo. If the whispers of "hype" are not to turn into a chorus, their debut album, slated for

March release on Nude/Sony, had better be good. Part of Suede's success is undoubtedly due to good timing. Arriving just as everyone has decided that the early 1970s were hip after all, the band's artful combination of glam-rock melody tinged with a modish touch of grunge guitar has proved just the ticket. And in the delicate figure of vocalist Brett Anderson, with his faint air of mystery and camp-cockney singing voice so redolent of Ziggy Stardust-era Bowie, Suede can boast a genuine star. Suede is cocky, talented and about to happen in a big way. The world is Suede's oyster. Surely, they can't blow it now. ■ (See story, page 1)

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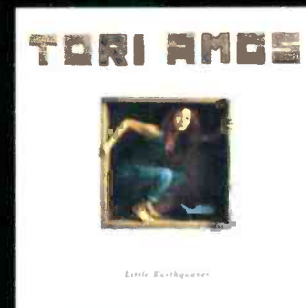
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Simply Red nominated as *Best British Group* (and Mick Hucknall nominated as *Best British Male Artist*). "Stars" has amassed worldwide sales of 8 million and UK sales of 3 million and has done the remarkable "double" of being the *Best Selling album* in the UK for both '91 and '92.



Tori Amos nominated *Best International Newcomer* and *Best International Solo Artist*. Her debut album "Little Earthquakes" is Gold in the UK and over a million around the world.



Eric Clapton nominated as *Best UK Male*, Eric's "Unplugged" album has met with phenomenal success everywhere - one of his best selling albums ever.



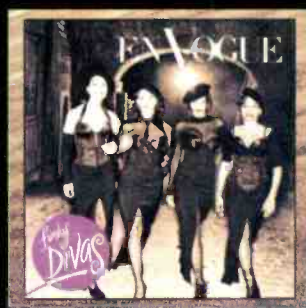
REM nominated as *Best International Group*. "Automatic For The People" is now double platinum in the UK (600,000).



kd lang in her most successful year to date in the UK, she has been nominated as *Best International Female* and sold 100,000 copies of "Ingenué" - her first UK gold disc.



Prince one of the most prolific hit writers in history. He has been nominated as *Best International Male*, his latest highly acclaimed album is platinum (300,000) in the UK.



En Vogue nominated *Best International Group*. "Funky Divas" already Gold in the UK and climbing.



Madonna nominated as *Best International Female* - and certainly the most famous woman in the world - with UK sales of "Erotica" already exceeding half a million.





the labels that achieved gold albums from artists as diverse as arrested development, carter the unstoppable sex machine and sinead o'connor in 1992 would like to give you advance notice of future success: world party kenny thomas, big country, chesney hawkes, runrig, jethro tull and monie love. artists for early 1993. Chrysalis



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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE

THIS

By Seth Goldstein



VIDEO CHAIRS: A rash of moves and startups requires a revised executive scorecard. Here's our attempt at keeping things straight.

Jim Ulsamer leaves his post as marketing VP at **Baker & Taylor Video** for another position within the company. At deadline, Ulsamer wouldn't say which one, but we're told it's in the book division. **W.R. Grace** sold B&T to Washington, D.C.-based **Carlyle Group**. Ulsamer's replacement should be **Frank Wolpert**, another B&T vet.

On the supply side, New York-based **TriBoro Entertainment** has a new president, **Bob Baruc**, with sales and marketing responsibilities. He replaces co-founder **Mike Holzman**, who's "leaving and looking" after helping start the B-movie independent 18 months ago. Partner **Steve Mackler** remains as CEO.

"The company has done fine . . . in what appears to be the worst of times," maintains Holzman. TriBoro sales have ranged from 5,500 to a high of 15,000 for a made-for-TV release, "Till Death Do Us Part." Holzman wants to build something new based on his ability to sniff out titles and, he says, to "lure potential investors"—but he's also seeking an established situation.

Baruc arrives from **Majestic Entertainment**, a 1992 startup, where he headed video operations. Majestic, celebrating its change of names to **UniPix Entertainment**, will handle direct response and retail sales of the **Sci-Fi Channel Home Video** label and mail-order for the **Mystic Fire** catalog, otherwise distributed by **Pacific Arts Video**. First mailing to 100,000 names goes out in March; "We needed somebody with financing," says Mystic president **Sheldon Rocklin**. His somebody is UniPix president **David Fox**, formerly of **Fox Lorber Associates**, N.Y.

Two other Fox Lorber staffers have just left to join **New Video Co.**, **Susan Margolin** as COO and **Mark Kashden** as marketing VP. New Video is newly created by **Steve Savage**, who had run **New Video Group**, a Fox Lorber joint venture; its sole label remains **Arts & Entertainment Home Video**, which ships **Michael Palin's "Pole To Pole,"** at \$69.95 for four cassettes.

Last but not least, the well-traveled **Mark Gilula** comes east from L.A. as sales and marketing VP at **CapCities/ABC Video Publishing**.

VSDA Confab Talks Hit Hot Topics Piracy Study, AIDS Benefit On Agenda

BY JIM McCULLAUGH

LA JOLLA, Calif.—Retailers weren't starved for topics of trade conversation when the Video Software Dealers Assn. convened its annual Leadership Conference Jan. 22-25 at the Sheraton Torrey Pines hotel in La Jolla, Calif.

The continuing impact of Blockbuster, new technology, the marketing of lesser titles, and Rentrak gave them plenty to talk about. And VSDA itself chipped in with two long-awaited announcements—its relocation from New Jersey to Los Angeles and the Pizza Hut cross-promotion (Billboard, Feb. 6).

Among the hot buttons, not weather-related, were:

- A vigorous new fund-raising effort for the video industry's AIDS Action Committee.
- A new study on the effect of pay-per-view home "black-box piracy."
- A grass-roots move to urge tough laws on consumer theft of overdue rental copies.

Numerous supplier/retailer and manufacturer/retailer round-table discussions and a "Donahue"-style closing session about VSDA's future also focused sharply on the tilt of the VSDA board to the larger retail chains, a need to put more pizzazz into its annual Las Vegas convention, and the need for more research examining why the association membership has not grown and may not reflect the real diversity in today's video retail marketplace.

At the closing-day talk, "Town Hall Meeting: What Is VSDA's Future?," attendees were described by moderator Andy Lasky as holding a "love-fest" when "the old petty animosities" and "us vs. them" dichotomy between retailers and suppliers failed to ignite the meeting, generally given high marks by attendees representing a majority of national chapters. Also on hand were numerous key studio and wholesaler executives.

In a novel departure, media representatives were invited to round-tables on an "off the record" basis that still found delegates somewhat uncomfortable discussing topics such as revenue sharing and the practice of Rentrak outlets selling off current rental copies and disrupting the marketplace.

Typical of the cross-section of nagging and worrisome concerns raised at the round-tables was the competition in sell-through from Blockbuster, wholesale clubs, and special promotions such as the McDonald's offer on Orion Home Video's "Dances With Wolves."

"You can ignore Wal-Mart and K mart for years but Blockbuster's effect in sell-through is something you have to react to," roundtable participants were told by one supplier. "We have been in business 12 years and this is the first year we've felt [Blockbuster's] impact."

One distributor also warned retailers they would feel rental competition from Wal-Mart and K mart this year. But because so many Block-

buster stores compete directly with VSDA independents, in contrast to widely scattered mass-merchant sites, attendees agreed they could sense the presence. Some believe it even helps because "the public still wants to buy video in a video store," according to one wholesaler.

He also noted the stark contrast in buying patterns between music and books, compared with video. "An estimated 80% of purchases of compact discs are in record stores, the same for books in bookstores, and yet, in our business, just 18% of video is purchased in video stores."

One supplier recalled being baffled when "during Christmas, only one-third of our volume was represented by the top seven or so titles. Volume was spread over an amazing breadth of product."

Wholesale clubs continue to grow as "alternative wholesalers," according to a retailer, who said, "My own distributor is selling Sam's [Wal-Mart's price club]. But finally, after all my bitching, I am getting the same price now."

Said another, "Pallet-loads of
(Continued on next page)

Top Video Cos. Quit Talks On U.K. Generic Ads

BY PETER DEAN

LONDON—Columbia TriStar, Warner Home Video, and Guild Home Video have abandoned talks aimed at creating the first generic video advertising in the U.K. since the abortive "wildebeest" campaign in early 1991. The difficulties parallel those in the U.S.—one reason why VSDA has ceased trying to mount a studio-backed awareness campaign.

Creative and conceptual differences have been cited by Warner and Guild, which are committing sizable sums to U.K. consumer advertising campaigns of their own.

After the failure of the 10 million pound (about \$15 million) "wildebeest" campaign, its architect (and Columbia TriStar Home Video managing director) Cees Zwaard went on to form Rental Build, in which members of the public give
(Continued on page 63)



Strings And Screens. Les Paul poses with movie star Kathleen Turner at Fat Tuesday's. Paul's a regular at the New York nightclub and entertained the crowd, including Turner, which joined with BMG Video to celebrate the release of its program on the guitar great. "Les Paul, The Living Legend Of The Electric Guitar" played its way into stores at \$19.98 suggested list. (Photo: Chuck Pulin)

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2-Vid Set Commemorates Clinton's Inauguration

BY JIM BESSMAN

NEW YORK—While the warm glow of the inauguration still radiates, MPI Home Video is rush-releasing the ABC news production of "The Clinton Inaugural Commemorative."

The two-volume video set, which had a Feb. 5 street date, devotes the first tape, "Inauguration 1993," to the president-elect's bus trip to Washington, the inaugural ceremony and address, and the ensuing gala events. Co-anchored by Peter Jennings and David Brinkley, the program runs about 90 minutes and carries additional interviews and commentary.

The second cassette is the previously televised one-hour special "72 Hours To Victory: Behind The Scenes With Bill Clinton," hosted by Ted Koppel and focusing on the final three days of the Clinton campaign. Both tapes are available in a special-edition box for \$39.98, or separately at \$19.98 each.

"The inauguration is such a natural for this kind of [rush-released home video program]," says ABC News VP of business affairs Steve Sadicario. "There's nothing bigger that we do in this country and there were so many wonderful moments . . . and images that give life to our democracy and the peaceful transition of power. We tried to capture those moments."

Sadicario and MPI CEO Waleed Ali quickly realized the need to get out a special product while the excitement of the inauguration lingered.

"It occurred to all of us during the coverage that this inauguration almost mandates a commemorative video," says Ali. "Clinton has a Kennedy-esque kind of aura, and the inaugurations since then, although some were very colorful and expensive, didn't symbolize the potential for change that this one did. It's one of those 'pockets' in American his-

tory that should be documented in the audio/video format once and for all, because people will look back and remember what was going on in their lives at that particular moment."

Events of such magnitude require speed, Ali adds. MPI, frequently in conjunction with ABC News, had previously rush-released about 20 tapes within two weeks of their occurrence.

"ABC News—our source for current news delivered in home video—is increasingly understanding of the need to treat video productions like special newscasts. In other words, work rapidly!"

Sadicario agrees that ABC now tries to better anticipate such video-worthy milestones.

"These kinds of things go on during the day when people are working and can't get to a TV and forget to set their VCRs," he says. "Every year we get so many calls from people, 'I missed this, I missed that. How can I get a cassette?' We realized that there's a market out there and we ought to satisfy it."

Ali says that promotional plans for the inaugural package include TV spots in local major markets, on "Entertainment Tonight," and perhaps on talk shows. Noting that his predictions are usually on the conservative side, he projects eventual sales of 50,000 sets—"really good" for a nonfiction release.

He adds that "Schwarzkopf: How The War Was Won," rush-released after the Gulf War, was expected to sell 30,000 units but actually sold 150,000.

"Regardless of how palpable the feeling surrounding an event, you can't tell how a title will do," says Ali. "We rush-released an AIDS title when everybody was talking about it, and it sold less than 1,000."

VSDA CONFAB TALKS HIT HOT TOPIC

(Continued from previous page)

'Beauty And The Beast' were gone by noon" at a Sam's near him. "It serves two purposes for us to go there. First, we get the good price. But secondly, we take the product off their shelves."

Several attendees also said they make regular and substantial mail-order purchases from Columbia House.

"We put it on our credit card and let them carry the financing of our inventory," a retailer said.

Few attendees had heard of the planned purchases by Trans World Music store managers of mass quantities of "Dances With Wolves" from McDonald's outlets (Billboard, Jan. 23), but all understood the tactic. One supplier declared, "It was very isolated, nothing like [Trans World] was claiming." VSDA seemed ready to put aside any bitterness about the flap—at an awards dinner, it presented a take-out hamburger to Orion Home Video senior VP Herb Dorfman.

Rentrak caused the most anxiety of the two dozen round-table topics, but a distributor tried to ease the worries, noting, "there are always ways to beat Rentrak or other revenue-sharing plans."

Endless discussions also revolved around buying tactics. Pre-packs were rated high over premiums. One attendee declared, "I could care less about another T-shirt, but I'll buy 10 copies on a rental if I get one free."

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
2	2	9	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
3	3	6	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
4	4	10	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
5	5	4	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
6	6	12	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
7	7	8	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
8	8	5	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
9	NEW ▶		RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
10	14	2	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
11	9	15	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
12	11	11	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
13	10	6	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
14	12	5	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
15	13	17	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
16	NEW ▶		DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
17	15	11	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
18	16	3	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
19	NEW ▶		MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin	1992	PG-13
20	18	3	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
21	17	14	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
22	NEW ▶		3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
23	19	12	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
24	20	11	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
25	NEW ▶		STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer	1992	R
26	23	8	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
27	26	14	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
28	21	15	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
29	33	10	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
30	27	5	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13
31	34	3	CHRISTOPHER COLUMBUS: THE DISCOVERY	Warner Bros. Inc. Warner Home Video 12592	Tom Selleck Rachel Ward	1992	PG-13
32	22	8	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
33	36	6	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
34	25	23	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
35	29	2	WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
36	24	5	NOISES OFF!	Touchstone Pictures Touchstone Home Video 1359	John Ritter Carol Burnett	1992	PG-13
37	30	5	KAFKA	Miramax Home Video Paramount Home Video 15124	Jeremy Irons Theresa Russell	1991	PG-13
38	32	11	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG-13
39	37	14	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
40	31	22	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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We at BBC Video would like to thank all our colleagues at BBC TV, the independent producers with whom we have worked, artists, rights owners, our suppliers and, of course, our customers for their invaluable contribution.

We're looking forward to working together to make 1993 another great year!

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Total Videos by Company			Total Videos by Company		
	VALUE	%		UNITS	%
1.	BBC Video	10.5	1.	BBC Video	10.2
2.	Warner Home Video	10.3	2.	Video Collection	10.0
3.	Buena Vista	9.9	3.	Warner Home Video	9.3
4.	Polygram	7.7	4.	Polygram	9.0
5.	Video Collection	7.7	5.	Buena Vista	8.3
6.	Foxvideo	6.6	6.	Foxvideo	6.3
7.	CIC	6.5	7.	CIC	6.1
8.	VVL	4.9	8.	VVL	4.7
9.	Columbia Tristar	4.0	9.	Columbia Tristar	3.9
10.	Guild	3.0	10.	Guild	2.7

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	14	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	12	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	17	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
4	4	18	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	7	43	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
6	5	88	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
7	6	15	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
8	15	15	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
9	11	2	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
10	9	18	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
11	19	10	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
12	12	7	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
13	22	2	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
14	8	19	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
15	14	32	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
16	30	90	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
17	13	28	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
18	NEW ▶		JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
19	18	10	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
20	10	46	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
21	17	22	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
22	24	19	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
23	16	25	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
24	20	12	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
25	21	19	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
26	25	60	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
27	28	11	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
28	33	30	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
29	35	3	THE AMAZING COLOSSAL MAN	Columbia TriStar Home Video 60897	Glen Langan	1957	NR	9.95
30	32	2	PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
31	29	11	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
32	RE-ENTRY		BUNS OF STEEL	The Maier Group TMG111	Greg Smythey	1989	NR	9.99
33	34	8	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
34	NEW ▶		POLLYANNA	Walt Disney Home Video 045	Hayley Mills	1960	G	19.99
35	31	3	KATHY SMITH'S STEP WORKOUT	FoxVideo (Media) MO32901	Kathy Smith	1992	NR	19.98
36	NEW ▶		JANE FONDA'S STEP AEROBIC WORKOUT	A*Vision Entertainment 3-50333	Jane Fonda	1992	NR	24.98
37	RE-ENTRY		PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
38	NEW ▶		DIXIE CARTER'S UNWORKOUT	MCA/Universal Home Video 81416	Dixie Carter	1992	NR	19.98
39	38	28	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
40	26	4	USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.98

● 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.

L.A.'s VSDA Sets Goals; X Marks The Video Spot

NEW ADMINISTRATION: Video Software Dealers Assn. regional chapters are finding they can overcome a lack of interest. That's the view of **Glen Powers**, newly elected head of the oldest VSDA group, the **Southern California Chapter**, who says he's charged up after the annual chapter conclave (see story, page 57).

One of the first big projects will be the third Los Angeles area **Oscar Awards Night**, this year March 29 at the Westin Bonaventure in downtown L.A. The event was at first seen as too formidable for the amount of work involved, but new determination prevailed.

Like many chapters nationally, Southern California has been struggling. Its immediate neighbor, the **Los Angeles Chapter**, still has held no election, according to veteran board member **Jeff Layton**, president of **First Video Exchange**.

"We're in a holding pattern right now," says Layton. "We lost four board members," which was a main reason the group has not been able to consider helping out again on the Oscar Night event.

Ironically, even though interest has been flagging, L.A.'s efforts following the April riots won honorable mention during the recent VSDA chapter awards night.

The community-service honors went to the **Southern Florida Chapter** for its Hurricane Andrew relief work.

Meanwhile, leaders of the Southern California group conducted an election via mail. The result is a good mixture of distributor and supplier people plus a cross-section of store operators, although none of the large chains is represented.

Some veteran retailers are also included, says Powers. In fact, Powers goes back to 1979 and the glory days of **Video Station** (Glen and wife, **Laurie**, operate a single store under that logo in Laguna Hills).

Other officers: **Brad Smith**, VP, who, along with secretary **Liz Gilbert**, works at **Ingram Entertainment**, and treasurer **Juan Lopez**, operator of three-store **Video City**, Laguna Niguel. Directors: **Christy Alaniz**, **Weekend Video**, San Jacinto; **Diane Gribb**, **MCA/Universal Home Video**, Huntington Beach; **John Biber**, **Woodcrest Video**, Riverside; **Willie Garcia**, **Music Revolution**, Whittier; **Vicki Lundin-Taylor**, **Cheap Seats Video**, Glendale, and the retiring president; and **Nancy Kelly**, trade group **IVR Management**, Palm Desert.

NEW ENGLAND NEXUS: **Baker & Taylor Video**, the Chicago-based wholesaler, is announcing its first major event in New England, a dealer day Thursday (11) at the Canton, Mass., branch. An Atlanta

branch event is set for Wednesday (10).

According to marketing VP **James Ulsamer**, "We have had a presence in New England for two or more years," but all the same he agrees the dealer day takes on special significance in light of wholesale competition. **Artec Distributing**, out of its Shelburne, Vt., headquarters, was once the sole player in the New England area, but those days are gone. Also active in the region is **Star Video Entertainment**, the New Jersey distributor.

VP **Wayne Mogel** heads up a branch in Hopkinton, Mass.

X MARKS Spot: One of the fastest-expanding of the Los Angeles-based chains, **Video**

Spot, is hoping adult video's attraction will help it compete in a market dominated by aggressive chains, from **Blockbuster** to **Wherehouse**.

"People aren't going to drive all the way from Chatsworth, Encino, and Sherman Oaks to rent 'Basic Instinct' from us here in Canoga Park," says **Video Spot** partner **Steve Wessler**. "They would pass too many other stores where 'Basic Instinct' is available. But they will drive out to our stores for adult."

However, as important as X-rated is, **Wessler** doesn't depend totally on that fare. As one veteran trade observer noted after a visit, "Video Spot offers a carefully blended mix" of both merchandising and service. These include reasonable rentals averaging \$1.49 per night; sell-through, particularly kids'; a special kids' corner for mother and dad; used video with a top price of \$9.95; food ranging from popcorn and sodas to candy and ice cream; laserdisc, rentals of software and players; games; and VCR repair.

"The beating you take on new release rental in this market means that you have to make it up on a lot of other items. These are what gives us our edge," he says, pointing to VCR repair in particular.

"When we opened recently in Thousand Oaks, I couldn't believe the VCRs they traipsed in with, 100 in one month. I don't believe anyone out in that market was offering VCR repair," says **Wessler**.

Magazines are one item **Wessler** is going to eliminate after a trial in the new outlet. He says that although they are "put in on consignment, costing you nothing," the revenue doesn't make it worthwhile.

"We're going to enlarge our games business and use the space for that," he says.

Wessler and partner **Ami Ben-Naim**, who operate under the names **Video Spot** and **Video Wave**, may have an edge in adult. **Ben-Naim** operates a wholesale firm, **N.G. Video**, specializing in the genre.

(Continued on page 62)



by Earl Paige

Home Video

'Siege' Set For Widescreen; Pioneer Goes LaserActive

BATTLE STATIONS: This spring, Warner will launch "Under Siege" on laserdisc (widescreen, \$29.98) at a price \$65 lower than the \$94.99 VHS version. The hi-tech, ocean-going thriller stars Steven Seagal, Erika Eleniak, Tommy Lee Jones, and Gary Busey. And this month, Warner is releasing three "Looney Tunes" laserdiscs: "After Dark," "Assorted Nuts," and "Curtain Calls" (\$34.98 each).

PIONEER ELECTRONICS' new LaserActive multiformat player is set for launch in Japan in July and the U.S. in August. The retail tag in Japan will be 90,000 yen (approximately \$720) for the player itself and 60,000 yen (\$480) for each of the three "control packs." The North American list prices should be similar, according to Pioneer's Mike Filder, VP of marketing for the home electronics division. The LaserActive machine has the capacity to play 12-inch laserdiscs, CDs, karaoke discs, and CD-ROM titles from Sega and Turbo Technologies.

IMAGE will offer "Pinocchio" in two new disc editions: a \$29.99 CLV version and a \$99.99 CAV release.

PIONEER will bow its special edition of the uncut "Basic Instinct" April 7. Supplementary material such as interviews, still photos, and storyboards will be included in the \$69.95 version, which Pioneer LDCA marketing manager David Wallace expects to be his biggest-selling deluxe set ever. Pioneer's current champ in that regard is the \$89.95 "Terminator 2: Judgment Day," which had a limited pressing of 18,000 boxed sets and completely sold out.

U.S. LASER Video Distributors is offering a "turn-key" package this spring to retailers who want to get into the laserdisc format and will work exclusively with the Fairfield, N.J.-based firm. "We'll provide them with fixtures, computer software, laserdiscs, and a

LASER SCANS™

by Chris McGowan

permanent 100% exchange of product," says president David Goodman.

"We will connect their stores to ours through the computer," he adds. "The retailer's computer will be updated on a constant basis with price changes and new titles. And the laser printer attached to his computer will print out sell-sheets, bag-stuffers, and handouts."

BMG VIDEO has just released Miramar's "Beyond The Mind's Eye" (\$29.98), which marries state-of-the-art computer animation to a Jan Hammer soundtrack. "True North" (\$29.98) is a visual journey through primeval forests, over vast glaciers, and along rugged coastline, set to the music of Paul Speer, John Serrie, James Reynolds, and Tangerine Dream.

MULTIMEDIA NEWS: Japan's Bandai Co. Ltd., the country's largest toy manufacturer, has signed a deal with San Diego-based developer Presto Studios. Bandai will have exclusive Japanese distribution rights for the Macintosh CD-ROM version of Presto's "The Journeyman Project." The animated time-travel game made its U.S. debut in January, and will probably bow in Japan in April. Hikaru Sasahara, of the Los Angeles-based Interactive Media Agency, set up the deal, and says that Bandai may also release the title in other Japanese CD-ROM platforms such as Fujitsu FM-Towns, Sony Multimedia CD, and NEC's PC Engine.

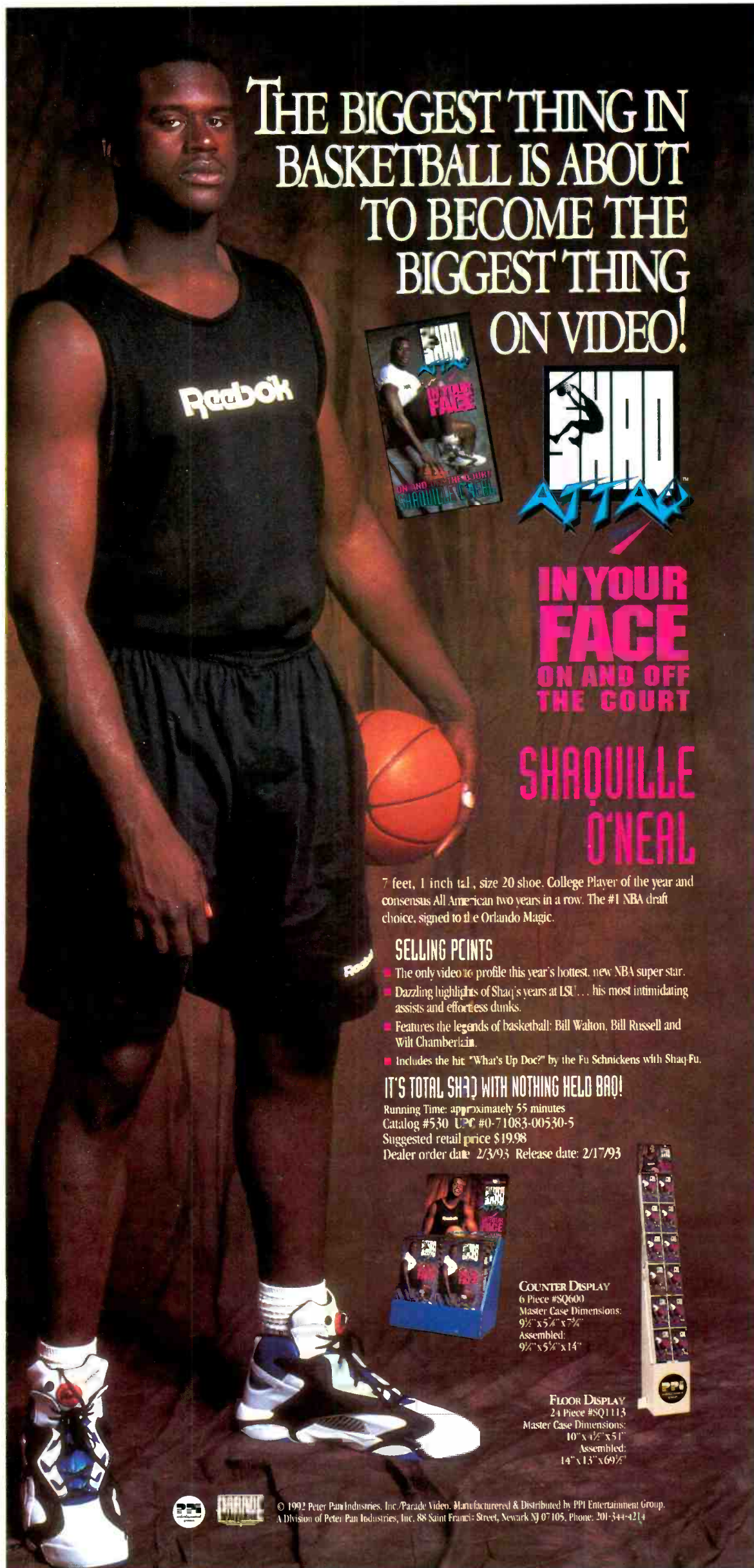
MULTIMEDIA GUIDE: Are you cross-platform compatible? Do you feel

(Continued on page 64)

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Aladdin (Buena Vista)	6,319,917	2,214 2,855	10	156,015,286
2	Sniper (TriStar)	5,715,435	1,551 3,685	—	5,715,435
3	Scent of A Woman (Universal)	4,131,605	1,252 3,300	4	28,727,044
4	A Few Good Men (Columbia)	3,910,710	2,056 1,902	6	114,560,737
5	Alive (Buena Vista)	3,810,045	1,337 2,850	2	21,702,377
6	Matinee (Universal)	3,610,015	1,143 3,150	—	3,601,015
7	Used People (20th Century Fox)	2,944,580	915 3,218	6	11,447,349
8	Children of The Corn II (Dimension)	2,719,750	946 2,875	—	2,719,750
9	Nowhere To Run (Columbia)	2,310,724	1,776 1,301	2	17,036,616
10	The Bodyguard (Warner Bros.)	2,154,238	1,525 1,413	9	109,222,022

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- Includes the hit "What's Up Doc?" by the Fu Schnickens with Shaq Fu.

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Running Time: approximately 55 minutes
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Dealer order date 2/3/93 Release date: 2/17/93



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Master Case Dimensions:
9 1/2" x 5 1/2" x 7 1/2"
Assembled:
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FLOOR DISPLAY
24 Piece #SQ1113
Master Case Dimensions:
10" x 1 1/2" x 5 1/2"
Assembled:
14" x 13" x 69 1/2"



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Franklin Bolsters Digi Book Bows New 'Video Companion'

BY JIM McCULLAUGH

LAS VEGAS—Franklin Electronic Publishers has introduced a "Video Companion" cartridge for its recently released Digital Book System—positioned as a tool for retailers as well as consumers.

The "Video Companion," one of 26 new titles introduced at the Winter Consumer Electronics Show by the Mt. Holly, N.J.-based company here, features listings and information for more than 6,700 top movies available on video.

With a suggested price of \$79.95, the cartridge provides the year released, cast, running time, plot synopsis, and critic ratings. Users can search for movies by title, cast, theme, and topic.

Franklin Electronic Publishers, which claims to be the largest electronic book publisher, characterizes Digital Book System (DBS-1) as a "personal digital assistant," designed for mobile data retrieval.

It retails for \$199 with distribution thus far to chains such as Radio Shack and Sharper Image. Included with each DBS are two cartridges—Merriam-Webster's "Dictionary Plus" and "Word Games."

Each cartridge for the DBS-1 weighs 0.4 ounces and has a storage capacity of 45 megabytes of information, or the equivalent of 10 printed Bibles. Each DBS can accommodate two cartridges at once.

Among other newer cartridge titles are "Personal Organizer," "Big League Baseball Encyclopedia," "The Official Scrabble Players Dictionary And Thesaurus," and "First Aid And Safety Handbook."

Franklin plans to publish more than 50 titles ranging from consumer to commercial business applications in 1993 with DBS' retailing for \$29-\$129. Plans for future books include travel and buyer guides, and reference books on such topics as entertainment, health, cooking, gardening, and travel.



Franklin's Digital Book System can hold two cartridges. One could be the "Video Companion," the other a dictionary, which can be accessed for definitions of unfamiliar words. Who says movies don't use words of more than two syllables?

Blockbuster Mulls Video Game Sales

BY EARL PAIGE and JIM McCULLAUGH

LOS ANGELES—Blockbuster Entertainment, which has been renting video games for several years, is considering becoming an aggressive player in sales through its 2,000 corporately owned stores.

Chain executives say the move is under consideration, and a number of key video game executives confirm detailed discussions. The time to strike may be now: Games have surged in the past year on the strength of the newer 16-bit and hand-held machines from Nintendo and Sega. Retail sales in 1992, according to toy industry analysts, were \$5.3 billion, on par with theatrical revenues.

To date, the lion's share of sales has been rung up at such mass merchants as Toys 'R' Us, Kay Bee Toy Stores, Target, Wal-Mart, and K mart. Some record/tape/video combo chains, including Wherehouse Entertainment, Musicland, Camelot Music, and Trans World, as well as specialty stores, have been selling and renting video games.

Observers note the new Blockbuster thinking may have accelerated due to the new synergy from the chain's partnership with Virgin Retail (Billboard, Nov. 28, 1992). The first Virgin store in the U.S., located in Los Angeles, is selling video games. Moreover, recent ac-

quisitions—Music Plus and Sound Warehouse—are expanding their involvement in video game sales.

One reason Blockbuster has not sold games before, according to sources, is that "it is a lot more tricky than movies."

Joe Varney, a principal in Varnett, a large video game wholesaler, says, "Price fluctuations are a lot

more prevalent. It's hard to have a distributor or a manufacturer to give you price protection, whereas a movie is going to hold its value for six months before it is repriced for sell-through, if and when it does that. A game can come out at \$35 cost, and within two to three months, you're buying it at less than cost from the factory."

Billboard.

FOR WEEK ENDING FEBRUARY 13, 1993

Top Music Videos™

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	11	A YEAR AND A HALF IN THE LIFE OF METALLICA Elektra Entertainment 40148	Metallica	LF 34.98
2	4	15	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF 19.95
3	6	9	THIS IS MICHAEL BOLTON SMV Enterprises 19V-49159	Michael Bolton	LF 19.98
4	3	5	USE YOUR ILLUSION: PARTS I & II Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF 34.98
5	2	23	UNPLUGGED ● Warner Reprise Video 38311	Eric Clapton	LF 19.98
6	10	5	PLUGGED SMV Enterprises 19V-49162	Bruce Springsteen	LF 19.98
7	5	33	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF 24.98
8	14	9	A YEAR AND A HALF: VOL. 1 Elektra Entertainment 40146	Metallica	LF 19.98
9	8	23	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF 19.95
10	15	13	LIVE A*Vision Entertainment 50346-3	AC/DC	LF 19.98
11	9	11	LIVE PolyGram Video 440085955-3	Billy Ray Cyrus	LF 19.95
12	12	11	BUILDING EMPIRES EMI Home Video 33153	Queensryche	LF 19.98
13	19	17	OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723	TLC	SF 9.98
14	11	5	USE YOUR ILLUSION: PART I Geffen Video Uni Dist. Corp. 39521	Guns N' Roses	LF 19.98
15	16	5	USE YOUR ILLUSION: PART II Geffen Video Uni Dist. Corp. 39522	Guns N' Roses	LF 19.98
16	27	13	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF 19.98
17	RE-ENTRY		LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
18	17	5	THE COMPLETE PICTURE Warner Reprise Video 3-38330	The Smiths	LF 19.98
19	7	11	LIVE FROM RADIO CITY MUSIC HALL SMV Enterprises 19V-49152	Liza Minnelli	LF 19.98
20	28	9	FOUNDATIONS FORUM '91: A WEEKEND IN HELL A&M Video PolyGram Video 4400895573	Various Artists	LF 14.95
21	13	9	A YEAR AND A HALF: VOL. 2 Elektra Entertainment 40147	Metallica	LF 19.98
22	NEW ▶		CEREAL KILLER Zoo Records BMG Video 11036	Green Jello	LF 16.98
23	18	119	THE THREE TENORS IN CONCERT ▲ ⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
24	20	7	THE GREAT ROCK N' ROLL SWINDLE Warner Reprise Video 3-38319	Sex Pistols	LF 24.98
25	NEW ▶		NIGGAZ4LIFE Priority Video 50520	N.W.A	LF 19.98
26	24	17	TIME WILL TELL PolyGram Video 440084059-3	Bob Marley	LF 19.95
27	23	9	WHO KILLED THAT BIRD... THE MOVIE Warner Reprise Video 3-38302	The Black Crowes	LF 19.98
28	RE-ENTRY		BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316	Black Sabbath	LF 19.98
29	21	25	DIVA 6 West Home Video 15719-3	Annie Lennox	LF 14.98
30	RE-ENTRY		LITTLE EARTHQUAKE A*Vision Entertainment 50335-3	Tori Amos	LF 16.98

● 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 page 60)

Adult video is merchandised in discrete separate rooms under the logo "mature." Says Wessler, "Everyone knows what that means, but it has nothing like the connotation of 'adult.'" The rooms are as far removed from the kids' sections as possible.

Wessler says adult video "is a week-day-only, morning, suit-and-tie business," meaning that the store is busy from the very moment it opens, mostly men and mainly business types.

TO OUR READERS

"Video Previews" is on vacation this week. The next edition will appear in the Feb. 20 issue.

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U.K. CAMPAIGN

(Continued from page 57)

their views on video. The TV/radio campaign, a hit in the U.K., succeeds primarily because it avoids the "wildebeest" trap of trying to kill two birds with one stone, advertises video generically, and promotes a list of new product as well.

Funded solely by Columbia TriStar, Rental Build is a TV- and radio-advertising campaign taking place in two-week bursts, four times a year. The ads feature a message confirming a 12-month satellite TV holdback and segments in which members of the public are interviewed about the plus points of video as a home entertainment medium, and specific titles are also mentioned, although no clips shown. Also not shown in the ads are the company's two labels, Columbia TriStar and 20/20 Vision.

"If you use a clip or a video, there are so many clips of films on TV that, to the consumer, it could be a cinema trailer [or] a trailer for something on TV, and if you put on screen 'out on video,' it just gets lost in the same visual stimulus—it doesn't register with consumers," says Marek Antoniak, sales and marketing director of Columbia TriStar and coordinator of Rental Build.

Tracking studies conducted by independent research company RSGB show that Rental Build has coincided with an increase in activity among light video renters—the 75% of video owners who account for only 30% of transactions. As for awareness of the specific Rental Build ads, 28% of a pool of 1,000 interviewees could remember them, an encouraging response for a first year. Columbia is to proceed with the campaign in 1993 at an increased budget of 2 million pounds (\$3 million).

Warner Home Video managing director Mike Heap says that each of the three consumer campaigns for last year's straight-to-sell-through releases, "Robin Hood: Prince Of Thieves," "JFK," and "Batman Returns," cost more than any contribution the studio might have made to the Rental Build campaign. Heap's main objection to Rental Build was that it didn't seem to address the problem of copy depth—a classic chicken-and-egg situation. (British Videogramme Assn. research shows that one in 12 customers doesn't get the title of their choice in store visits.)

"You do copy depth then marketing, not marketing and then copy depth," Heap says. "The fundamental task at the moment is to increase copy depth to supply the current renters. It's why rental incidence jumped to 24% in the first two weeks of December, because every time you turned on the TV there was an advert for 'Hook,' 'Batman Returns,' or 'Hand That Rocks The Cradle,' and with each title you had copy depth. With direct to retail not only do you get copy depth but you also have a high-profile consumer campaign."

Guild managing director Nick Hill says he didn't join Columbia because he believes consumer campaigns should be product-led. Hill is due to announce details of Guild's 1.5 million pound (\$2.25 million) campaign for a series of titles, which will be consistent—"not in one-off bursts."

Hill estimates his company will spend more than 3 million pounds (\$4.5 million) on consumer campaigns for the rest of the year.

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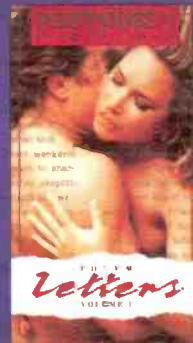


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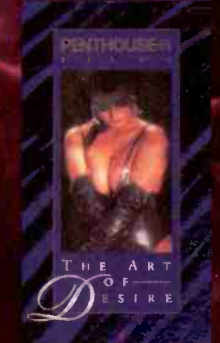
insatiable models and passionate artists. Her journey crosses that fine line between art and taboo, leaving you spellbound and craving for more of

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AVISION ENTERTAINMENT

LASER SCANS

(Continued from page 61)

baffled by buffers and dissed by disk drives? Are you afraid of mice? Then it's time to get on-line, encoded, and virtual. **Phillips Business Information** has just published "The 1993 Multimedia & CD Directory," a 340-page reference source that lists hundreds of companies involved in the CD-ROM and multimedia fields. There are market research data, comparison charts of various products and services, a supplier directory to hardware and software companies, handy indexes, and—

perhaps most useful of all—a glossary of multimedia terms. Phillips is located in Potomac, Maryland; call 800-777-5006. And don't forget your framegrabber.

COLLECTOR'S CORNER: This summer will be dinosaur season with the theatrical release of Steven Spielberg's "Jurassic Park," which is based on the Michael Crichton novel and expected to do brachiosaurus-sized business. **LumiVision's** "Dino-

saur!" (192 minutes, \$69.95), hosted by Walter Cronkite, is a perfect accompaniment to "Jurassic Park."

"Dinosaur!" makes those long-extinct animals come alive with audio-animatronic models, computer animation, and visits to excavation sites. It also features interviews with the very scientists who provided Crichton with much of his background material and who envision dinosaurs as warm-blooded, fast-moving, and possibly quite intelligent creatures.

Columbia TriStar's "Single White Female" (wide, \$34.95) is intense, chilling, and has standout performances by Jennifer Jason Leigh and Bridget Fonda. Letterboxed, on disc, you get the full measure of the artful lighting

that heightens the suspense. As a psychological thriller, Barbet Schroeder's film has a better script and more of the ring of truth than "Fatal Attraction."

Columbia TriStar's "Storyville" (\$34.95) is a convoluted love story, murder mystery, and tale of politics and corruption in humid New Orleans, directed by Mark Frost ("Twin Peaks"). There are flashes of surreal weirdness here and there, but they are kept in service of the well-drawn plot. James Spader, Joanne Whalley-Kilmer, and Jason Robards star in this intriguing and entertaining movie.

MCA's "Raising Cain" (wide, \$34.95) succeeds in evoking some of our worst fears, in characteristic Brian De Palma fashion. It's not one of his greatest hor-

ror thrillers, but it has more than enough chills for his audience and versatile acting by John Lithgow. The letterboxed version gives the full impact of De Palma's camera moves.

Director Robert Altman delves deep into the psyche of Richard Nixon (played by Philip Baker Hall) in **Voyager's** "Secret Honor" (1983, extras, \$49.95), an adaptation of a play by Donald Freed and Arnold Stone. This Criterion Collection title includes audio commentary by Altman. Trust, betrayal, and moral ambiguity can also be explored in Voyager's "The Fallen Idol" (1948, \$49.95). Ralph Richardson stars in a haunting tragedy scripted by Graham Greene and directed by Carol Reed ("The Third Man").

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FOR WEEK ENDING FEBRUARY 13, 1993

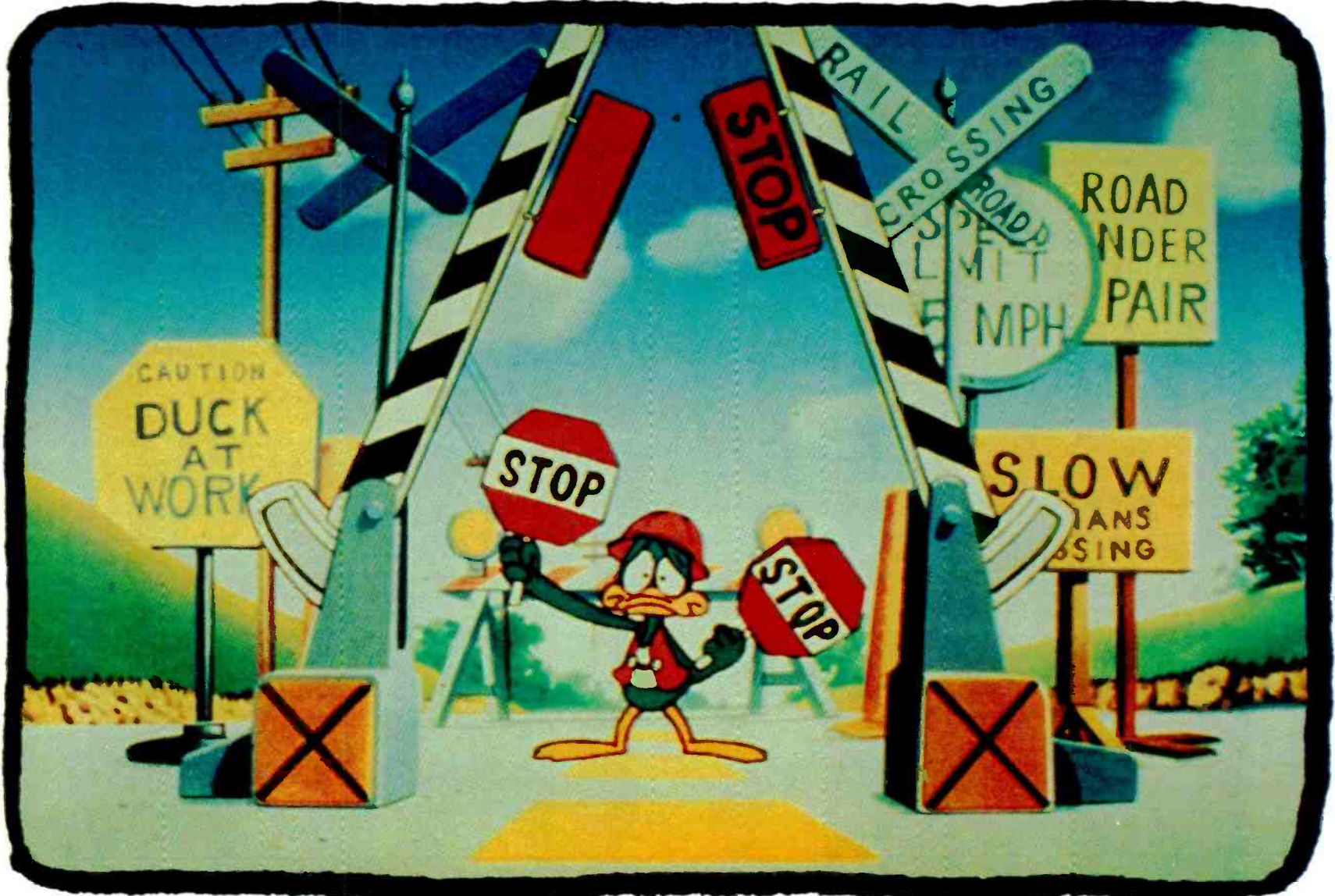
Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	9	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	1992	R	34.95
2	4	3	SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	1992	PG	29.98
3	2	5	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	29.98
4	3	15	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
5	7	5	BOOMERANG	Paramount Pictures Pioneer LDCA, Inc. 32717	Eddie Murphy Robin Givens	1992	R	34.95
6	8	3	MONTY PYTHON AND THE HOLY GRAIL	Criterion Collection 1311	John Cleese	1975	PG	49.98
7	5	5	THE ROCKY HORROR PICTURE SHOW	FoxVideo Image Entertainment 1974	Tim Curry Richard O'Brien	1975	R	39.98
8	6	5	ALIEN 3	FoxVideo Image Entertainment 5593	Sigourney Weaver Charles Dutton	1992	R	39.98
9	16	24	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20027	Charles Frank Scott Glenn	1983	PG	39.98
10	11	5	UNIVERSAL SOLDIER	Carolco Home Video Pioneer LDCA, Inc. LD69032	Jean-Claude van Damme	1992	R	34.95
11	9	9	BEAUTY AND THE BEAST: WORK IN PROGRESS	Walt Disney Home Video Image Entertainment	Animated	1992	NR	49.99
12	12	11	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13	34.98
13	10	15	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	39.98
14	13	5	HOUSESITTER	Universal City Studios MCA/Universal Home Video 41280	Steve Martin Goldie Hawn	1992	PG	34.98
15	NEW ▶		THE COMPLETE TEX AVERY	MGM/JA Home Video Pioneer LDCA, Inc. M102681	Animated	1993	NR	99.98
16	15	59	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
17	14	3	THE GOLDEN AGE OF LOONEY TUNES: VOLUME THREE	MGM/JA Home Video Pioneer LDCA, Inc. ML102964	Animated	1993	NR	99.98
18	21	3	BUFFY THE VAMPIRE SLAYER	FoxVideo Image Entertainment 1972	Kristy Swanson Luke Perry	1992	PG-13	39.98
19	17	53	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
20	25	9	BEYOND THE MIND'S EYE	Miramir Images Inc. BMG Video 7233380018-6	Jan Hammer	1992	NR	29.98
21	18	9	THE CONNERY COLLECTION	MGM/JA Home Video Pioneer LDCA, Inc. ML102713	Sean Connery	1992	PG	69.98
22	NEW ▶		A FUNNY THING HAPPENED ON THE WAY TO THE FORUM	MGM/JA Home Video Pioneer LDCA, Inc. M102258	Zero Mostel Phil Silvers	1966	NR	34.98
23	19	9	MY COUSIN VINNY	FoxVideo Image Entertainment 1876	Joe Pesci Marisa Tomei	1992	R	39.98
24	20	3	DIRTY HARRY	Warner Bros. Inc. Warner Home Video 12483	Clint Eastwood	1971	R	34.98
25	24	29	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◁ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Children's Audio & Video



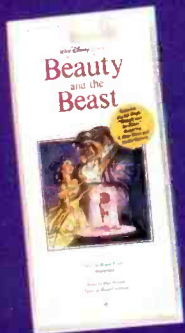
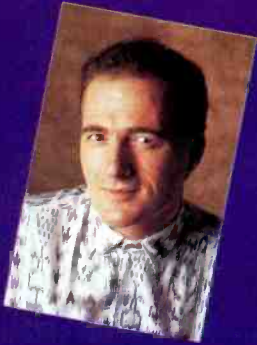
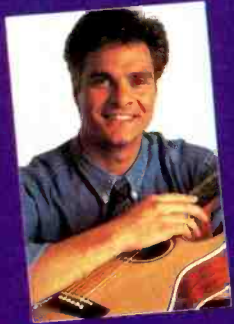
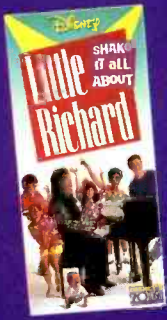
A BILLBOARD SPOTLIGHT

PUTTING A NEW

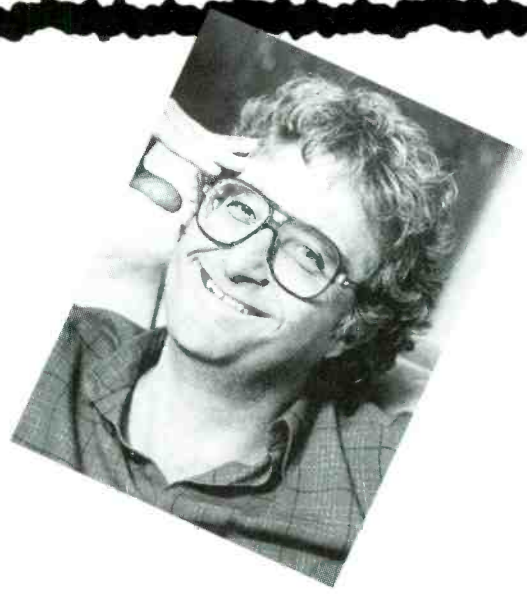
SPIN

ON

CHILDREN'S
MUSIC



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They Believe That Children Are the Future

For established artists, kids' music is a labor of love

over 250,000 copies in six months, and "Chipmunks In Low Places," which has reached No. 21 on the Billboard 200. The success of the Chipmunks release resulted from a coordinated effort by Epic, Sony Nashville, and Sony Kids' Music.

Cynics might dismiss some children's recordings by established artists as an attempt to make a quick buck or revive a sagging career, but most observers say the projects come from the heart.

"I think the artists are doing it out of a genuine interest in entertaining children," says Stern, who has devoted his own career to children's music.

Stern first approached Little Richard about children's music because he felt that "everything Richard ever did was perfectly suitable for children. I freaked out at the age of 3 when I heard 'Tutti-Frutti.'"

Lou Adler had a similar feel about Cheech's natural appeal. "Kids like Cheech as a character," Adler says. "He has always had a draw to children because of his actions, his eye movements, his voice—almost cartoony characteristics. Kids just like him."

The fondness between the artists and their young listeners seems to be mutual. "I love children, and I love music," says Cheech. "The young kids energize me," adds Little Richard, "and it's something to see their mother and daddies—who listened to my music in the past—listen to my music again, now along with another generation. It's something new for children, and it has the same energy that the parents are used to hearing."

Many of these recordings seem to be extending their appeal beyond the tender years. "I think a lot of the adults are putting on that they are buying it for their children, but they're actually getting it for themselves," Little Richard says.

Waylon Jennings concurs. "My album is written from a viewpoint of a 4-year-old boy," he says, "but it's not limited to just children. I think adults would enjoy it, too. I can see a dad and a son listening together."

The seemingly ageless Little Richard said he plans to keep recording children's music for some time. "I enjoy it," he says. "And at this stage of my life, I've done everything else. I'd like to see how far I can go with this. This is a new mountain for me to climb—and that gives me the energy and the inspiration to continue." ■

by karen o'connor

What could the following list of diverse artists have in common: Little Richard, Waylon Jennings, Cheech Marin, Kenny Loggins, Cyndi Lauper, Randy Newman, and the Chipmunks?

These names are worlds apart in musical styles, yet they all share the similarity of a recent involvement with a children's recording project. It's a small world after all when it revolves around a love for children.

"Children have the most importance in the world," says Randy Newman, one of the artists involved with Walt Disney Records' "For Our Children: The Concert"—recorded to benefit the Pediatric AIDS Foundation. The live album, which also features Michael Bolton, Paula Abdul, Kriss Kross, and others, will be released on Feb. 16. The concert, which was recorded live at Los Angeles' Universal Amphitheatre, will air Feb. 16 as a Disney Channel telethon, and Buena Vista Home Video will simultaneously release a concert video.

"We have released, to date, four albums that feature pop artists playing for children, and two of these are albums where the artists received absolutely no monetary consideration," says Mark Jaffe, VP, Walt Disney Records. "These artists care about kids and they care about kids with AIDS... when they wrote their own songs, many artists donated the publishing royalties as well."

"For Our Children," Disney's first AIDS benefit album, has had "the greatest impact so far," according to Jaffe, who cites over 800,000 units sold and more than \$2 million raised. Paul McCartney, Elton John, Barbra Streisand, and Little Richard are some artists who lent their

talents to the cause.

"You would have paid somebody to let you sing on that album," says Little Richard about Disney's children's project. "It meant more than money, fame, or recognition. It meant I was able to help some young child somewhere who needed help."

Little Richard is not alone in his enthusiasm for recording kids' music for benefit albums.

• Cyndi Lauper, The Hooters, Dr. John, Kenny Loggins, and others are in the process of recording a Sony Kids'/Epic album to aid Songwriters and Artists for the Earth, the Earth Island Institute, and Save The Children.

• John McCutcheon and Michael "Beausoleil" Doucet are among the artists who donated their time for "Rainbow Sign" (Rounder Records) to benefit Grassroots Leadership.

• Several reggae artists, including Bunny Wailer and Yellowman, have contributed to RAS Records' "Reggae For Kids," from which a portion of the proceeds will go to the Maxfield Park Children's Home in Jamaica.

Although sold for profit, other recent children's albums, such as Ode 2 Kids' "Cheech The School Bus Driver"—distributed by Rincon and BMG—were born out of an inspiration to benefit children. "My wife works as a volunteer at UCLA children's cancer ward," says veteran producer Lou Adler, now president of Ode 2 Kids, "and I noticed that music is used there to make the environment seem less hostile for the kids, as comfortable as possible. They didn't have many language albums available, and it was evident that something was missing for the Hispanic kids. I'd worked with Cheech on past Cheech & Chong projects, and he came to mind as

an artist who could do a bilingual children's album."

While Adler found much of his inspiration for the project within a pediatric ward, Cheech was influenced to do the album because of his own young children at home.

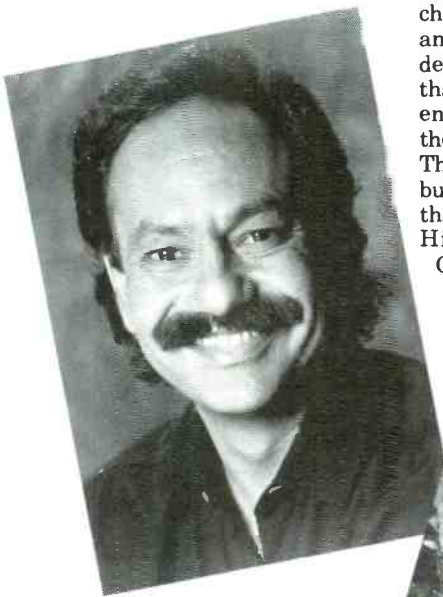
"I've always wanted to do something like this for my kids," says Cheech, the father of children ages 13, 7, and 6 months. "My little boy's on the album and my teen-age daughter, too, and when I was writing the songs they gave me ideas, almost co-wrote it with me."

Kenny Loggins, another inspired artist/father, is currently working on "Songs I Sing To My Children," a spring release for Sony/Wonder.

"I've never met a kid that didn't like me, and I've never met one I didn't like," says country music veteran Waylon Jennings, a father of seven. Jennings has written original material for "Cowboys, Sisters, Rascals, and Dirt," an upcoming Ode 2 Kids release. Jennings also wrote "Outlaws" and sang it with the Chipmunks on Epic's near-platinum "Chipmunks In Low Places" album. "I want people to know that I'm serious about this," stresses Jennings. "This is something that I'm interested in—I'm not doing it to make some money."

"I've heard a lot of records lately from people that I was rather surprised to hear were doing this sort of thing—and they sound quite good, so it's not like the artists are slapping these things out because they hear that it's a way to make a few bucks," says Shep Stern, who produced "For Our Children." Stern's most recent Disney production is Little Richard's "Shake It All About."

"Shake It All About" has sold in excess of 200,000 units after two months of release. Other successful children's projects include "Country For Kids" (Disney), which has sold



Children's recording artists (clockwise from upper right): Randy Newman, Waylon Jennings, Cheech Marin, and Little Richard

Playing Ball On Disney's Field

Some majors beef up kids' lines; does shakeout loom?

by don jeffrey

While several major record companies have increased their commitment to children's music and are starting to reap the rewards, others are proceeding cautiously or holding back to see how the still-small market grows.

BMG and Sony are said to have the biggest moves into the genre, but as Vic Faraci, senior VP, Warner Family Entertainment, says, "There's nobody making an across-the-board, major-market penetration at this point."

The size of the children's market is a matter of debate. Some record executives estimate \$250 million-\$270 million in annual sales, but they disagree as to whether that range includes some video as well as audio. Others peg the audio market at 1%-2% of total record sales, which would be about \$75 million-\$150 million.

But, with the majors trying to grab a share of a pie controlled mostly by one company, Walt Disney Records, some executives are seeing warning signs. Ron Osher, VP, BMG Enterprises, says, "I think there's going to be a little bit of a shakeout. I don't think all the majors are ready to do the investment. In the next 12 months, others may think better of it."

BMG is the Big Six company that has made the greatest strides in the shortest time, many observers say, as its BMG Kidz unit completes its first full year of operations.

Osher says the unit "met expectations" in its first year and adds that he was "pleasantly surprised" by how well some releases did, for examples, the Carmen Sandiego soundtrack and the Olsen Twins' record.

The executive says BMG entered the kids market because birth rates were skyrocketing (about 4 million births in 1989, for the first time in nearly 25 years), the new parents had grown up buying popular music, and the media and retail were open to newer artists with kid appeal like Raffi. "Children's music wasn't taken seriously before," says Osher.

BMG Kidz is a holding company under which are three joint ventures: Discovery Music, Zoom Express, and Rincon Children's Entertainment; two distributed labels, The Children's Group and Lightyear Entertainment; and one licensed label, Jim Henson Records.

For Osher, the advantage of the joint ventures is that BMG is able to keep experienced label executives in place and rely on their expertise and



Alvin (top) and his fellow Chipmunks have friends in high places at Sony. Peter, Paul and Mary (above) have a new children's release on Warner Bros. Below: Joanie Bartels (left), Dennis Hysom, and Bethie of the BMG-distributed Discovery label.

knowledge of alternative forms of distribution.

New releases from BMG and its affiliated labels include an Olsen Twins tape on Zoom, a Waylon Jennings collection of original children's songs on Ode 2 Kids/Rincon, and soundtracks from old Muppet films on the Henson label.

It is estimated that BMG's revenues from kids' music range from \$10 million-\$15 million. Osher says sales in November were up 75% from the previous month and were 12-15 times greater than July's results.

The other company that is the strongest new kid on the block is Sony. It launched its children's division about a year ago at the Toy Fair, a trade show. Linda Morgenstern, director of children's programming, Sony Kids' Music and Video, says, "We're going to make a terrific splash at Toy Fair this year [Feb. 12-15 in New York] and we'll see a lot of the major labels there. That's the time for everybody to show their wares to retailers who carry children's product."

Last month Sony announced that Sony Kids' product would be coordinated and marketed through Epic Records.

During the past year Sony distributed 40 audio and video titles and launched six new artists. "We are certainly seeing bigger numbers, but not on everything," says Morgenstern.

The key to breaking new artists, even in the kids' field, is through performing. As Morgenstern says, "The performer has to be out there on the road because radio is pretty



All record stores have children's departments,' says one major-label exec. 'The trick is to get them to expand.'



scarce." But she notes that the "biggest challenge is keeping everyone's expectations reasonable." A lot of newly signed performers fear that if they "don't go gold in six months," they'll be dropped from the label.

The major record companies are media and entertainment conglomerates that provide multiple opportunities for the use of a creative property. In the 1980s the buzzword for this activity was synergy. Sony, which makes movies and consumer electronics as well as records, typifies the approach. Morgenstern says, "We would not acquire a property without exploring the possibilities of all the other divisions of Sony." She cites examples: Loews Theaters, a Sony unit, are running videos of the Chipmunks before feature films. And, the electronics unit is shipping, along with My First Sony record players for children, cards that may be filled out and returned in order to receive a free audio sampler and a brochure on kids' music.

The kids-music business differs from pop on several counts: Price points are generally lower. Children's music gets very little airplay. And, perhaps most important, alternative sources of marketing and distribution exist.

Alternative means that kids' product can be sold through such untraditional music outlets as toy stores, book stores, libraries and supermarkets as well as through the more traditional retail and direct mail.

Retail, executives say, has not been as receptive to children's audio as they would like. "When you come to them with the right product, they're all right," says BMG's Osher, "but I wouldn't try to take all my product to a Trans World or a Handleman."

Warner's Faraci says, "All record stores have children's departments. The trick is to get them to expand."

Regina Kelland, director of children's marketing for A&M Records, says she does "not see audio shelf space opening up as expected when others came in. Disney has a lock on the major audio shelf space out there. All of us are competing for the same space."

One problem she sees is video. "Audio has been cut back in some stores to accommodate video," she says. That's because video prices have fallen in some cases to about \$9.95 (see story, page C-6), while audiocassettes are selling for \$8.98 and \$9.98. The "perceived value" of video is higher, she concedes, because "kids are very visually oriented."

Cassettes are still the biggest format for kids' audio. Kelland estimates that CDs account for only about 8%-10% of sales. "Not enough cars are equipped with CD players," she says. "A lot of kids' music is played in cars."

PolyGram's foray into children's music is through A&M, which had a kids' division for several years before the major acquired the label.

Kelland welcomes the other majors into the field. "It's good because we're getting more publicity. Visibility is increased. That makes parents look beyond what they purchased in the past."

The down side of heated competition, according to Sony's Morgenstern, is, "A lot of old stuff, bad stuff, just poor quality, lower-priced stuff is glutting the market to some extent. That takes up room on the shelf and creates a bad taste in re-

(Continued on page C-10)

RATED PG-7

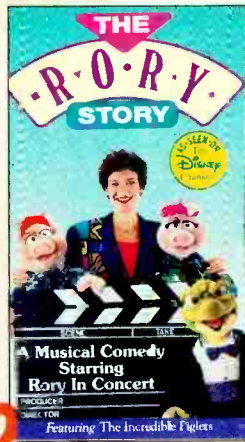
7 PARENTS' CHOICE AWARDS IN OUR FIRST YEAR!



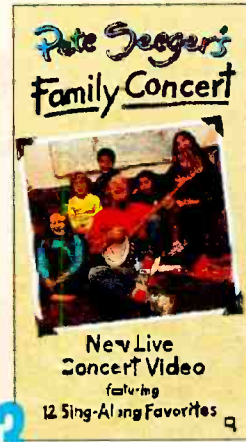
HOME VIDEOS



1 "Granpa"
1992 Parents' Choice Gold Award Winner



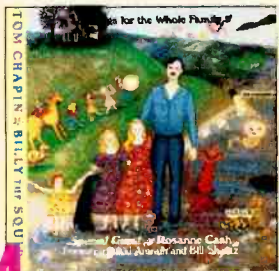
2 "The Rory Story"
—Rory
1992 Parents' Choice Gold Honor Winner



3 "Pete Seeger's Family Concert"
—Pete Seeger
1992 Parents' Choice Gold Classic Winner

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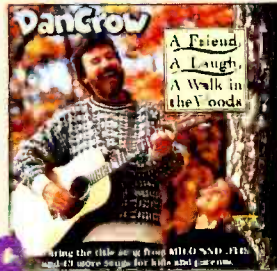
ALBUMS 1992 Parents' Choice Gold Award Winners



4 "Billy The Squid"
—Tom Chapin



5 "Suzy Is A Rocker"
—Tom Paxton



6 "A Friend, A Laugh, A Walk in the Woods"
—Dan Crow



7 "The Word Factory"
—Dan Crow

ALBUMS Grammy-nominees



"Chipmunks In Low Places"
Best Album for Children



"Pete Seeger's Family Concert"
Best Album for Children



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SONY KIDS' MUSIC AND VIDEO.

The Parents' Choice.



Kidvid Sell-through Remains Strong

But low price points may cause some problems

by trudi miller

It's been said that parents will do anything for their kids, and that theory was borne out in 1992 as sales of children's video remained strong despite the recession.

The fact that children love to watch the same videos over and over again, and that kidvids tend to be priced in the \$9.95-\$14.95 range, makes videos a bargain in the eyes of consumers.

In some ways, the recession may have even helped sales of some kids' titles. "People took fewer vacations and spent more time at home," notes Chuck Lang, marketing manager of Random House Home Video. "With the increasing price of movies and other forms of entertainment, people found videos to be a very good value. For \$9.95, you can get a video that'll keep the kids entertained for a year."

While kidvid sell-through remains strong—unit sales increased 30% in 1992, to 144.8 million units, according to Alex & Associates, a New York consulting firm—parents have become more discriminating in their purchases, say video suppliers. Faced with a bewildering array of children's titles, parents are increasingly turning to programs that are educational and literature-based; series that feature familiar characters that their kids already like (such as Barney the dinosaur); or programs they remember themselves from childhood (such as Disney movies and "Sesame Street").

"What I've noticed this year on the part of parents, distributors and retailers, is a growing awareness of the difference between kidvid and quality children's video," says Arne Holland, president of Lightyear Entertainment, which puts out the "Stories To Remember" series. "We try to make programs that are evergreen in nature and literature-based, as opposed to fad programming. Our programs don't have any huge sell-through push at any particular moment but are consistent sellers."

Notes Jill Perlstein, promotions coordinator for Children's Circle, "We have several series going, based on children's authors—'The Maurice Sendak Library,' for example. I think you'll be seeing more of that, libraries you can buy."

Perlstein's theory is underscored by the popularity of Scholastic Production's "The Baby-Sitters Club" series and by the enormous success of The Lyons Group's "Barney" titles. "I think kids are the last to feel a recession," says Lyons Group sales director Debbie Ries. "Parents always want to get for their kids, and

when they find something their kids like, they stick with it."

Of course, parents are the ones making the actual purchases, and their tastes often come into play: Witness the perennial popularity of "Sesame Street" and Dr. Seuss.

"Familiarity and trust are important factors," says Random House's Lang. "Parents grew up with Dr. Seuss and 'Sesame Street,' so there's a real comfort level in buying it. It's like a guarantee of quality."

Suppliers also pointed to the current "baby boomlet" as a source of new customers, noting that each year, a new group of children reaches the age of 2 or 3.

While sales remain healthy, the recession did affect the children's video industry in one critical area: price points. "I think a lot of downward pressure on pricing occurred and was intensified by the recession, and we went along with that as did most other people," says Lightyear's Holland.

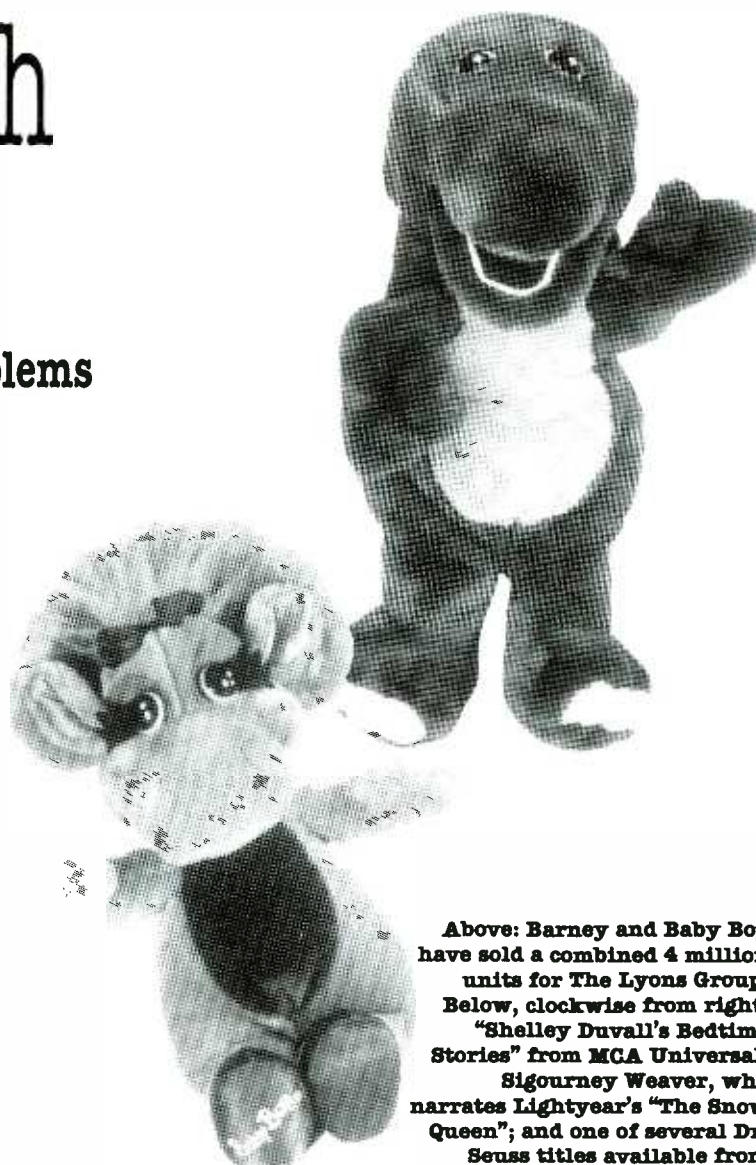
In July, Random House likewise dropped all of its "Sesame Street" titles to \$9.95 and saw sales rise as a result. In 1993, Best Film & Video Corp. plans to introduce its \$6.95



"Best Values" line, and is expecting a quick upturn in impulse sales.

However, video suppliers agree that while kidvid is often seen as a low-priced impulse item, certain titles can support a higher price point. Feature films, for example, sell comfortably at \$19.95. Children's Circle is able to sell its titles at \$14.95 because of its particular distribution network.

"If you want to be in mass-market stores, you have to be below \$10," says Children's Circle's Perlstein. "Our product is sold in educational



Above: Barney and Baby Bop have sold a combined 4 million units for The Lyons Group. Below, clockwise from right: Shelley Duvall's Bedtime Stories from MCA Universal; Sigourney Weaver, who narrates Lightyear's "The Snow Queen"; and one of several Dr. Seuss titles available from Random House.



toy stores, children's bookstores, catalogs like Music For Little People, and some video stores." That strategy allows for the higher price points.

While lower price points have an advantage in terms of impulse buying, there are disadvantages as well, says Lightyear's Holland. "I think there is a built-in disincentive on the part of some distributors to push children's videos because there's not as much profit. And because of the low price point, suppliers can't afford to advertise heavily, or even at all, in the mailers that distributors get, and often this means the product isn't being pushed or publicized. Video stores that want this stuff have to ask for it."

The current state of the children's video industry is perhaps best summed up by Ben M. Tenn, executive VP, Best Film & Video Corp., who says, "We in the video business

are lucky. In spite of inflation, the size of our business has allowed the costs of manufacturing, distribution and marketing to come down, while at the same time allowing growth in volume, and we can pass along the economies of scale to the consumer. As a result, the consumer regards videos as a wonderful value, and the low price point allows it to compete with any form of entertainment on the market."

Following is a roundup of new releases and marketing strategies from several producers and distributors of children's video:

Buena Vista Home Video/Walt Disney Home Video (Burbank, Calif.): Buena Vista, of course, is the distribution arm of Walt Disney Home Video. The company had a banner year in 1992, with sales of "Beauty And The Beast," "Fantasia," and "101 Dalmatians" hitting 20 million, 14.2 million, and 13.6 million, respectively.

Buena Vista's big noisemaker for 1993 is Disney's "Pinocchio," which will be released in March with a suggested retail price of \$24.99. Consumers are already aware of the upcoming release, as it was promoted with ads on the "Beauty And The Beast" cassettes.

As with previous Disney films, "Pinocchio" will be released for a limited time only and will be the subject of a huge marketing campaign. In a tie-in with Colgate, consumers can get a \$4 rebate on "Pinocchio" when they buy two Colgate oral-care products. Both Disney and Colgate point-of-purchase will include tear pads with mail-in certificates and offer details. There will also be a tie-in with Kix cereal: A small color ad with a picture of the video will be seen on the front of Kix boxes, and four colorful sets of "Pinocchio" collector cards will be available on the back of Kix boxes from late March through late May. TV spots for the 1940 film classic, which won Academy Awards for best score and best song, are planned for network TV and the Disney Channel, and print ads will run throughout March and April.

On Feb. 19, Buena Vista will release "For Our Children: The Concert" simultaneously on video, CD and cassette. This all-star benefit project follows on the heels of the original "For Our Children: The Album," which sold 800,000 units and generated \$2 million for the Pediatric AIDS Foundation (see related story, page C-3).

Buena Vista's newest video line is Jim Henson Video, which is being launched with the Jan. 29 rerelease of feature films "The Muppet Movie" and "The Great Muppet Caper" at a sell-through price of \$22.99. These videos are available in limited-edition packaging, which includes a free Muppet watch in the package. The same day, the company will release an all-new Muppet video collection, including the Emmy Award-winning "Muppet Babies," "It's The Muppets," and "The Tale Of The Bunny Picnic," at a suggested retail price of \$12.99 each. The Muppet releases will be supported by TV ads, print ads, and P.O.P.

Disney's "The Little Mermaid" continues swimmingly, with the film and its various spin-offs and merchandise generating an estimated \$800 million a year. Previous big sellers include "Sing-Along Songs: (Continued on page C-12)

A Name Synonymous With The Best In Children's Entertainment

Raffi



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ONE LIGHT, ONE SUN
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EVERGREEN EVERBLUE
MCA/C/JD-10060



IN CONCERT
MCA/C/JD-10035



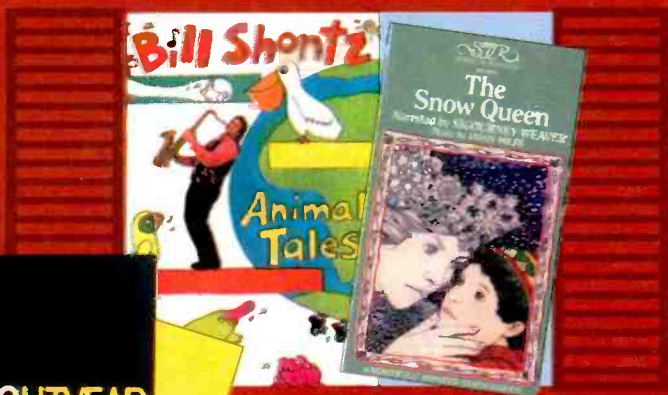
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After sixteen unparalleled years, numerous awards (including two Grammy nominations) and six million albums sold, Raffi is widely acclaimed as the dean of children's music. Now, with his entire catalog redesigned and his Family Concert Tour coming soon to a town near you, you'll want to have on hand what millions of kids — and their parents — want to hear.

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WARNER HOME VIDEO

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Majors

(Continued from page C-4)

tailers' mouths." She adds, "The kids whose parents buy the product won't even get to side 2, and the parent probably will not go out and buy another cassette."

She believes that the majors will succeed in kids' music if they all work together with the Recording Industry Assn. of America to "create a consumer awareness campaign."

Warner Bros. Records has a joint venture with an independent children's music imprint that began as a direct-mail company, Redway, Calif.-based Music For Little People. In addition, it has its own complement of kids' artists on the Warner label.

Alisse Kingsley, director of publicity for the children's division at Warner, says, "Last year there was a bigger push than any other year in Warner Bros. history, and we had good sales. But we're still very limited. For 1993, we're concentrating on children's product that is Warner-artist driven." The only release this spring is "Peter, Paul And Mommy, Too," a concert album of children's songs performed by Peter, Paul and Mary.

Like BMG's deal with Rincon, Warner benefits from the venture with Music For Little People because that allows the major to market its records through non-traditional distribution sources. "Music For Little People covers a lot of independents and moms-and-pops that a record distributor like WEA doesn't cover," Kingsley says.

Another major, MCA, has not made a big commitment to children's music at this point, although the company in 1990 signed and acquired the rights to the catalog of Raffi, the biggest-selling children's artist. Ron Shapiro, VP publicity, MCA Records, says, "We're putting together an incredibly aggressive marketing campaign for the Raffi catalog in 1993 through Christmas." Raffi, however, has moved away from kids' music recently toward adult pop.

As for EMI, a spokesman at Capitol Records says, "There are no specific plans to move into the children's audio market."

Although Walt Disney Records is not one of the Big Six record companies, in the area of children's music it is the Big One. Warner's Faraci says, "Disney in the category of children's is more than the Big Six put together. They dominate the marketplace." Estimates of Disney's share of the kids' audio market range from 60%-80%.

Mark Jaffe, VP, Walt Disney Records, says sales have grown at double-digit rates for the past three years. In 1992 the label had six gold, platinum, and multiplatinum albums, including the double-platinum "Beauty And The Beast."

Disney has been successful because it has been providing high-quality children's entertainment for 60 years. Jaffe also acknowledges that the competition from other labels has helped: "That's giving children's music further presence and making it bigger."

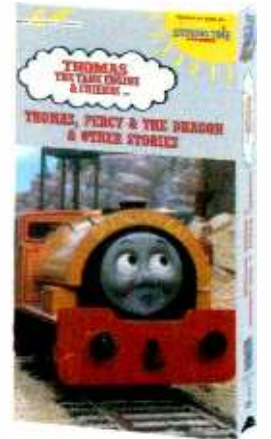
Disney's influence on the market has even extended to the way children's music is packaged. Most labels have adopted Disney's plastic packaging as the standard. ■

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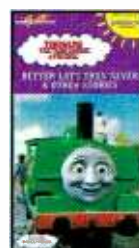
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(Continued from page C-6)

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Under The Sea," "Sebastian's Party Gras," and "Sebastian's Caribbean Jamboree."

Warner Home Video (Burbank, Calif.): Warner's biggest kidvids of 1992 were the feature-length "Tiny Toon Adventures: How I Spent My Vacation," which sold more than 1 million units and is available at \$19.98; the feature film "Rock-A-Doodle," available through Warner on the HBO Video label; and feature film "Rover Dangerfield," originally priced for rental and later reduced to \$19.98.

The lineup for 1993 includes several Looney Tunes compilations of 90-112 minutes each. These will be released on laserdisc early in the year at \$34.98, to be followed by video (no price yet).

On March 24, Warner will release three cassettes of its popular Fox animated series "Tiny Toon Adventures." Now in its third season, the Emmy-winning show is produced by Steven Spielberg and seen weekly by 2.25 million kids age 2-11 and 900,000 teen-agers. Each video is 45 minutes long, contains two episodes, and retails for \$12.95.

Discovery Music (Van Nuys, Calif.): Discovery Music (distributed by BMG) launches its new video division with "Simply Magic," a new live-action series by children's artist Joanie Bartels of the award-winning "Magic Series" on audio. Bartels' first video episode will be "The Rainy Day Adventure," due out in early 1993.

Singer/songwriter Dennis Hysom brings the award-winning audio cassette "The Wooleycat's Favorite Nursery Rhymes" to video, while Discovery's newest children's artist, Bethie, launches the "Really Silly" video series.

The Lyons Group (Allen, Texas): Barney the purple dinosaur is nowhere near extinct, and his popularity keeps growing and growing. The 14 Barney titles have sold a combined 4 million units; Barney's TV show is seen by 12-14 million viewers a week; and J.C. Penney recently opened a "Barney Shop," featuring stuffed toys and T-shirts of the character and his friends. "We had very good sell-through at Christmas—at its high point, we were selling half a million a week," says Lyons Group sales director Debbie Ries. "And reorders for January have been very strong."

The latest Barney video is "Barney's Magical Musical Adventure," released Jan. 22. Upcoming Barney videos will be released in March, July, and September. All Barney videos are priced at \$14.95.

A*Vision Entertainment (New York): In 1992, A*Vision licensed the PBS series "Shining Time Station," and in October, the company released "The Shining Time Station Holiday Special: 'Tis a Gift." The rest of the series will be out this year, with a retail price of \$14.98 per tape. (If "Shining Time Station" sounds familiar, it's because Strand Home Video had previously licensed the character Thomas the Tank Engine and put out several "Shining Time" episodes featuring Thomas. The A*Vision license is for the en-

(Continued on page C-14)

Over One Billion People In The World Love Us.

Strand Home Video is proud to introduce to the North American market one of the world's top selling video lines, from Abbey Home Entertainment. Each program is a proven best seller containing lovable characters, entertaining stories, and non-violent educational themes. Parents can trust them and the kids will watch them over and over again!



Postman Pat has a very practical idea of how to help his friend remember the letters and learn how to count.

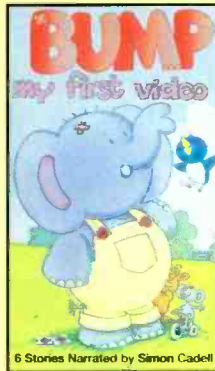
Postman Pat's ABC Story
Cat# 1653
Approx. 30 mins.

Postman Pat's 123 Story
Cat# 1654
Approx. 30 mins.

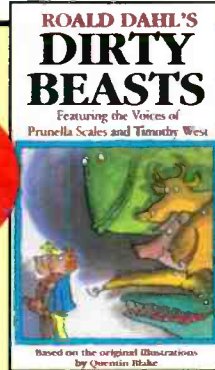
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Bump - My First Video
Cat# 1651
Approx. 30 mins.
Humorous stories about a little elephant called Bump.



1992 CableACE Award Winner



Roald Dahl's Revolting Rhymes
Cat# 1655,
Approx 30 mins.

Six of the best loved children's stories retold in a surprising and comic way.

Roald Dahl's Dirty Beasts
Cat# 1656,
Approx 30 mins.

Dahl's fantastic creation of a ghastly menagerie of animals.

Tempo Video

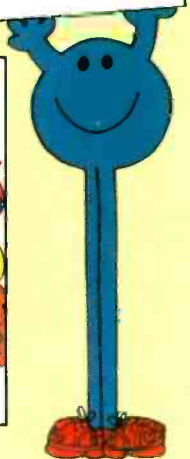


Mr. Men - In the great alphabet hunt.
Cat# 1652
Approx. 30 mins.
Discover the alphabet with Mr. Men & Little Misses.

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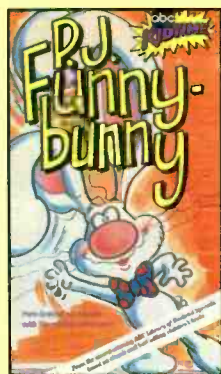
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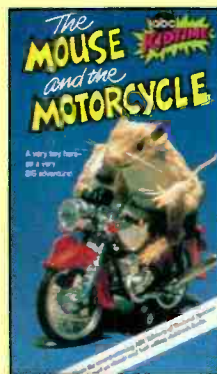
Also Available, more family favorites from the Award Winning ABC Kidtime Line



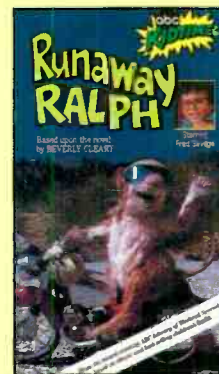
Cougar
Cat# 3213
Approx. 70 mins.
A full-length feature based on the classic book "An American Ghost" by Chester Aaron.



P.J. Funnybunny
Cat# 3201
Approx. 21 mins.
A witty, comical cartoon that follows a young rabbit on his hare-larious quest for fame.



The Mouse and the Motorcycle
Cat# 3301
Approx 41 mins.
A lonely boy shares his fancy toy motorcycle with a talkative little mouse.



Runaway Ralph
Cat# 3302
Approx. 42 mins.
The exciting sequel to "The Mouse and the Motorcycle."



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Kidvid

(Continued from page C-12)

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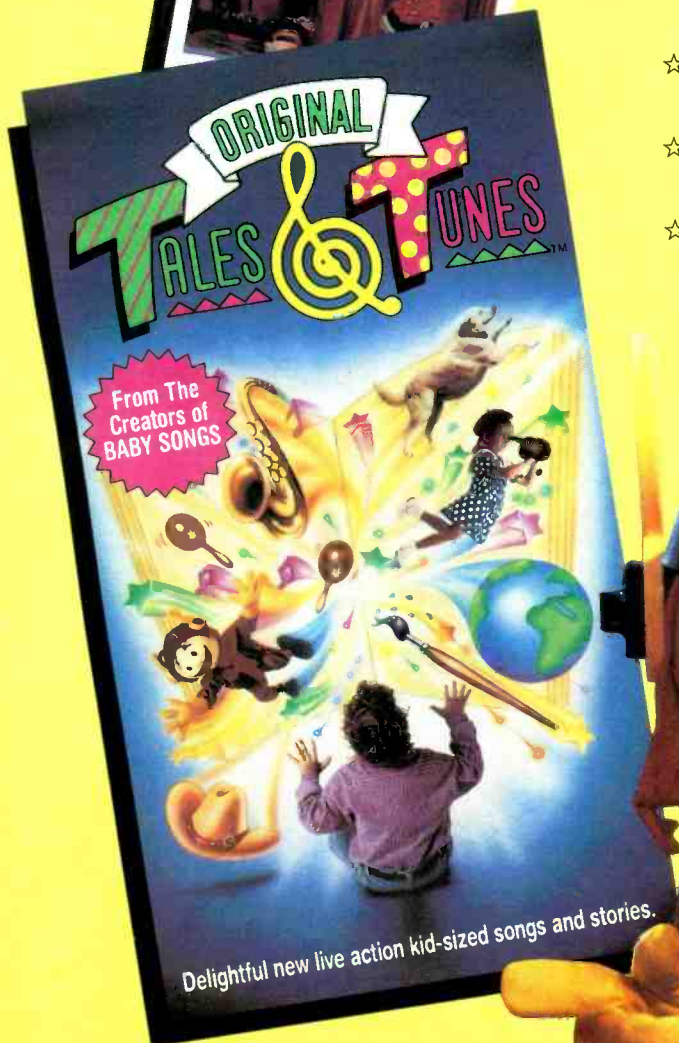
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tire series, including non-Thomas themed episodes.)

PolyGram Home Video (New York): In 1992, PolyGram put out the first episode of the new Fox animated "X-Men" series. The company plans to bring out the rest of the episodes throughout 1993. In March, PolyGram will release "Peppermint Rose," a 25-minute animated program about a girl who enters a magical land. Suggested retail price is \$14.95.

Best Film & Video Corp. (Great Neck, N.Y.): Last year Best Film & Video launched its "Marvel Video" line, featuring the animated adventures of such superheroes as the X-Men, Spider-Man, the Incredible Hulk, and Captain America, among others. So far 30 titles have been released, with combined sales of over 1 million units. Best avoids the pricing dilemma by giving consumers a choice: videos recorded in SP mode for \$14.95, or videos in EP mode for \$9.95.

Tenn, the executive VP, finds that the Marvel line appeals to both kids and adults. "Parents are familiar with the Marvel characters from their own childhoods," he says. "All the heroes have human foibles and human limitations, so people can relate to them. There's also a lot of humor, and as with the comic books, it's humor that appeals to both kids and adults. These videos also offer non-stop action and adventure *without* actual violence."

The most popular heroes are the X-Men, Penn finds. In January, Fox began airing a new X-Men cartoon series; although the 13 episodes of that series have been licensed by PolyGram Home Video, Tenn feels the increased exposure of the characters can only help Best's titles.

In 1993, Best expects to release more titles from all of its video lines. In March, the company will introduce its "Best Values" line, reducing the price of selected videos as low as \$6.95 in EP mode. "This new low price point will open up new retail opportunities and new lines of distribution for us, while giving the consumer real value at low cost," says Tenn.

Scholastic Productions (New York): Scholastic's "Baby-Sitters Club" videos, based on the popular series of teen books, sell about 200,000 units per title at \$12.95-\$14.95 each. Six new "Baby-Sitters" videos are due out in 1993, bringing the total number of titles to 13; the first is due out in March. The company also plans new releases of "Clifford, The Big Red Dog," based on the popular children's books.

Lightyear Entertainment (New York): Lightyear's biggest 1992 kid-vid was "The Snow Queen," the ninth installment of its "Stories To Remember" series based on children's books. "The Snow Queen," narrated by Sigourney Weaver, was released in November and has won the Parents' Choice Gold Award among other kudos.

The next "Stories To Remember" will be "The Wild Swans," also narrated by Weaver, scheduled for late 1993-early 1994.

This spring, Lightyear will release "The Teddy Bears' Jamboree," a live

Kidvid

concert by award-winning children's act Rosenshontz.

Random House Home Video (New York): Random House's biggest 1992 seller was "Sing Yourself Silly," part of the "Sesame Street Song Series." In July the company dropped all of its "Sesame Street" titles to \$9.95 and repackaged them, bringing a big sales increase of catalog titles.

In July, Random House will release two Dr. Seuss Videos at \$9.95 each: "The Sleep Book," narrated by Madeline Kahn, and "Did I Ever Tell You How Lucky You Are?," narrated by John Cleese. July will also see the release of two new Richard Scarry titles at \$9.95 each.

In September Random House will release four videos of the ABC animated series "C.O.W. Boys of MooMesa," one episode per tape at \$9.95 each. At the same time, the toy company Hasbro will come out with action figures from the show. Also out in September are the first two installments of the new "Sesame Street" series "Growing Up With Sesame Street," which deals with common problems faced by children. Each tape is \$9.95. November 1993 marks the 25th anniversary of "Sesame Street," and a special hour-long, best-of compilation will be available for the fourth quarter at \$12.95.

Wood Knapp Home Video (Los Angeles): Wood Knapp distributes the Children's Circle library, which is based on children's books and encourages reading. Big sellers for 1992 included "Stories From The Black Tradition," "The Maurice Sendak Library," "The Snowman," "Corduroy The Bear," "Danny and the Dinosaur," and "Dr. DeSoto."

Children's Circle product for 1993 includes "Max's Chocolate Chicken and Other Stories for Young Children," due out in February; the three-story "Tomi Ungerer Library," due out in spring or summer; and "Harold And The Purple Crayon And Other Stories," due out in the fall.

MCA Universal Home Video (Universal City, Calif.): MCA Universal's big 1992 kidvid sellers were "Fievel Goes West: An American Tail," "The Jetsons," the "Back To The Future" trilogy, "Beethoven," and the series "Shelley Duvall's Bedtime Stories." This year will see more installments in the "Bedtime Stories" series.

MCA Universal will also release three volumes of "Casper The Friendly Ghost" at \$9.98 each. The film "Jetsons: The Movie," originally released at a rental price, will be reduced to \$14.98.

PPI Entertainment Group (a division of Peter Pan Industries, Newark, N.J.): PPI's big 1993 release is "Trollies Sing-Along Adventures," due out in April with a tentative retail price of \$12.98. The 35-minute video is the follow-up to 1992's "Trollies Radio Sing-Along," which reached No. 13 on Billboard's kidvid chart. ■

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Suggested Retail Price \$9.95
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Children's Audio & Video

Music Chains Expand Kids' Areas

by ed christman

With demand for children's audio and video on the upswing, executives at a number of music chains say they have responded by expanding selection and improving merchandising for that product category. Other chains report that they have targeted children's product as a growth area and will enhance its representation within their stores in the coming year.

While retailers say they will be more aggressive with children's product, some suggest that the reason why the segment is enjoying a resurgence is because of hot-selling Disney titles and because most of the six majors have stepped up their activity in this area (see story, page C4).

In moving to increase revenues from children's music and video, most chains contacted by Billboard say they gave—or are planning to give—the product category its own distinctive section within the store, merchandising music and video, and other items together. The goal, according to chain executives, is to steal away market share from merchants like Toys 'R' Us, and to establish in the minds of customers that music stores are the place to shop for children's audio and video product.

Howard Appelbaum, executive VP at 35-unit, Beltsville, Md.-based Kemp Mill Music, says, "We were finding that the toy retailers like Toys 'R' Us are the ones doing all the children's business. And we think people should feel that music stores could fulfill their needs in that area."

To position itself in the business, Kemp Mill increased its line items from 75 titles to 200 titles, mainly in the music category, Appelbaum reports. In addition, during the holiday selling season, Kemp Mill "did some advertising of children's business in local papers" to drive traffic for the product segment, he states. The ads, which featured Disney's "Aladdin" among other titles, drew customers to the store, where they saw the expanded kid section. That created impulse buys for other titles, Appelbaum adds. As a result, "we had a terrific season with kid product," he says.

In St. Louis, J.D. Mandelker, president of the 25-unit Streetside chains, says that his company experienced increased business when it expanded representation of children's product in its stores. About 18 months ago, the chain, using a combination of flatwalls and hooks, created a pyramid-shaped rack, with walls 4-feet long. Then, the chain stocked the section with both children's audio and video product, carrying about 150 cassette titles, 225 CD titles and 50 video titles. In general, "people aren't looking for

children's product in music stores, so when you have it in-line on regular racks, it disappears." But as a result of the enhanced visibility employed in the Streetside stores, "sales jumped considerably" for the segment, according to Mandelker, although he declines to specify by how much. "The thing that is surprising is how much more videocassettes sell than audio cassettes," he adds. Sales of children's product break out to 50% CD, 35-40% video, with the balance cassette.

One of the more aggressive pursuers of the children's segment appears to be Minneapolis-based The Musicland Group. The chain, which runs nearly 900 music stores, has created an 8-foot wall space devoted to children's product in stores that are large enough to accommodate the section. In addition, its new Media Play concept—a 40,000-square-foot megastore carrying many entertainment software lines, including music, video, books, and computer games—features a 5,000-square-foot boutique devoted exclusively to kidvid and children's audio.

So far, only one Media Play, in Rockford, Ill., is open, but two more are under construction in Columbus, Ohio.

Larry Gaines, Musicland's senior VP of business development, says the children's section is separated from the rest of the store by a "castle wall." In addition to music, books, and video, the section con-

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Within the walled-off area "we have areas for kids and parents to sit down. While we don't have a baby-sitting service, per se, we have people overseeing the area. The parents know that someone is there watching, and they can go off and shop."

The children's area is performing well, he says. In general, Media Play's broad selection is enticing to families, he states. When the family comes shopping, dad can go to the music department, "mom can visit the book section, while the kids can go off to the kids area."

Children's product is also selling nicely in the chain's mall stores, says Mary Jane Nagle, VP of merchandising. "Sales of children's product really started to accelerate, enough that we pulled the product out" of the regular bins during the 1991 holiday selling season. The chain created an 8-foot section on the walls in 80% of its stores, which is exclusively devoted to children's product, she says.

The other 20% of the chain's stores don't have enough wall space, but children's product is pulled out and put by itself somewhere else in the store. In stores where the category is displayed on the walls, video is merchandised adjacent to music.

Nagle reports that Musicland's larger stores carry about 700 audio titles, with the mix consisting of 70% cassette and 30% CD.

Further, Nagle states that some stores may warrant further enhancement of children's product. "Any increase will come on a store-by-store basis, but selection in some stores will go up," she says.

Wherehouse Entertainment already has a pretty good selection of children's product. Nonetheless, the 315-unit, Torrance, Calif.-based chain is "looking at product segments that can be developed further and [children's product] is one of those categories," says Bruce Jesse, VP of advertising. "Over the next year, we are going to go after that business much more aggressively."

According to Jay Nelson, who buys CD catalog for the chain and formerly handled buying of children's product, the chain currently carries a couple of hundred audio titles, including deep catalog, although it sells mainly hits.

Other chains say they are about to get on the children's product bandwagon. In North Canton, Ohio, Joe Bressi, senior VP, marketing and merchandising, at the 350-unit Camelot Music, says, children's product is on our project list. "There is a resurgence in that [area], and I don't think we get all the business we should there. Now, we mainly carry the hits [in children's product]. We have some work to do there. Similarly, Ron Phillips, director of marketing at 64-unit Spec's Music & Movies in Miami, says, "[Children's product] is a priority area that we have targeted for improved product selection and merchandising. We think it has been underutilized in the past."

The chain wants to present a wide scope of product for children, meaning it will likely explore adding more T-shirts and video games
(Continued on page C-18)

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WALT DISNEY HOME VIDEO

The Year of the Woman

The music and the mission of the leading ladies of children's recording

Politics isn't the only place where women are on the rise. Female recording artists for children are making their mark, too. And like their political counterparts, these women offer some fresh approaches. Author and children's video reviewer Catherine Cella interviewed some of the leading ladies of children's entertainment, and provided the following capsule summaries:

Ella Jenkins

Her music ... a heartbeat. Rhythm is her thing and has been for over 35 years of recording. In fact, it goes



back even further. "I call myself a natural musician," says Jenkins. "I've never studied music, but even as a child I used to 'la la' and 'lu lu' and hum and whistle. I was always caught up in rhythm." And the beat goes on, with rhythms from around

the world as well as her South Side Chicago childhood.

Her mission ... to serve and inspire children. Jenkins takes the "natural rhythms of childhood—all the hopping, the skipping, the jumping, the running" and turns them into songs for all ages, and she hopes *the ages*. "I want the songs, rhythms, and rhymes I create to be used again and again and become folk songs." Her wish already has come true as families and teachers pass down Jenkins favorites through the generations.

Her latest ... "Come Dance By The Ocean" on CD (Smithsonian Folkways/Rounder). "Half of it is devoted to cultural diversity," relates Jenkins, "and the other half to envi-

ronmental concerns." All of it is pure joy, and its creator a national treasure who belongs on the Smithsonian label. Next up: The day after her interview with *Billboard*, she was to be honored with "Ella Jenkins Day" at the Chicago Children's Museum.



Joanie Bartels

Her music ... family magic. Do you know this woman? You should. She's the talent behind the success of Discovery Music's "Magic" series. Built on themes such as "Lullaby Magic," "Bathtime Magic," and "Dancin' Magic," Bartels' albums appeal to adults as well as children. Contributing to that appeal are a variety of musical styles and live instrumentation "to give the music a warmer sound."

Her mission ... to create a bonding time. "We made the 'Magic' series to bring parent and child together," says Bartels. "We depict different time of day and interactions and then present them in a fun, entertaining way." It's working, too, according to the comments Bartels receives from her many family fans.

Her latest ... The "Joanie Bartels: Simply Magic" video series. Discovery is branching into home video with this March release. Written and directed by Sid Bartholomew ("Pee-Wee's Playhouse"), the tape wraps six music videos in a "Rainy Day Adventure" for Bartels and three young co-stars. Next up: "Joanie's Jukebox Cafe" serves up a new audio series in June.

Cedella Marley Booker

Her music ... the island sound. Who better than Bob Marley's mother to bring traditional Caribbean music to children? "Children are always around me," says Mrs. B. "I love them; they love me. And I love to tell them stories." Stories and songs have a way of coming together in her music. And they usually have a point, too, for "children need to know what's happening."

Her mission ... to see children happy and strong. "Most of Jamaican music has a message in it, and that's strengthening for the children," she says. "When we're all singing together, it makes me feel so good, like my life is worthwhile."

Her latest ... "Smilin' Island Of Song" with Taj Mahal (Music for Little People). With Mrs. B.'s own smile gracing the cover, this CD is

Lisa Monet

Her music ... eclectic fun. If the best art unites "opposites" a la yin and yang, Lisa Monet is a consummate artist. She successfully weds original and traditional songs, child and adult voices, and the silly and the serious in her music. "My training is in classical guitar and voice," says Monet. "That gives me a solid base. From there I take off into a sense of fun."

Her mission ... to spread love. "I want children to know that there are people other than their parents who love them. And I love singing with children—it's very positive, like entering another world."

Her latest ... "My Best Friend" (Music for Little People). Monet's

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Retailers

(Continued from page C-17)

to its product mix, with the intention of merchandising it in one area to create a boutique within its stores, says Phillips.

Spec's currently carries about 300 audio titles, primarily in the cassette format, and probably about that same number of video titles. The chain mainly buys its children's product from Disney, the six majors, and Redway, Calif.-based Music For Little People. Of the latter product line, he says, "It's real high-quality stuff, and we have had good success with it."

However, Dave Lovald, sales manager for Waterbury, Vt.-based Silo Music Distribution, which specializes in children's product, says

chains should broaden their selection beyond titles offered by Disney and the six majors, and buy from more independent labels. "If all you are going to carry is Disney and the hits, you are coming off as a Kmart-type area. If you want to make your children's product a destination and also get people to make more impulse purchases, you have to commit to catalog. And to achieve critical mass, you have to have square footage, a broad selection of titles, and you have to cover the entire range of options."

Nevertheless, George Tunder, chief buyer for the 13-store Record Den/Music Box chain in Cleveland, says, his chain is mainly trying to expand its children's section, by adding more Disney product. "It seems like Disney this year and last put more effort into marketing their product, and we want to expose as much of it as we can." ■

third album is instantly likeable and geared for slightly older children than earlier releases. "My music seems to grow with my first-born." "Friend" artfully blends such traditional charmers as "La Bamba" and "Candy Man" (sung in duet with her 7-year-old son) with original wonders like "Genny's Gettin' Up," about an active baby, and "Hearts And Hands," a celebration of sign language. Next up: a Christmas album and one sung entirely in Spanish with a bilingual lyric sheet.



Susan Hammond

Her music ... classical tales. "Classical Kids" is nearly a household name in Canada and gaining fame here in the States as families discover its unique and fulfilling entertainment. Creator-producer Susan Hammond credits the series' success to its combining of music with drama. "Given the fact that my children loved to be read to at night," recalls Hammond, "I thought, why not do a drama about composers and then combine it with their music?"

Her mission ... to bring classical music to children. "Classical Kids Composers Series" is a four-volume collection that tells of kids' encounters with Bach, Beethoven, Vivaldi, and Mozart. Beautifully interwoven with the magical stories are excerpts of the composers' music. Says Hammond, "I want children to hear the music in the context in which it was created. So I take Vivaldi—who is in nearly every TV ad—and set him firmly in Venice. And yet we're not didactic. The fun is absolutely essential."

Her latest ... "Daydreams And Lullabies" (The Children's Group). Four years in the making, this album combines music of classical composers with poems written by children today. Next up: another home video. Following on the success of "Beethoven Lives Upstairs" will be a video featuring either Vivaldi ("because Venice is so stunningly beautiful") or Tchaikovsky's visit to New York to open Carnegie Hall. As the 100th anniversary of the Russian composer's death, this is not only The Year of the Woman, it's The Year of Tchaikovsky.

Cella reviews children's videos for Billboard and other publications. Her new book, "Great Videos For Kids" (Citadel, \$7.95) includes a foreword by Shelley Duvall and over 450 critically reviewed, kid-approved titles. It is available at Tower and other bookstores. ■

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- USA Today

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EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

FRANCE

PHILIPPE BESOMBES, owner of Versailles Station studios in Paris, has become French representative for Power Station International's global network of studios. The move will see the construction of a Power Station France studio in Paris "safely within a year," according to Power Station International president **Nick Balsamo**, with complementary operations planned for Tel Aviv, Israel, and Tokyo.

"We are working with the current facilities at Versailles Station as the bridging real estate between France and New York," said Balsamo. "The prime goal now is to service French talent that wants to come to the U.S. to record and produce."

Besombes said the link gave French artists the chance to become truly worldwide artists, and added that it was "the best way to really accelerate the development of the French rock'n'roll scene."

SPECIALIST MOBILE recording outfit **Le Voyageur** has added a new truck, Voyageur III, equipped with a Neve console, which has already been busy on live recordings and TV programs in France and Europe. Additionally, Voyageur II is now able to postproduce audio to video through its Neve VR with Flying Faders automation.

THE SATIS VIDEO SHOW, to be held in May in Paris, will feature an audio section derived from the merger with the French AudioPro audio exhibition.

U.K.

AMEK HAS RELEASED its SuperMove moving fader automation system, with the first installed in three Mozart-RN consoles delivered to Televizija Slovenija in Ljubljana and Radio Maribor in Maribor—all in former Yugoslavia.

SuperMove is data compatible with the company's SuperTrue VCA automation system and combines a motorized fader with VCA elements that can be combined with Amek's Virtual Dynamics package and can give hybrid VCA-motor control modes. SuperMove fits Amek Mozart, Hendrix, Classic, and G2520 desks.

PRODUCER ROBIN MILLAR has been appointed chairman of the Record Producer's Guild. A founding member in 1986, Millar replaces **Bob Hine**.

WORLD FAMOUS JAZZ club Ronnie Scott's has selected 3M 996 high-output mastering tape for all its high-profile sessions and its Jazz House CD label. "We hardly ever use any compression and the high-level capabilities of 3M 996 suit our requirements perfectly," said Jazz House engineer and producer **Chris Lewis**. "The recording quality has attracted considerable praise from a number of visiting artists."

JOHN LEES, guitarist and lead singer with **Barclay James Harvest**, has bought a triple Alesis ADAT system for his private studio in Oldham, Lancashire, which will be used to record the band's next album.

SAM THERAPY STUDIOS in London has fitted 64 channels of Optifile 3D automation to what is the world's largest DDA AMR21. Other converts to the system include **Curtis Schwartz's** studio in Sussex (DDA AMR24), **Carlton TV London** (Soundcraft Series 6000), producer **Youth** (DDA AMR24), and **Blackwing** in London (Amek 2500).

GERMANY

SONY'S new 3324S 24-channel DASH digital multitracks have been sold into Germany to the following: **Westdeutscher Rundfunk** in Cologne, **Zweites Deutsches Fernsehen** in Mainz, **Musikproduktion Bergisch** in Gladbach, **Edition Siegtun** in Bad Hennef, **Audiorent** in Recklinghausen, **DAS** in Munich, **Musikhochschule** in Wurzburg, and **Walldorf Studio** in Frankfurt.

VIOLET SOUND STUDIOS has reopened in Munich after a complete refurbishment. Equipment includes an **SSL 4000E**, **Sony 3348**, **TAC** desk, and **Otari MTR90** multitracks in the studio's two rooms.

SWEDEN

SWEDISH RADIO has ordered a further 37 Tascam CD701 CD players into its Stockholm studios, adding to 13 existing units. The machines are equipped with fader start and RC601 remote controls and feature Tascam's vibration-free rigid disc-clamping system. Twenty of the country's local studios are set to be equipped with the players in the next year.

Swedish Radio also has decided on **Genelec S30C** monitors for its **Radio House** in Stockholm and 1033As for its Studio 2. Genelec 1031As also have been bought by engineer **Bernard Lohr** for **Benny Andersson's** (ex-Abba) project studio.

Simply Red Rounds Up Stellar Shows 2 Top PA Firms Link For U.K. Concerts

■ BY MIKE LETHBY

LONDON—In 1992 Simply Red headed the U.K. album sales charts with its platinum seller "Stars." After a string of major stadium shows during the summer, the band played an ambitious series of shows around the U.K. in late November—featuring one of the most extensive staging, lighting, and sound productions of the year.

The three final shows at Birmingham's NEC indoor arena had to be re-scheduled following Mick Hucknall's laryngitis, but fans who caught the remaining dates were treated to two separate stages, two PA systems, and an extensive rig of both fixed and moving lights. It was an excellent deal for the price of a ticket.

It also marked a highly unusual liaison between two of the U.K.'s leading PA hire companies—SSE Hire of Birmingham and Britannia Row Productions of London.

Simply Red played the show's first half in-the-round on a compact central stage before moving to a more conventional main stage at one end.

'CLUBBY' AND DRAMATIC

SSE director **Chris Beale** explains the thinking: "Simply Red had been on tour since the beginning of the year, and the management wanted to make arenas more intimate. The idea was to use a small stage in the round to open the show and then have a main stage, showing off the band's talents in two different lights."

"The first part of the show had a 'clubby' kind of feel, demonstrating the jazzy side of the band—there was no stage set or massive lighting rig; the band shone by itself. Then on the big stage they displayed their dramatic side and the more powerful sound mix."

He adds, "That's not a comment on one PA system or the other; it's just the way it was presented—and the audience got the best of both worlds. It worked very well."

For the round stage and main stage delays, Britannia Row Productions brought in its Turbosound Flashlight system, while SSE's newly revised Electrovoice MT4 PA served the main stage—each company having its own separate contract with Simply Red.

"Robbie McGrath [front of house en-

gineer] opted to go for a second company to get a different feel," says Beale, "and I think that decision was absolutely right. The whole vibe of the two stages meant it was appropriate to use different systems."

"The interesting thing is it wasn't a case of our system vs. theirs: Both crews worked really well together," he adds. "The sum of the whole was actually greater than the parts, and it wouldn't have been that good if just one company had been doing it."

Both systems were electronically separate, apart from a Midas XL-88 Matrix, which routed signal sources out to the dual systems.

Both systems did, however, work together in the show's second half, when the rear-facing portion of the Flashlight "ring" provided a delay cluster for the front stage MT4 arrays. "It was pointless having separate MT4 delay clusters," explains Beale.

The "round" stage was surrounded overhead by a ring of 12 "hangs" of Flashlight cabinets, each hang arranged in stereo pairs two cabinets wide by three deep. A dozen Turbosound 12-inch dual concentric stage wedge monitors formed the bottom tier of this flown system, providing near-fill. Twelve Turbosound TSW-124 sub-bass cabinets were used below stage.

The main system comprised eight MT4 systems aside, plus eight MT2 systems aside for the near field as the bottom row of the main hang—all flown from SSE's proprietary SuperBeam flying hardware.

A 'NEW GENERATION' OF PA

Beale explains the MT4 cabinet revisions: "It's now a three-way system, using the same drivers as before but in a different way. We replaced the HF section with a multicellular array which was driven by half the compression drivers of the original cabinet. We've been able to improve both efficiency and dispersion whilst reducing weight and amplifier requirements."

"I think it'll herald a new generation of PA products and that may well completely change the way in which we as a company approach arena sound system engineering."

The changeover between center and main stage was a slick operation. Orchestrated by production manager **Nick Livitt**, it was pure theater, with the audience's attention diverted by a keyboards/vocals duet as the other musicians took their positions out front.

Says Beale, "What actually happened was that the last number of the set, 'Wonderland,' was played by Mick
(Continued on next page)



NEW YORK—Sony Corp. introduced its first home MiniDisc player/recorder in the U.S. Jan. 26, extending the use of the primarily portable sound carrier into the home market.

The new unit, the MDS-101, pictured at top, offers random-access playing, digital recording from all existing formats, and sophisticated editing functions. It will be available commercially in April at a suggested list price of \$1,000. The MDS-101 incorporates the Serial Copy Management System for copyright protection.

Sony also unveiled a 100-disc changer, pictured at bottom, also for the home market, that offers users instant, on-line access to their CDs. Scheduled to hit stores in September, the CDP-CX100 changer will carry a suggested list price of \$1,200.

FOR THE RECORD

The following information was omitted from the Nov. 28, 1992, Studio Action Chart. "If I Ever Fall In Love" by Shai, on MCA, was produced by C. Martin. The track was recorded and mixed at Cue Recording in Falls Church, Va. Ken Schubert engineered on the SSL 4000 G. The multitrack used was a Studer A-827; the studio monitor was a Sota; and the tape is Ampex 499. Schubert and Jim Ebert were the mixdown engineers. Mastering was done at Future Disc.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 6, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	TOO BUSY BEING IN LOVE Doug Stone/ D.Johnson (Epic)	REBIRTH OF SLICK (COOL LIKE DAT) Digable Planets/ Butterfly (Pendulum)	THE DEVIL YOU KNOW Jesus Jones/ Warne Livesky (SBK)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y., L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	NIGHTINGALE (Nashville) Doug Johnson	RESORTS (N.Bergen,N.J.) Shane Faber Michael Mangini	THINK (London, ENGLAND) Richard Norris
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	Helios	Tascam M3500	DDA AMR 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Studer A820	Tascam MSR 16	Otari MTR90II
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	Genelec	Yamaha NS10	Custom Quedsted/ Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	MASTERFONICS (Nashville) Tommy Cooper	HIT FACTORY (New York) Mike Mangini Shane Faber	MASTER ROCK (London, ENGLAND) Mike "Spike" Drake
CONSOLE(S)	Neve 8038	Neve 8038	SSL 4000E	Neve VR With Flying Faders	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Otari MTR90	Studer A800 MK III	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Kinoshita/Hidley	UREI 813	Yamaha NS10
MASTER TAPE	3M DAT	3M DAT	Ampex 467	Ampex 456	Sony 1610 DAT
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY DMS Tom Coyne	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	DMI	DMI	Sony Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Sony Manufacturing	WEA Manufacturing	Capitol Manufacturing

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

SIMPLY RED ROUNDS UP STELLAR U.K. CONCERTS

(Continued from preceding page)

Hucknall and Fritz, the keyboard player, with a drum machine while the rest of the band prepared themselves on the main stage. The last note of that song was the cue to kill the lights on the round stage, drop the main stage kabuki, and for the band to come in.

"Because the song's fairly simple, Robbie [who also had to swap mix console positions] could set up his main stage mix in the first part of the song while 'Flakey' [monitor man Steve Flewin] set up his monitor mix. The most important part of any mix is the first few bars so those guys have to be settled very quickly and ready to go." Paddy Addison was overall coordinator for the operation of the systems, and there was a considerable quantity of control gear.

At the main stage mix position were

a Midas XL-3 desk plus "stretch," attended by McGrath, while Hugh Richards looked after Britannia Row's PA system from a little "nest" under the main stage front that served as the mix position for the round stage—again, featuring a Midas XL-3 desk. Other crew included Pete Russell (monitor technician), Martin Hutt (system tech), and Danny Cooklin (amplifiers and equipment on the round stage).

EQ QUALITY

More XL-3 desks provided monitor mixes for each stage. Beale says the stage aspect had benefited from SSE's now-standard use of TC Electronics' moving fader remote hardware to store monitor EQ settings for each venue. "When we returned to a venue the second time around, the EQ was very

close to where it was supposed to be," he says. "It was a great way of setting up a stage, especially with a lot of cabinets to deal with."

The main stage monitor system was SSE standard issue, featuring Macro-tech 2400 amplifiers, SSE MB-3 wedges, MT4 sidefills, and DML 1152s—"there's a lot of it," affirms Beale, "and the band likes it!"

McGrath, he adds, worked to create different "feels"—such as reggae, jazz, or funk—using a combination of BSS 901 compressors, various EQs, and straight compression. He concludes, "Just turning it on and making it sound good was not enough: He treats it much more intimately than that."

Simply Red's final U.K. dates of the tour are now rescheduled for Feb. 23, 24, and 25 at the Birmingham NEC.

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(Continued on page 68)

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 8-12, **1993 Toy Fair**, The Javits Center, New York. 212-216-2000.

Feb. 10-14, **Urban Network Power Jam 4**, LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 13-16, **National Religious Broadcasters Convention**, Los Angeles Convention Center, Los Angeles. 703-330-7000.

Feb. 16, "Patents, Copyrights And Trademarks—How To Protect Your Work," seminar presented by entertainment lawyer Wallace Collins and the Learning Annex, New York. 212-570-6500.

Feb. 16, **The Brit Awards 1993**, Alexandra Palace, London. 011-44-71-629-8642.

Feb. 18-20, **Third Annual Hip-Hop Music Conference**, sponsored by The Cultural Initiative Inc., Howard Univ., Washington, D.C. 202-667-8384.

Feb. 18-21, **13th Annual Performance Summit Conference**, Buena Vista Palace, Orlando, Fla. 817-338-9444.

Feb. 20, **MusiCares Person of the Year Gala**, Beverly Hilton Hotel, Los Angeles. Paula Jeffries, 213-849-1313.

Feb. 24, **35th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25, **1993 Rhythm & Blues Foundation Pioneer Awards**, Palace Theater, Los Angeles. Leyla Turkan, 212-687-0522.

Feb. 25-28, **Southeast Music Eighth Annual**

Conference, Don Shula's Hotel Athletic Club-Golf Resort, Miami Lakes, Fla. Kathy Edwards, 305-623-7711.

Feb. 26-27, **Midwest Regional Conference of College Broadcasters**, Columbia College, Chicago. 401-863-2225.

Feb. 27-28, **Rhythm & Blues Vocal Group History Weekend**, presented by The Pioneer Rhythm & Blues Groups Preservation Society, Symphony Space Performing Arts Center, New York. 201-470-8442.

Feb. 28, **Fifth Annual Tamika Reggae Awards**, The Town Hall, New York. Clinton Lindsay, 212-533-5328.

Feb. 28-March 1, **Disc Jockey Zone**, exposition of lights, sound and music-related products, The Center of New Hampshire, Manchester, N.H. 800-231-7988.

MARCH

March 2-6, **8th Annual Winter Music Conference & DJ/Nightclub Expo**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-563-4444.

March 3-6, **24th Annual Country Radio Seminar**, presented by Country Radio Broadcasters Inc., Opryland Hotel & Convention Center, Nashville, Tenn. 615-327-4487.

March 4, **Ninth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

March 5-7, **Fifth International Live Music Conference**, SAS Portman Hotel, London. Rob Hollingsworth, 011-44-71-359-9000.

March 6, **16th Annual Bay Area Music Awards (BAMMIES)**, Bill Graham Civic Auditorium, San Francisco. John Glodow, 415-864-

2333.

March 6, **Chicago R&B Showcase**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

March 6-9, **35th Annual NARM Convention**, Marriott's Orlando World Center, Orlando, Fla. 609-596-2221.

March 8, **American Latin Music Assn. (ALMA) Latin Music Showcase**, Marriott's Orlando World Center, Orlando, Fla. Bill Velez, 212-830-2573.

March 9, **Seventh Annual Soul Train Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 10-14, **23rd Annual ITA Seminar**, Arizona Biltmore, Phoenix. Henry Brief, 212-643-0620.

March 11, **National Assn. of Black-Owned Broadcasters (NABOB) Communications Award Dinner**, Sheraton Washington Hotel, Washington. 202-463-8970.

March 11-13, **Western Conference of College Broadcasters**, San Jose State Univ., San Jose, Calif. 401-863-2225.

March 12, **Tejano Music Awards**, San Antonio Convention Center, San Antonio, Texas. 512-377-0588.

March 13, "Get To Know The Music Business," workshop presented by Huntingdon Street Music, The Mandell Theater, Philadelphia. 800-821-9834.

March 16-19, **Audio Engineering Society Convention**, location to be announced, Berlin. 212-661-8528.

March 17-19, **Image World—The Government Show, Featuring Video Expo and the CAMMP Show**, presented by Knowledge Publications, Sheraton Washington, Washington, D.C. 914-328-9157.

March 17-21, **South By Southwest Music**

and Media Conference, Austin Convention Center, Austin, Texas. 512-467-7979.

March 18-21, **Fourth Annual Rap-A-Thon Conference**, Howard Inn, Washington, D.C. 202-723-0185.

March 19-20, **Marketing Opportunities in Black Entertainment Mid-Year Symposium**, Fairmont Hotel, Chicago. 312-324-5200.

March 19-21, **The Record's Music Canada Conference and Awards**, Harbor Council, Toronto. 416-533-9417.

March 22-24, **Sponsor's Return**, 10th annual event marketing seminar presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

March 23, "The Business Of Entertainment: The Big Picture," third annual conference on the state of the entertainment industry, co-sponsored by Wertheim Schroder investment bank and Variety, Pierre Hotel, New York. 212-492-6082.

March 26-27, **Current Legal Issues in the Music Industry and Annual Meeting of the American Bar Assn. Forum on the Entertainment and Sports Industries**, Lansdowne Resort, Washington, D.C. 312-988-5900.

March 26-27, **Music and Entertainment Industry Educators' Assn. National Conference**, Belmont Univ., Nashville. 615-385-6784.

March 27, **American Jewish Committee's 1993 Music-Video Division Human Relations Award Dinner-Dance**, honoring John H. Marmaduke, president/CEO of Western Merchandisers Inc. and Hastings Books, Music & Video Inc., Grand Hyatt, New York. Lenny Myron, 212-751-4000 x338.

March 28-April 1, **Gospel Music Week**, Stouffer Hotel and Nashville Convention Center, Nashville. Debra Atkins, 615-327-3747.

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 14, **1993 Gold Medal Gala of the International Radio & Television Society**, honoring William Morris Agency chairman Lou Weiss, Waldorf-Astoria, New York. 212-867-6650.

April 17, **T.J. Martell Foundation Humanitarian Award Dinner**, Hilton Hotel, New York. 212-245-1818.

LIFELINES

BIRTHS

Girl, Chelsea Victoria, to **Edward and Diane Owens**, Jan. 24 in Wilmington, N.C. He is VP of programming at WVBS there, using the professional name **Bob Casey**.

Girl, Julia Nobrega, to **Matthew and Lynn Langone**, Dec. 26 in Summit, N.J. He is the client services representative for Record Track at Broadcast Data Systems.

Boy, Austin Love, to **Bill and Beth Thom**, Jan. 12 in Detroit. He is president of Harmony House Inc.

Boy, Taylor Jacob, to **Dave and Michele (Micki) Frane**, Jan. 19 in Milwaukee. She is A&R coordinator at Narada Productions Inc.

Boy, Sean Christian, to **Sean and Christine Stanway**, Jan. 16 in Burbank, Calif. She is executive assistant to Warner Bros. Records product manager Clyde Bakkemo.

Girl, Siarra Rose, to **Jose and Jamie Behar**, Jan. 22 in Los Angeles. He is president of Capitol-EMI Latin.

Girl, Zoe Angelika, to **Frank Balesteri and Karen Fulgenzio**, Jan. 22 in Bloomfield, N.J. He is manager of Crazy Rhythms Records and GM of NYC Records. She is project coordinator, NYC Records, and was formerly Billboard dance chart manager.

Girl, Lindsey Marie, to **Bob and Diane Owens**, Jan. 24 in Wilmington, N.C. He is VP of programming at WVBS there, using the professional name **Bob Casey**.

DEATHS

Mark W. Hopp, 43, of cancer, Jan. 13 in Minneapolis. Hopp was publisher

of Request magazine, the music magazine published by The Musicland Group. He is survived by his wife, Debbie, and two children.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036, within six weeks of the event.

TIME WARNER CONTINUES BOND BONANZA

(Continued from page 6)

underwriters to sell the securities quickly, and the prices fell. Time Warner received the full proceeds upfront but created hard feelings on Wall Street that could affect future bond sales the company plans to undertake to reduce debt. A spokesman says Time Warner has no comment.

The proceeds from the three bond offerings, as well as those from an earlier sale of debt securities, will be used to redeem all 65 million shares of Series D preferred stock, which has a value of \$3.6 billion, for about \$54 a share. The stock, which was issued when Time Inc. and Warner Communications Inc. merged in 1989, paid investors an 11% dividend.

The dividend payments, which are deducted after taxes, have prevented the media and entertainment conglomerate from posting net profits. For the nine months that ended Oct. 31, 1992, the company reported a profit of \$18 million after taxes, but a

net loss of \$449 million after payment of the preferred dividends.

Emanuel Gerard, partner in the New York brokerage firm Gerard Klauer Mattison & Co., estimates that redeeming the preferred will yield annual cash savings of about \$65 million. He also points out that because the preferred could be converted into common stock, Time Warner will not be forced to issue 60 million new shares of common, a move that would hurt current investors. Gerard believes that the company will begin to post net profits in 1994.

At press time the company said it had filed with the Securities and Exchange Commission for the future sale of up to \$1.5 billion worth of bonds and that it would use the proceeds to redeem its other preferred stock, Series C, which has a 8.75% interest rate.

Time Warner's long-term debt now

stands at \$9.6 billion, reduced from more than \$11 billion at the time of the merger. Besides the recent redemption of the preferred stock, the company has made other moves to improve its balance sheet, including selling a 12.5% stake in some of its entertainment units to two Japanese companies, C. Itoh & Co. Ltd. and Toshiba Corp. for \$1 billion, and proceeding with plans to turn into cash some of its investments in other companies.

Time Warner's common stock closed at \$32.75 per share in New York Stock Exchange trading recently. The Series C and D preferred shares closed at \$52.375 and \$54.375, respectively.

The company also announced that Gerald Levin, who has been CEO and president, has been named chairman. That position had been unfilled since Steve Ross died in December.

DON JEFFREY



Walk This Way. KIIS Los Angeles morning man Rick Dees took a walk on the wild side wearing a pair of high-heeled shoes, fishnet stockings, and a less-than-flattering T-shirt. On the plus side, Dees did walk the walk with the Barbi Twins, pictured. It was all part of a "Battle of the Sexes" bet Dees made with his morning news anchor, Ellen K. Since he lost the bet, Dees had to walk a mile in women's shoes.

Public Radio More Popular In Pop Realm

■ BY JIM BESSMAN

NEW YORK—Traditionally the bastion of classical music and other genres geared to more refined tastes, public radio lately has become a major force in alternative pop formats as well.

Numerous new artists have experienced initial exposure at public radio, while established artists continue to satisfy their own airplay and interview needs there as well. And even though their nonprofit nature makes them resistant to typical record company promotional tactics, public radio stations and specific programs originating with the National Public Radio and American Public Radio networks are besieged by labels, for whom their programming has nevertheless become a critical promotional component.

"Their listeners are our audience, plain and simple," says Rykodisc's marketing director, John Hammond. Adds Rounder Records' national promotion director, Brad Paul, "We're kindred spirits in a lot of ways. They're eclectic enough to play artists like our Iris Dement, Tish Hino-

josa, Charles Brown, Rory Block, and Irma Thomas, who don't get that much exposure on commercial radio. So we depend greatly on their freedom and creativity."

But major-label executives also recognize the opportunities afforded by public radio. "It's the most open-minded radio format there is—what underground radio was years ago," says Warner Bros. VP Bob Merlis. "For records that clearly aren't categorizable—like Elvis Costello's 'The Juliet Letters'—it's the obvious place to go."

The appearance-picky Costello has already chosen public radio's "World Cafe," "Fresh Air," and "All Things Considered" as appropriate outlets to promote his new album collaboration with the Brodsky Quartet classical string group.

Meanwhile, another hard-to-categorize established artist, NPR's "writer-in-residence" Loudon Wainwright III, recently performed "The Inauguration Song" and "Happy Birthday Elvis" on the network, which previously debuted his "Talking New Bob Dylan," now part of his new album "History," during its sa-

lute to Dylan's 50th birthday.

"People listen to public radio more than ever before," says Wainwright's sister/manager, Teddy Wainwright. "It's become the radio station of our generation."

And its listeners have remained active music buyers, Merlis notes. Evidence of this was recently observed by Allan Pepper, co-owner of Manhattan nightclub The Bottom Line.

"Usually the first time a new artist comes here, only a quarter to half of

'For records that aren't categorizable, it's the obvious place to go'

the audience is very aware," says Pepper. "But the first time Iris Dement was here, everyone knew who she was, and what was more impressive, they knew the songs. I walked around and people were mouthing the lyrics, which means that not only were they listening to [public station WFUV New York], but they were buying the record. Same thing with artists like Alison Krauss, Barenaked Ladies, Shawn Colvin, Indigo Girls, and Christine Lavin and the Bitchin' Babes and other singers associated with her. They all do business here and they aren't played on regular radio."

On public radio, though, there are a variety of places these kinds of artists can get a hearing. Genre-specific programs include APR's "Mountain Stage," "Echoes," "Garrison Keillor's American Radio Company," and "World Cafe," and NPR's "Blues Stage," "AfroPop Worldwide," "Thistle And Shamrock," "New Sounds," and "JazzSet." NPR's news and information shows like "All Things Considered," "Morning Edition," "Weekend Edition," and "Fresh Air" also offer plenty of space for exposure.

"We'll feature artists who won't easily get into the mainstream in our 'music buttons,'" says NPR's VP of

cultural programming and program services, Peter Pennekamp, speaking of the brief bridges between larger pieces on "All Things Considered." "People fight to get on those buttons—even for only 15 seconds."

Programs like "World Cafe" can offer substantially more time. Produced by Philadelphia APR affiliate WXPB, the two-hour daily show focuses on the "Triple-A: adult, acoustic, and alternative," says associate producer Bruce Warren, who likens it to the progressive album radio stations of the early '70s.

"We do three live in-studio acoustic sessions each week," says Warren. "We had Matthew Sweet on live before his [last] album came out. We had the Jayhawks do a set, and now they're doing well at album radio. We highlight singer/songwriters, too—everyone from Sam Cooke to Peter Dinklage."

Such programs, and the freer-thinking public stations like WXPB, are the most prized programming outlets for labels like Rounder.

"WXPB, KERA in Dallas, and KCRW [Los Angeles] are viewed by the networks as being innovative and experimental and appealing to younger demos," says Rounder's Paul. "They play a lot of our stuff, so they're our entry into major-market radio. Then there are smaller-market stations like KDNK [Aspen, Colo.] and KUSP [Monterey, Calif.], which can be one of the only radio options available. So they can get a larger percentage of those populations."

"These stations aren't heavily formatted or pressured like in commercial radio," Paul adds. "They listen to music and if they like it they'll play it. You don't need to hire 50 indies to shmooze them to get a record played."

Of course, you also can't promote artists at public radio in the usual manner. "One of my main frustrations is that on the one place that most consistently reaches my target audience, I can't advertise," says Hammond. But he adds Rykodisc has other means of supporting public radio, including help in local fund drives and programming sponsorship.

Paul says nonprofit public stations are particularly reluctant to tie in with retail. But many will accept giveaway CDs, and will participate in promotional contests like a trip to Jamaica in conjunction with the Rounder-distributed Heartbeat reggae label, or one to San Francisco's Slim's blues club, on behalf of Rounder's Bullseye blues label.

But what matters most is the airplay. "Iris had no manager, no agent, and her album was dead in the water," says Paul. "Then she was interviewed by Noah Adams on 'All Things Considered' right before her first tour, and every venue was sold out and we got calls from promoters trying to get exclusivity."

Concludes Pepper, "Commercial stations talk about being 'cutting edge,' and it's so absurd. Public radio is far more interesting and creative. They take chances, and when they believe in artists, they get behind them. That's cutting edge."

Pulling Pranks Just A Trick Of The Trade But Promo Directors Know When Not To Cross Line

NEW YORK—Stations pulling dirty tricks on each other and sabotaging each other's promotions are time-honored traditions in the radio business, and promotion directors say there is no sign that those practices have lost their momentum.

"It's the nature of the industry," says one East Coast promotion director, who sums up the business as "young, immature, and aggressive."

Nevertheless, promotion directors say there are some guidelines even for pulling dirty tricks. All good tricks, says another East Coast director, "should happen off-air and not affect the sound of the station." (All promotion directors asked for anonymity when discussing dirty tactics either because the stunts they mentioned are technically illegal or because they feared the competitors finding out what they had pulled and retaliating.)

While most say a successful stunt on a competitor will result in a keen sense of accomplishment, one promotion director says an overwhelming sense of paranoia also often accompanies dirty tricks. After counterfeiting VIP passes to a competitor's gala, filling the venue with partiers flashing fake passes, and leaving 300 invited guests (mostly ad agency types) out in the cold, he says when it came time to print up invitations to his next event he went to extremes: using special ink and paper to make sure he wasn't vulnerable to a retaliation.

The tricks work best, says another, if it is the David in the mar-

ket taking on the Goliath that's never faced sabotage before. Another must, he says, is not letting tricks preoccupy the staff so much



by Eric Boehlert

that they lose sight of what's really important, namely the station's sound.

The line between clever (anonymously sending bogus station research to the competing PD and signing it "a friend") and stupid (slashing tires) is indeed a fine one when it comes to dirty tricks.

Following are some clever scams that various promotion directors claim credit for:

- On the afternoon of the rival's scheduled Christmas party, using that station's letterhead to fax a note over to the restaurant manager informing him that, at the last minute, station executives decided because the staff includes several recovering alcoholics, they would prefer only fruit juices to be served at the holiday bash.

- Calling local real estate brokers and, posing as a homeowner, telling them the house (actually the house of the crosstown rival's morning man) is up for listing and inviting them to come over that night to tour it.

- Calling the jock who's broadcasting from a mobile unit parked in the choice lot outside a concert

venue and, posing as the lot's owner, telling him to move the unit or have it towed.

- Whiting-out sections of a trade publication fax, putting it through a computer scanner, and inserting bogus paragraphs about the crosstown PD being ousted, then faxing it out to 10 major-market PDs.

- Getting a friend to "accidentally" leave behind in the competitor's women's restroom a fake programming memo—on that station's letterhead—that details upcoming cutbacks.

- Flooding the police and zoning department with calls from "concerned parents" about a planned outdoor rap/dance concert a competitor is trying to get approved.

- Digging through the rival's garbage and coming up with old research reports.

- Finally, to combat a rival morning team that traveled to L.A. to broadcast live outside of the Grammy Awards, one promotion director shipped a box of station bumper stickers out to his L.A. sister station and had its staffers—through the help of bribed hotel personnel who let them onto the roof—rain the bumper stickers down onto the morning team as it broadcast.

IDEA MILL: WISCONSIN LUXURY Public officials don't always live in the lap of luxury, but when a recent press account described the Washington, D.C., apartment of Wisconsin Congressman Scott Klug as containing just a mattress, alarm clock, and television, staffers at WZEE (Z104) (Continued on next page)



Right Makes Right. KSOL (Wild 107) San Francisco morning man Mancow Muller, left, and syndicated talk host Rush Limbaugh recently met to discuss the world according to Bill Clinton.

Radio

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** NO. 1 ***					
1	2	18	3	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER ATLANTIC
2	6	13	4	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
3	4	3	9	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
4	8	8	8	BLACK TEN	PEARL JAM EPIC
5	3	2	14	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/GEFFEN
6	1	1	17	STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	DEF LEPPARD MERCURY
7	5	5	8	IN BLOOM NEVERMIND	NIRVANA DGC/GEFFEN
8	7	11	4	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
9	21	31	3	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
10	11	10	10	PULL ME UNDER IMAGES AND WORDS	DREAM THEATER ATCO/EASTWEST
11	15	16	7	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
12	10	9	8	STOP THE WORLD III SIDES TO EVERY STORY	EXTREME A&M
13	14	12	10	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
14	13	7	15	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
15	18	23	3	STAND NATIVE TONGUE	POISON CAPITOL
16	9	4	15	STEAM US	PETER GABRIEL GEFFEN
17	24	26	4	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
18	16	15	12	ALL I WANT THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
*** AIRPOWER ***					
19	NEW	1	1	WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	VAN HALEN WARNER BROS.
20	20	21	6	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	THE JAYHAWKS DEF AMERICAN/REPRISE
21	17	14	19	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
*** AIRPOWER ***					
22	31	—	2	CATS IN THE CRADLE AMERICA'S LEAST WANTED	UGLY KID JOE STARDOG/MERCURY
*** AIRPOWER ***					
23	30	—	2	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN GEFFEN
24	NEW	1	1	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	STING A&M
25	33	—	2	HEART OF AN ANGEL FEEL THIS	THE JEFF HEALEY BAND ARISTA
26	32	38	3	BED OF ROSES KEEP THE FAITH	BON JOVI JAMBOO/MERCURY
27	19	20	9	IT COMES AROUND START THE CAR	JUDE COLE REPRISE
28	25	36	3	EILEEN MAIN OFFENDER	KEITH RICHARDS VIRGIN
29	23	24	9	OLD ROSE MOTEL PSYCHO CITY	GREAT WHITE CAPITOL
30	22	17	11	SAD BUT TRUE METALLICA	METALLICA ELEKTRA
31	12	6	12	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
32	NEW	1	1	DOWN ON ME JACKYL	JACKYL GEFFEN
33	34	—	2	RETURN TO SERENITY THE RITUAL	TESTAMENT ATLANTIC
34	27	25	7	SEX TYPE THING CORE	STONE TEMPLE PILOTS ATLANTIC
35	38	35	3	ANGRY CHAIR DIRT	ALICE IN CHAINS COLUMBIA
36	29	27	16	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS VIRGIN
37	26	22	19	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
38	35	29	19	TIME AFTER TIME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
39	36	30	6	CHILD OF THE CITY EDGE OF EXCESS	TRIUMPH VICTORY/PLG
40	NEW	1	1	HERE COMES TROUBLE HERE COMES TROUBLE	BAD COMPANY ATCO/EASTWEST

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	1	4	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
2	3	3	6	JEREMY TEN	PEARL JAM EPIC
3	2	2	3	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M
4	4	4	18	EVEN FLOW TEN	PEARL JAM EPIC
5	—	—	8	ALIVE TEN	PEARL JAM EPIC
6	5	5	22	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
7	9	7	26	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG
8	10	—	5	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
9	—	—	26	MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
10	6	8	17	ONE ACHTUNG BABY	U2 ISLAND/PLG

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

PROMOTIONS AND MARKETING

(Continued from preceding page)

Madison, Wis., said enough was enough. Headed by morning host **Johnny Danger**, the station began a fund drive on the congressman's behalf and eventually collected from listeners a bed, mattress, end tables, and a lava lamp, which all were delivered to Klug in the nation's capitol.

Playing on **Keith Richards'** reputation for finishing a bottle of booze and an entire pack of cigarettes on stage during each concert, **CIMX (89X)** Detroit promoted Richards' local appearance with his band, the **Xpensive Winos**, by registering callers to win an empty booze bottle and an empty pack of smokes autographed by Richards.

The Christie Cookie Co. teamed up with Grammy-winning contemporary Christian artist **Steven Curtis Chapman** for a national Valentine's Day cassette and cookie promotion. Through participating stations, fans were urged to order tins of Christie cookies that came complete with a cassette single of Chapman's latest release, "Go There With You." Chapman also cut customized on-air promos and liners for participating stations.

Charles Osgood proved to be an unlikely source of inspiration for Buffalo Bills fans. Following the team's stunning comeback against the Houston Oilers in the NFL playoffs, Osgood penned one of his trademark verses in honor of the team and its never-say-die attitude.

The number of calls **WBEN** Buffalo, N.Y., received from listeners asking for a copy of the ode convinced management to print up the text of Osgood's "Keep Playing Your Game" on T-shirts. Sales were reported to be brisk and profits are headed to charity.

More than 80 radio listeners recently gathered in the cold at a Iowa parking lot to drop fruit cakes from high places and win prizes. Sponsored by **KQCR (Q103)** Cedar Rapids, Iowa, contestants entered their prized holiday fruit cakes, which were then dropped from atop a construction crane. Cakes were judged on bounceability, durability, and elasticity.

As part of "National Music Foundation Month," more than a dozen New York City radio stations have agreed to promote the nonprofit organization with radiothons and other events throughout the month of February as it kicks off its effort to con-

struct a Music Center in Lenox, Mass. (Billboard, Jan. 30).

PRO-MOTIONS

Jocelyn Clark, director of marketing at **WBEZ** Chicago, exits to become VP of communications for a local bank... **Michele Linn** moves from the promotion director job at **KBXX (The Box)** Houston to that position at **KSOL (Wild 107)** San Francisco. She replaces **Paige Neinaber**, now with **New World Communications**.

John Crowell is the new promotions director at **WCKZ** Charlotte, N.C. Crowell's last radio job, before a career in nonprofit work, was with then-**WROQ** Charlotte (now **WAQQ**). At **WCKZ**, he replaces **Lisa Fields**... Down at **WKZL (The Eagle)** Greensboro, N.C., **Andy Steele** takes over promotion duties from **Chris Kelly**, who is now concentrating on morning-show producer duties.



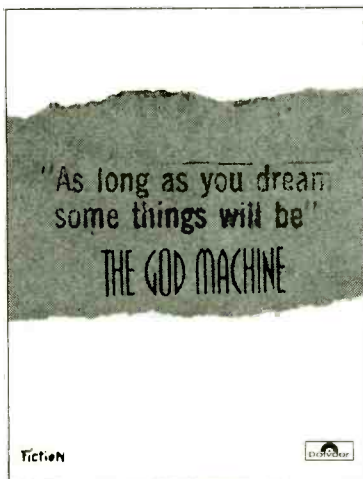
KQCR Cedar Rapids, Iowa, recently sponsored a fruitcake hurling contest in which listener-donated cakes were dropped from atop a crane. The cakes were judged on durability, bounceability, and elasticity. The fruitcake that took top honors is pictured, from left, with morning man **Scotty Snipes**, proud cake owner **Betsy Meter**, and fellow morning host **Scott Schulte**.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** NO. 1 ***					
1	1	1	5	THE DEVIL YOU KNOW PERVERSE	JESUS JONES SBK/ERG
2	4	6	4	DOGS OF LUST DUSK	THE THE EPIC
3	3	2	5	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
4	2	4	8	ORDINARY WORLD DURAN DURAN	DURAN DURAN CAPITOL
5	7	24	3	FEED THE TREE STAR	BELLY SIRE/REPRISE
6	5	3	11	LOVE U MORE OS	SUNSCREEN COLUMBIA
7	10	16	4	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
8	6	5	11	CANDY EVERYBODY WANTS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
9	8	8	11	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	INSPIRAL CARPETS MUTE/ELEKTRA
10	13	20	5	HARD TO GET STARCLUB	STARCLUB ISLAND
11	11	15	5	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
12	9	13	3	CONNECTED CONNECTED	STEREO MC'S GEE STREET/ISLAND/PLG
13	17	22	4	ONE IN TEN GORGEOUS	808 STATE/UB40 TOMMY BOY
14	14	23	3	WALKING THROUGH SYRUP ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
15	NEW	1	1	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	STING A&M
16	15	11	4	GOODBYE BLIND	THE SUNDAYS DGC
17	12	9	15	STEAM US	PETER GABRIEL GEFFEN
18	19	—	2	KISS THAT FROG US	PETER GABRIEL GEFFEN
19	16	14	9	LONG WAY DOWN FREE FOR ALL	MICHAEL PENN RCA
20	21	21	8	BLACK TEN	PEARL JAM EPIC
21	28	—	2	START CHOPPIN WHERE YOU BEEN	DINOSAUR JR. SIRE/WARNER BROS.
22	18	10	17	NOT SLEEPING AROUND ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
23	22	19	4	SLIVER INCESTICIDE	NIRVANA DGC
24	NEW	1	1	TAKE ME ANYWHERE HUMAN CANNONBALL	SCHOOL OF FISH CAPITOL
25	NEW	1	1	COURAGE FULLY COMPLETELY	THE TRAGICALLY HIP MCA
26	24	25	12	99.9 F 99.9 F	SUZANNE VEGA A&M
27	26	26	3	DETACHABLE PENIS HAPPY HOUR	KING MISSILE ATLANTIC
28	NEW	1	1	WEMBLEY FUN?	THE CANDY SKINS DGC
29	NEW	1	1	BLOOD AND THUNDER REV	ULTRA VIVID SCENE 4.A.D./COLUMBIA
30	27	29	3	ANGRY CHAIR DIRT	ALICE IN CHAINS COLUMBIA

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



FCC Nixes Postponement On Digital Rule-Making

BY BILL HOLLAND

WASHINGTON, D.C.—Digital Satellite Broadcasting Corp., one of the satellite DAB firms that broadcasters consider their rivals in the race toward digital radio, failed to convince the FCC Jan. 29 that the commission should grant a postponement of its upcoming digital broadcasting rule-making past the Feb. 3 deadline.

The postponement on the technical-standards aspect of the rule-making would have given DSBC more time to pull together a technical advisory committee. The company had also argued that the delay would not impair the proceeding.

Arguing successfully against the delay was another satellite competitor, Satellite CD Radio, which is eager for FCC approval on its application to get its experimental DAB operation off the ground.

Applications by DSBC, Satellite

CD Radio, and two other entrepreneurs have also spurred the National Assn. of Broadcasters to argue that the commission should not allow the extra-terrestrial companies to move ahead of terrestrial broadcasters.

Sources inside the FCC say the Clinton Administration will look with similar favor upon new services as the Bush Administration did under departed FCC Chairman Al Sikes, and NAB is testing the waters to determine how much, if any, leeway they and their in-band digital plans will be granted.

NEW SAFE HARBOR CHALLENGED

It only took a week for a coalition of broadcasters and First Amendment groups to challenge the FCC's new rule, mandated by the Congress, governing the hours when indecent programming can be aired.

The challenge to the U.S. Court of Appeals here came Jan. 27, after the

WASHINGTON ROUNDUP™

Jan. 22 commission ruling providing for a midnight-to-6 a.m. safe harbor (Billboard, Feb. 6).

First Amendment attorney Timothy Dyk, who previously led a coalition challenge to the 24-hour indecency ban, also filed for an emergency stay of the old rules and asked for a court decision on the stay by Feb. 28.

FCC SETS UP BIG ATKINS HEARING

The FCC wants to take a close look at the holdings of Texas broadcaster Thomas Kent Atkins before it grants renewal and construction permits.

Atkins owns commercial KRGV Amarillo, noncommercial KLMN Amarillo, noncommercial KENT Odessa, and several other companies

that have applied for construction permits to build four other noncommercial stations in Texas and Louisiana.

The FCC said Jan. 29 it has reasons to believe many filings by the Atkins companies "contain false statements of fact."

In one of the largest, most complex radio-related hearing designations in recent years, the commission will soon hold a consolidated hearing to let an administrative law judge decide whether Atkins and his companies "made misrepresentations of fact or [were] lacking in candor" in applications for construction or renewal.

The commission says that "irrespective of whether the hearing warrants an order" denying renewal for the three stations, the FCC will also determine whether a fine "not to exceed \$250,000" is warranted. (Continued on next page)

MARK CHESNUTT: COUNTRY RADIO'S STEALTH STAR

(Continued from page 1)

gles & Tracks chart, piling up nine straight top 10 singles in 24 months, including two No. 1's, "Brother Jukebox" and "I'll Think Of Something." The 10th single by the MCA Nashville artist, "Ol' Country," is currently No. 24 with a bullet and heading toward the top 10.

But radio programmers, MCA executives, and Chesnutt himself all agree the performer suffers from an image problem; namely, that large chunks of listeners still have a tough time connecting the music with the man. "I see a parallel with George Strait," says Tom Rivers, PD at WMZQ Washington, D.C. "Early in his career people knew George Strait songs but nobody knew George Strait. The same is true with Mark."

The comparison with Strait is a common one, not only because of Chesnutt's traditional arrangements and the Malano cowboy hat without which he never performs. Like Strait, Chesnutt seems to be on the same road to country stardom that performers used to travel before meteoric rises became common, quietly releasing successful albums and slowly

amassing a legion of fans through radio support.

"I'd prefer to have George Strait types of acts, ones that are solid forever," says Tony Brown, president of MCA Nashville.

Chesnutt, whose first two albums, "Too Cold At Home" and "Longnecks & Short Stories" have sold approximately 700,000 copies each, is a long way from the multiplatinum status of Strait and others. But Brown is sure "when we pop that big song" that sales will catapult toward double-platinum and remain there, largely due to Chesnutt's solid fan base, particularly strong in the Southwest.

Some at MCA thought "Bubba Shot The Juke Box," from "Longnecks & Short Stories," might be that "big song." Instead, the rowdy tale of barroom target practice turned out to be Chesnutt's lone radio disappointment due, ironically, to radio's eagerness to jump on it. Last summer scores of stations, particularly ones with younger listeners, such as KYNG Dallas, picked up the song as an album cut. By the time MCA began working "Bubba" in the fall, sat-

uration had already set in and the single, once tagged as a certain No. 1 smash, stalled at No. 4.

While Chesnutt's performance on radio has been nearly flawless, it has been slow translating into general popularity. He admits that as a performer he lacks a marketable angle: "I'm not interesting enough for People and big magazines like that. I'm just a singer. I'm just here."

Shelia Shipley, senior VP of MCA Nashville national promotion, advancing a popular Nashville theory about press coverage of Music City, partly responsible for country's latest boundary-breaking success comes with limitations. "Most [mainstream] magazine writers don't listen to country music," she says. When it comes time to assign stories, she says they are drawn either to artists on the edge of country (Lyle Lovett, Mary-Chapin Carpenter) or big money-makers (Garth Brooks).

"My publicist has told me that writers don't think there's a hook to me," Chesnutt concedes. "That's fine with me. I'm not striving to be on every TV show there is."

However, Shipley is quick to note "there's no benefit to being under-profiled." To ensure that this does not happen to Chesnutt, MCA Nashville chairman Bruce Hinton says a new outside public relations firm, the Brokaw Co., has been brought in to nail down more TV exposure. The firm will also help generate consumer momentum needed to push Chesnutt's third album, due in June, over the platinum mark.

Growing up in George Jones' hometown of Beaumont, Texas, Chesnutt began playing Texas bars at 17. He eventually hooked up with songwriter Bobby Harden, who delivered "Too Cold At Home," the last of Chesnutt's eight independently released singles.

MCA's Southwest regional promotion director, Roger "Ramsey" Corkill, received a copy of the song and personally delivered it to Tony Brown, who signed Chesnutt and now calls him "hands down, one of

the best singers in the business."

Shipley sent "Too Cold" tapes to radio stations and attached a note promoting the then-unknown Chesnutt. Within months the song was climbing the charts, heading to No. 3.

"I think me and radio got going on the right foot with 'Too Cold,'" says Chesnutt, pointing to the song's summertime release and the fact that Garth Brooks, Clint Black, and he were the sole new male singers making a lot of radio inroads then.

While his two contemporaries went on to superstardom, becoming award show staples and the subject of USA Today profiles, Chesnutt continued his steady radio march. (That march may have been different if Chesnutt, and not Brooks, had scored with "Friends In Low Places." Through a publishing miscommunication, both recorded the song at the same time; Brooks released his first.)

Chesnutt may trail some of his colleagues in exposure, but radio programmers, certain Chesnutt will grow into superstardom, are clearly fans. "When a Mark Chesnutt record comes across our desk we add it because there's no question it's something that will be solid and work for us," says Lisa Puza, MD at KZLA Los Angeles.

The initial success of "Bubba" illustrates what radio programmers call Chesnutt's strongest trait: his ability to bridge the gap between standard country ballads, such as "I'll Think Of Something," and up-tempo honky-tonk numbers, like "Blame It On Texas."

On the traditional side, "Mark Chesnutt helps us remain true to our roots," says Puza. She notes that as more country singers embrace increasingly overt crossover sounds, maintaining a stable of more conventional artists is crucial.

Chesnutt's traditional roots are also important to Charlie Connor, PD at classic country KOWA Las Vegas. The station, which features Roger Miller, the Louvin Brothers, and other country cornerstones, spins just 30% current artists, Chesnutt among them.

RCA BROADENS R&B, RAP VISION

(Continued from page 10)

president Joe Galante, the label's A&R, promotion, and marketing staff, as well as the financial support of owner Bertelsmann Music Group with allowing RCA to build a number of production alliances that will ultimately yield viable new artists.

Miller adds that while the outside deals will enhance RCA's flow of black music product, internally the A&R, promotion, and marketing team remains strong. In addition to Kenny Ortiz, who has been A&R director for the last two years and who signed SWV and Me Phi Me, RCA recently hired West Coast rep Alison Ball Gabriel. Angela Sanders also coordinates A&R projects, with Miller actively taking part in A&R responsibilities. "I've also got some consultants that work in the streets," he says.

Currently, SWV is scaling the Hot R&B Singles chart with "I'm So Into You," the follow-up to its first single, "Right Here." Soulful vocalist Gene Rice's "Come A Little Closer" reaches No. 59 with a bullet this week, with his eponymous album released early this month. Wash's "Give It To You" is in its third week on the R&B chart following the club success of "Carry On." Me Phi Me, the critically acclaimed acoustic rap artist, will have a third single released soon.

Miller also points to the reputation of its jazz imprint, Novus, which features such notable artists as Roy Hargrove, Marcus Roberts, and Vanessa Rubin.

"We're back in the tradition of a full-service company," says Miller.



Week of January 24, 1993

- 1 I Will Always Love You Whitney Houston
- 2 Be My Baby Vanessa Paradis
- 3 If I Ever Fall In Love Sha'Na
- 4 Deeper And Deeper Madonna
- 5 Easy Way Out Praise
- 6 Prince & The New Power Generation
- 7 No Ordinary Love Sade
- 8 Rump Shaker Wreckx-N-Effect
- 9 Step By Step Wendy Moten
- 10 Cantaloup US 3
- 11 Heat The World Michael Jackson
- 12 You Ain't Thinking Same Dada
- 13 Kiss Of Life Sade
- 14 Revolution Arrested Development
- 15 End Of The Road Boyz II Men
- 16 Even If My Heart Would Break Kenny G & Aaron Neville
- 17 Music O.M.A.R.
- 18 Layla Eric Claydon
- 19 Don't Walk Away Jade
- 20 Jamaican In New York Shinehead
- 21 Would I Lie To You? Charles & Eddie
- 22 The Devil You Know Jesus Jones
- 23 Hope Of Deliverance Paul McCartney
- 24 Good Enough Bobby Brown
- 25 Steam Peter Gabriel
- 26 Praying For Love Donna DeLory
- 27 I'm On My Way Betty Boo
- 28 Groovin' In The Midnight Maxi Priest
- 29 Sweet Lullaby Deep Forest
- 30 She's Playing Hard To Get Hi-Five
- 31 I'll Be There Innocence
- 32 Memories Of A Color Sina Nordstam
- 33 Saving Forever For You Shanice
- 34 Downtown Holly Cole Trio
- 35 Gangsta Bell Biv DeVoe
- 36 I'm Every Woman Whitney Houston
- 37 Harvest Moon Neil Young
- 38 I Wish The Phone Would Ring Exposé
- 39 I'd Die Without You P.M. Dawn
- 40 Taste It Inxs
- 41 Keep The Faith Bon Jovi
- 42 Where Do We Go From Here Simple Pleasures
- 43 Give It Up, Turn It Loose En Vogue
- 44 I Talk To The Wind Opus III
- 45 Forever In Love Kenny G
- 46 Happy Days Silk
- 47 Erotica Madonna
- 48 Real Love Mary J. Blige
- 49 Unconditional Charles & Eddie
- 50 Don't You Worry Bout A Thing Incognito



J-WAVE
81.3FM

Billboard's PD of the week™

Tori Turner
WIZF Cincinnati



WIZF (The Wiz) Cincinnati not only has a six-year heritage in the urban format, it also has the advantage of being the only black FM station in town. That gives PD Tori Turner a responsibility she takes seriously. In addition to having a goal of making the fourth-place station No. 1 in the market, on a more personal note Turner says, "I would like this station to make a statement in the community.

"This used to be a conservative town," she continues. "Now the KKK pops up any time they are good and ready and [Reds owner] Marge Schott is running around calling people 'niggers.' I would like people to look to this station as maybe some kind of hope, not that we have all the answers, but just that some semblance of hope and brightness would come from The Wiz."

Turner began her career in Cincinnati in 1985 at WCIN. After two years doing of P/T work there, she moved to WLWZ (Z104) Greenville, S.C., as MD/evening host. After a quick stint as MD/evenings at KDKS Alexandria, La., she returned to Cincinnati in 1988. She began doing P/T work at The Wiz, then worked her way up to a full-time shift, then MD, and finally PD in 1991.

As one of only a handful of black female PDs, Turner bemoans the lack of other female PDs to talk to. "The women I network with most are in the record business, but [as for] women in radio, it's like 'Where are you?'" she says. And although Turner says her male counterparts are very supportive, she would like to see more of the talented female MDs now in the pipeline get a shot at a programming job.

Another of Turner's concerns is the urban sales problem, specifically the fact that a No. 1 urban station in the market is almost never the No. 1 biller. "It's just a matter of the advertisers not wanting to associate themselves with an urban station," she says. "For some reason [they] don't think black people want to spend money."

This presents a frustrating scenario, according to Turner. "When you're shooting for No. 1 and when you get there the advertisers aren't any different, what are you shooting for?" she asks.

At The Wiz, Turner says, "the sales people really don't sell the station as a black station because we're the only urban FM in the market. They try to sell exclusivity. If you're trying to target the black market, then we have the most listeners."

In the fall Arbitron book, the station was back up to a 6.3 following a spring-to-summer dip of 6.4-5.4. Turner notes the station always takes a summer dip, unlike most other young-formatted stations, which rise in the summer months when listeners are out of school, but she says last summer's loss of a full point was painful. "That really hurt my heart in the summer because we worked our butts off," she says.

"In the summer we tried to follow the trend of being outside and really hype and create some excitement," she con-

tinues. "There wasn't a time in the summer that we weren't giving something major away. Maybe we were just too hype for the summer and got too young and lost established listeners.

"But for the fall we settled back down, played more adult music, watched the research a little more, and it kind of took care of itself."

Turner backed off the promotions in the fall, but made sure the ones the station did run were adult-oriented, including hosting some parties for listeners over age 25.

Promotionally, the station's main vehicle is listener fly-aways, although last summer The Wiz gave away a combination of trips and money. Most of the trips are traded with labels and involve concerts in places like Los Angeles or New York.

Besides promotions, Turner says the station is "just getting into marketing." WIZF has been using bus cards for a while but has just added a TV campaign for the winter book.

Musically, the station is about 80% current/recurrent and targeted at people over 21 with the primary focus on 25-plus listeners. The gold library goes back as far as 20 years.

There is some rap music in the mix, although it is mostly dayparted in the evenings. The rap records that do get played all day are mainly records that have made it to the top 10 on the charts, says Turner. For example, when Wreck-N-Effect's "Rump Shaker" first came out it was aired only at night, but when it became a hit it was moved into all dayparts. On weekends, rap is not dayparted at all.

Here's a recent afternoon hour: Silk, "Happy Days"; Whitney Houston, "Don't Want To Be A Fool"; Bobby Brown, "Good Enough"; En Vogue, "Give It Up, Turn It Loose"; Michael Jackson, "Remember The Time"; Portrait, "Here We Go Again!"; Stephanie Mills, "Never Do You Wrong"; Shai, "If I Ever Fall In Love"; Shabba Ranks, "Mr. Loverman"; Hi-Five, "Quality Time"; and Tevin Campbell, "Goodbye."

Turner says the typical listener is a 27-year-old woman. Despite her adult target, Turner says the station always sounds young to her, but "when the research comes back, 23-year-olds like Shanice Wilson and records that I consider young. [Even] Jodeci, I think they are super kiddie-sounding, but when the research comes back the adults love it."

In an unusual happening for a music station, Turner says she shares much of her male audience with crosstown N/T WLW. In a less surprising revelation, Turner says she also shares a lot with crosstown top 40 WKRQ, particularly because, according to Turner, "they have a tendency to play some real urban music. Over the last year I've been real surprised by what they've played," she says.

PHYLLIS STARK

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	13	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE 4 weeks at No. 1
2	3	7	13	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
3	2	2	16	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
4	6	6	15	FAITHFUL EMI 50411/ERG	◆ GO WEST
5	8	10	8	NO MISTAKES MCA 54554	◆ PATTY SMYTH
6	5	4	16	NEVER A TIME ATLANTIC 87411	GENESIS
7	4	3	14	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
8	7	5	18	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
9	11	12	13	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
10	10	9	11	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
11	13	14	9	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
12	9	8	18	THE LAST SONG MCA 54510	◆ ELTON JOHN
13	16	17	10	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
				*** POWER PICK ***	
14	25	—	2	SIMPLE LIFE MCA 54581	ELTON JOHN
15	14	16	14	NO ORDINARY LOVE EPIC 74734	◆ SADE
16	19	25	6	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
17	12	11	19	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
18	20	27	4	ANGEL SBK 50406/ERG	◆ JON SECADA
19	15	13	21	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
20	18	18	14	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
21	17	19	9	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
22	22	24	8	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
23	33	—	2	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
24	26	47	3	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
25	27	33	5	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
26	28	31	4	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
27	29	32	4	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
28	23	22	10	NOT GONNA CHANGE FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
29	21	15	18	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
30	40	—	2	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
31	37	50	3	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
32	45	—	2	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
33	34	38	4	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
34	32	23	23	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
35	24	21	11	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
36	35	36	5	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYNONNA
37	30	26	29	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
38	31	20	18	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
39	38	37	7	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
40	39	34	6	LIGHTS COLUMBIA 74842	◆ JOURNEY
41	36	30	23	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
42	44	41	26	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
43	43	43	11	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGINS
44	46	40	34	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
45	42	29	19	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
46	49	48	5	STARDUST COLUMBIA ALBUM CUT	◆ HARRY CONNICK, JR.
47	47	45	36	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
48	41	39	10	SOUL DRIFTER REPRISE ALBUM CUT	LINDSEY BUCKINGHAM
49	48	46	8	TRUE EMOTION PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
50	NEW ▶	1	1	LOSIN' MYSELF ATLANTIC 87392	◆ DEBBIE GIBSON

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

WASHINGTON ROUNDUP

(Continued from preceding page)

ed "for willful and/or repeated violations."

FINES KEEP ON COMING

The FCC, on Feb. 2, handed out notices of fines totaling more than \$100,000 to 24 station owners in Houston, Denver, and Kansas City, Mo., after on-site inspections revealed violations of rules covering public inspection files, the emergency broadcast system, station log maintenance, and unattended stations. All but two of the fines, which ranged from \$550 to \$13,150, were slapped on radio stations.

WAIL Key West, Fla., also received notice of an \$8,000 fine for an-

tenna or tower violations.

177 DUOPOLY REQUESTS IN

The FCC says 177 radio station owners have asked the commission for permission to buy extra stations in their markets since last September, when the FCC relaxed its national and regional duopoly ownership rules.

NAB PROMOTES ALMGREN, DICKSON

The NAB has promoted Kenneth Almgren to executive VP and CFO and Mary Dickson to senior VP of finance and controller.

Almgren was formerly senior VP and CFO, and joined NAB in 1991.

Dickson, a licensed CPA who came to NAB in 1987, previously served as VP and NAB comptroller.

DEPARTING, NOT DEPARTED

We greatly exaggerated the rumors of the demise of an on-the-job FCC commissioner in last week's WR, inadvertently referring to Sherrie Marshall as a "departed commissioner" rather than a "departing commissioner."

Marshall, whose seat expired June 30, will stay in the Republican slot until the Senate approves a new White House replacement choice. Then she'll depart, according to her FCC assistant, Trish Hunter.

Punkers Pulled From Religious Show; Depeche Mode Tracks Leaked To Radio

IMAGINE the chaos that might have ensued if jocks at 900 religious stations across the country had popped in what they thought was the CD of the syndicated "Powerline" public-service program, and ended up blasting their listeners with the Dead Kennedys' album "Fresh Fruit For Rotting Vegetables" instead.

This scenario was narrowly averted when an alert jock at one affiliate previewed the disc of the Feb. 5 program and discovered that it contained the Kennedys album instead. A labeling mixup at the pressing plant was blamed for the incident.

In other news, three tracks from Depeche Mode's forthcoming album "Songs Of Faith & Devotion" were recently leaked to KROQ Los Angeles, but the leak didn't stop there. According to the band's publicist, several Midwest stations have been playing a bootlegged version of the first single, "I Feel You," and a full review of the album has been circulating in the Prodigy computer network.

As part of its ongoing campaign to prevent the sale of WJMO-AM-FM Cleveland to local broadcasters Xenophon Zapis, Lynn Tolliver, and Bobby Rush, the Southern Christian Leadership Conference filed its final paperwork with the FCC in an attempt to support its claim that Tolliver and Rush, who are black, are acting as front men for the white Zapis to enable him to qualify for minority discounts. According to the Cleveland Plain-Dealer, the SCLC contends that granting approval of the sale to Zapis "will anoint [him] the Godfather of Cleveland black media." The filing also claims Tolliver and Rush have "no business experience, no participation in developing the deal, no understanding of the deal, and no cash in the deal."

Broadcast Promotion and Marketing Executives is set to change its name shortly to **PROMAX International**, an acronym for promotion and marketing executives in the electronic media. The new moniker reflects the group's diverse membership and growing international base.

The audience at the Jan. 29 performance of "The Will Rogers Follies" in New York caught none other than **Rush Limbaugh** in the role of Wiley Post. While the veteran talker had no trouble with the small role, Limbaugh did take whispered directions from the show's co-star and former **Donald Trump** paramour **Marla Maples** during the curtain call.

PROGRAMMING: MUSICAL CHAIRS

Four Pittsburgh stations recently completed a game of musical chairs. **Salem Communications'** religious **WORD-FM** moved down the dial from 104.7 to 101.5 into the home of the former **WPIT-FM**, which Salem recently purchased. **WORD's** calls remain, as does its air staff. **WPIT-FM's** staff and calls are out.

Meanwhile, **Entercom**, which recently purchased the former **WORD-FM** frequency from Salem,

flipped the station to **WXR** "Rebel 104.7 Hit Country" as expected, but not before stunting as a classic rocker. Pittsburgh has now gone from two to four country outlets in a matter of months.

Prior to its launch, **WXR** used the time-honored trick of buying time on other local stations to announce the new format. Posing as a movie company, **WXR** staffers placed spots, designed to sound like ads for a film, on two local stations, where they ran several times before the trick was discovered and the spots were pulled.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

PD Gerry McCracken, formerly at **WSOC** Charlotte, N.C., has the new **WXR** lineup in place. **Mark Lyons**, from crosstown sister station **WSDY**, is hosting mornings, along with **WSDY's Carol Lee Espy**. **WGTZ** Dayton, Ohio's **Mike Otto** hosts middays. **Rick Gerber** from **KCYY** San Antonio, Texas, handles afternoon drive. **WSDY's Karen Eden** joins for evenings. And **Jack Christopher**, also from **WSDY**, hosts overnights. According to McCracken, **WSDY** upped part timer **Jack Christopher** and swingman **Dave Leonard** to fill the holes created by the staff switches to **WXR**.

WYSY (Y108) suburban Chicago has moved its antenna 15 miles north and east to inch closer to the city. It remains hot AC from 5 a.m. to 7 p.m. After that it slides into hard/alternative rock as the "Rock of Chicago." **GM Frank DiMatteo** says he picked up the the three-hour "Real Precious Metal" show from crosstown **WVX**, which opted for syndicated sports talk, and expanded it to 10 hours. Making the "Metal" move to **WYSY** is programmer/night host **Scott Loftus**, along with over-nighter **Cece Horan**. They replace **WYSY's Karen Zitko Thomas** and **Kurt Fischer**. **WYSY PD Brian Kelly** retains final say at both halves of the station.

Brian Thomas joins **WRBQ-FM** (Q105) Tampa, Fla., as PD, replacing **Jay Taylor**. **Thomas** joins from **WVRI** (Variety 101) Orlando, Fla., and previously programmed **WEZB** (B97) and **WMXZ** New Orleans.

Brett Schulte has been named OM at **WRLT** Nashville. He was previously consulting **WNNX** (99X) Atlanta ... **Radio & Records AOR** editor **Harvey Kojan** exits for his first PD gig at **WNOR** Norfolk, Va. He replaces **Buzz Knight**.

KWJJ Portland, Ore., PD/morn-

ing man **Brian Norton** joins **KZDG** Denver for those positions. Morning man **Jon Holiday** moves to middays, replacing VP/acting PD **Joe Montione**, who comes off the air.

Former **KFMA** Phoenix PD/MD **Jonathan Rosen** joins crosstown **KUPD** Phoenix as PD. Prior to joining **KFMA**, **Rosen** was APD/MD at **KUPD** sister station **KUKQ**. **KFMA**, which had been modern rock, is now automated easy listening.

KGGI Riverside, Calif., OM **Larry Martino** adds PD duties, replacing **Bob West**, now at **New World Communications**. MD **Mike Marino** adds APD stripes ... **CKLG** Vancouver morning man **Dean Hill** is upped to PD.

WBSI (B103) Long Island, N.Y., is set to sign on Wednesday (10) and is expected to be oldies. New York Newsday reports that **Dennis Falcone**, last in the music department of **WCBS-FM** New York, will be PD/afternoon driver. Former **Satellite Music Network** jock **Rick Martini** will do mornings, and **Flo Federman** joins as ND. Newsday also reports that New York Giants announcer **Bob Papa** joins **WOR** New York as sports director.

Easy listening **KEZK-AM** St. Louis is now simulcasting sister soft AC outlet **KEZK-FM** ... **KSGB** Dallas flips from religious to Spanish ... **WVPO** Scranton, Pa., PD **Mike Beckenbach** is upped to OM of **WVPO** and sister **WSBG**.

Religious **WGUN** Atlanta flips to N/T during the day but keeps its previous format at night ... **WKBO** Harrisburg, Pa., which had been simulcasting sister AC **WRV** (The River), flips to **Unistar's "CNN Headline News."**

KRAB Bakersfield, Calif., afternoon jock **Mad Maxx Hammer** exits for the OM/morning host chair at **KZAK** Reno, Nev. P/T **Mike Bell** is filling his shift for now. Also, **KRAB** night jock **Bruce Wayne** adds MD duties previously handled by PD **Chris Squires**.

Mutual Broadcasting's "The Larry King Show" has a new New York affiliate: **WPAT-AM** ... **Jones Satellite** has set a Feb. 25 launch date for its new "CD Country" format (Billboard, Jan. 23) and has signed four affiliates.

PEOPLE: PANTS PLEDGE

At **WWDC** (DC101) Washington, D.C., new morning man **Paul Harris'** debut was marked by a phone call from **Rep. Jim Moran** (D-Va.), who swore him in with an oath in which Harris promised to "show up on time, wearing pants," according to the Washington Post. Elsewhere in D.C., former **WCXR** PD **Doug Gondek** is back at the station doing P/T work until he opens a consultancy.

KMEL San Francisco music coordinator **Harold Austin** joins **KKBT** Los Angeles for the long-vacant MD position ... **Fred Hendrickson** joins **KOQL** Oklahoma City as MD/nights from crosstown **KOMA/KRXO**.

WNCI Columbus, Ohio, APD/pro-

newslines...

BOBBY HATFIELD has been named VP/programming, AM stations, for Great American Communications. He will continue to serve as OM at **WTVN** Columbus, Ohio.

ED GOLDMAN has been named VP/GM of **WBZ** Boston and VP/station manager at **WBZ-TV**. He was president of Group W Television Sales. He replaces **John Spinola**, who is now VP of operations for Group W Television.

GARY BROBST, VP/GM at **KRAK-AM-FM/KQBR** Sacramento, Calif., swaps stations with **EZ Communications** colleague **Chuck Goldmark**, VP/GM at **WSOC/WMXC** Charlotte, N.C.

BILL WISE exits the GM chair at **WYAI/WYAY** Atlanta. He is expected to get into consulting and training projects.

JIM JERRELS moves from **WOLL** West Palm Beach, Fla., to the VP/GM job at **WHJX** Jacksonville, Fla., replacing **Bruce Demps**.

KEITH JAMES is the GM at new country sign-on **CISS** Toronto (Billboard, Feb. 6). **James** was last GM at **CHAM** Hamilton, Ontario.

STATION SALES WEZY Lakeland, Fla., has been sold from **Root Communications** to **Paxon Broadcasting**, which taps **WHPT** Tampa, Fla., GM **Drew Rashbaum** to manage the new station. Also, **Clear Channel Communications** has closed on its purchase of **KQXT** San Antonio, Texas, from **Group W Radio**.

motion director **Dan Bowen** adds MD duties, replacing **John Cline**, now doing wakeups at **WBZZ** (B94) Pittsburgh ... **Don Shannon** jumps from afternoons at **WCOL-FM** Columbus to crosstown **WRVF**. He takes over for PD **Rob Ellis** and production director **Greg Murray**, who had split the shift.

KQKS Denver MD/morning man **Kip Taylor** exits. Afternoon host **Michael Moon** takes over the morning shift. **Mary "Cha Cha" Chavez**, who left in September, returns for afternoons. Interim PD **Chris Davis** is accepting T&Rs for the MD position ... Former **KRXY** Denver PD **Dom Testa** joins crosstown **KMJI** as morning man, replacing **Scott LeTourneau**.

In Chicago, **WKQX** morning man **Robert Murphy's** sidekicks **Eleanor Mondale** and "**Danger**" **Dan Walker** exit and will not be replaced. **WTMX** evening jock **Rob Conrad** moves to afternoons, replacing **Ron Britain**, who is now in mornings. And longtime **WBBM-AM** anchor/reporter **Alan Bickley** retires after 24 years.

Dave Robbins joins **WVWZ** (The Blaze) Chicago for nights from **WZEE** (Z104) Madison, Wis. He replaces **Jim Ziegler**, who exits ... Former **WLS** Chicago afternoon host **Bob Lassiter** joins **WSUN** Tampa, Fla., for mornings ... **EXKSOL** (Wild 107) San Francisco PD **Cliff Berkowitz** joins **KKBT** Los Angeles as promotion and marketing director.

KOY-FM (Y96) Phoenix hires **Jamie White** from **KXXR** Kansas City, Mo., as morning sidekick, replacing **Johnny Asaro**, who is now in overnights. **Elvis Medina** joins for middays from that shift at **KSF** (FM102) Sacramento, Calif., where he was known as **Dan Rivers**. He replaces **Rick Sanders**, now at crosstown **KEDJ**.

KKLD Tucson, Ariz., night jock **Lisa McDaniel** is upped to MD, replacing **Jan Miller**, who exits ...

Former **WIOD** Miami ND and weekend host **Chuck Meyer** is the station's new morning host. He replaces **Mike Reineri**, who exits.

Former **WLWI-FM** Montgomery, Ala., midday jock **Darlene Dixon** joins **Satellite Music Network's "Pure Country"** format as MD/middays, replacing **Dick Watson**. She will go on the air in mid-March.

John McMahon, last at **WIOQ** (Q102) Philadelphia, has been given the permanent afternoon-drive slot at **WWKX** (Kix 106) Providence, R.I., replacing **Bill O'Brien** ... **WQMX** Akron, Ohio, assistant production director **John Vincenski** is upped to production director.

KEZQ Little Rock, Ark., brings in **Terri England** for evenings. She last worked in the Pine Bluff, Ark., market ... **WVIC** Lansing, Mich., P/T **Pete McCrae** is now hosting afternoons at crosstown **WMMQ**, using the name **Pete Conway**. He replaces **Joe DeSantis**, who exits.

WKZL Greensboro, N.C., hires **Tommy Dupree** for overnights from mornings at **WPJM** Greenville, S.C. **Joe Lavine** joins for swing/weekends from **WUV** Tampa, Fla. ... **WMKS** Macon, Ga., MD **Ric Tanner** moves to middays ... **WCFL** suburban Chicago MD/overnight host **Mark Edwards** adds weekend duties at **WQFM** Milwaukee.

KWTF-FM Waco, Texas, adds "**The Jammer**" for nights from **KSKG** Salina, Kan. He replaces **Mike Scott**, now at **WFLZ** Tampa. Also, **Chuck Stevens** from **WDNL** Danville, Ill., replaces **Ed Kinsky** in overnights. **Laura Francis** returns to middays after a stint in mornings. **Lisa Melton** joins the morning show and becomes production director. She was last with an ad agency in Austin, Texas.

WOVV Ft. Pierce, Fla., PD **Kurt Kelly** is accepting T&Rs for positions at his station and several co-owned stations. He also needs record service.

Single Reviews

EDITED BY LARRY FLICK

POP

► **WHITNEY HOUSTON** *I Have Nothing* (4:49)
PRODUCER: David Foster
WRITERS: D. Foster, L. Thompson
PUBLISHERS: Warner-Tamerlane/One Four Three/Linda's Boys, BMI
Arista 2527 (c/o BMG) (cassette single)
Although "I'm Every Woman" is still climbing the charts, this booming power ballad from the huge "Bodyguard" soundtrack has begun to flood radio airwaves—and with good reason. Tune has the same lung-bursting drama as the megasuccessful "I Will Always Love You," tweaked with a quasi-symphonic climax that never fails to push all the right buttons. No need to predict single's future. Just count the minutes to its planting at No. 1.

► **MADONNA** *Bad Girl* (4:37)
PRODUCERS: Madonna, Shep Pettibone
WRITERS: M. Ciccone, S. Pettibone
PUBLISHERS: WB/Webo Girl/Shepsongs/MCA, ASCAP
Maverick/Sire/Warner Bros. 18650 (cassette single)
La M's grossly underrated "Erotica" opus should receive a healthy shot in the arm with the onset of this melancholy pop ballad. Intense lyrics about a girl from the wrong side of the tracks inspire a mournful vocal, amid a swirl of synths and a slow, syncopated beat. Poised for a much-deserved multiformat break.

► **ELTON JOHN** *Simple Life* (5:00)
PRODUCER: Chris Thomas
WRITERS: E. John, Taupin
PUBLISHER: not listed
REMIXER: Chris Thomas
MCA 2539 (c/o Uni) (cassette single)
Follow-up to "The Last Song" is standard EJ fare: a shuffling midtempo pop beat, surrounded by a sing-along chorus and clever lyrics. A downbeat vocal belies the track's breezy, horn-rimmed arrangement. Will straddle the fence dividing top 40 and AC formats.

JON SECADA *Angel* (4:05)
PRODUCERS: Emilio Estefan Jr., Clay Ostwald, Jorge Casas
WRITERS: J. Secada, M.A. Morejon, G. Estefan
PUBLISHERS: Estefan, ASCAP; Foreign Imported Productions, BMI
REMIXERS: Mike Couzzi, Phil Ramone, Eric Shilling
EMI/ERG 05488 (c/o CEMA) (cassette single)

Secada may finally duplicate the widespread chart success of his debut, "Just Another Day," with this stately pop ballad. He exhibits the range and power to rival Michael Bolton, without resorting to unnecessary chest-pounding. Spanish-language version, co-created by mentor Gloria Estefan, is a nice touch.

GO WEST *What You Won't Do For Love* (3:57)
PRODUCER: Ron Farr
WRITER: not listed
PUBLISHER: not listed
EMI/ERG 56262 (c/o CEMA) (cassette single)

On the heels of "Faithful" is a sensual, urban-ized reading of Bobby Caldwell's '70s R&B nugget. Peter Cox is more than up to the vocal task, wearing the tune as if it were written just for him. A languid bass line and underplayed horns add a slinky, soulful dimension to the track.

MARKY MARK & THE FUNKY BUNCH FEATURING DONNIE D. *Loungin'* (3:54)
PRODUCER: Donnie Wahlberg
WRITERS: D. Wahlberg, J. Marshall, T. Maxwell
PUBLISHERS: WB/Donnie D., ASCAP
REMIXER: Louie Louie
Interscope 4966 (c/o Atlantic) (cassette single)

You gotta give Mark credit for not giving up the fight for another hit single. This time, he is joined by brother (and former New Kid On The Block) Donnie Wahlberg on a fairly substantial, languid hip-hop jam. Easygoing rhyme delivery is juiced by a variety of interesting sound effects. Worth a spin.

THE PARTY *All About Love* (3:59)
PRODUCER: not listed
WRITERS: T. Riley, O. Chandler, M. Riley
PUBLISHERS: Donni/Zomba, ASCAP; Future, BMI
REMIXERS: Franklin Grant, Walter "Mucho" Scott, Tyrone Fyffe
Hollywood 10298 (cassette single)

Band member Albert Fields rises as the teen group's most formidable lead singer

on this jackin' midtempo romp. He's aided tremendously by an engaging tune, co-penned by Teddy Riley. Could be the hit single the group has been longing for. Urban folks should also check it out.

R & B

► **CHANTE MOORE** *It's Alright* (4:26)
PRODUCER: Vassal Benford
WRITERS: C. Moore, V. Benford
PUBLISHER: not listed
MCA 2494 (c/o Uni) (cassette single)

Moore is well on the road to establishing herself as one of R&B's leading divas. Second shot from her stellar debut album, "Precious," is a slow and seductive love song. Producer Vassal Benford wisely gives Moore plenty of room to flex her delightful pipes, which conjure up images of Anita Baker and Regina Belle. An essential programming choice that deserves a moment in the top 40 sunlight.

► **SYBIL** *You're The Love Of My Life* (4:02)
PRODUCER: Eve Nelson
WRITERS: G. Toby, Sybil
PUBLISHERS: Sweetman/Careers/BMG, BMI; Next Plateau, ASCAP
REMIXER: Desmond "Divine" Houston
Next Plateau/London 857065 (c/o PLG) (maxi-cassette single)

Urban/club vixen is back with a soothing, romantic swing affair that harks back to the days of "Don't Make Me Over." Intricate, layered harmonies provide a comfy cushion for a matured lead vocal. First peek into the new "Doin' It Now!" album has the juice to catapult her back into heavy radio rotation.

COUNTESS VAUGHN *Wait For Me* (3:30)
PRODUCER: Hakeem Abdulamad
WRITERS: J. Wolfe, G. Cox, S. Guillary
PUBLISHERS: Screw Box/Fat Hat/Czinn/Bufman/Boneless Zone, BMI
Charisma/Virgin 12756 (c/o CEMA) (cassette single)

Pert young singer strides with confidence beyond her years atop a percolating, scratch-happy jack-funk foundation. Although comparisons to Shanice will continue to fly, Vaughn has a charming style that is all her own. Lots o' fun.

SILK *Freak Me* (4:35)
PRODUCERS: Keith Sweat, T.H.
WRITERS: K. Sweat, R. Murray
PUBLISHERS: Keith Sweat/E/A/WB/Saints Alive, BMI
Elektra Entertainment 8372 (cassette single)

Influence of producer/artist Keith Sweat is quite evident on this grinding, sexy slow jam. Combination of street language and pop-sweetened execution works well. Primed for picking at several formats.

COUNTRY

► **REBA MCENTIRE & VINCE GILL** *The Heart Won't Lie* (3:20)
PRODUCERS: Tony Brown, Reba McEntire
WRITERS: K. Carnes, D.T. Weiss
PUBLISHERS: Moonwindow/Donna Weiss, ASCAP/BMI
MCA 54599 (c/o Uni) (7-inch)

Vocal work doesn't get much better than this. The two country superstars gently place their thoughts against a backdrop of smooth orchestration.

NEW & NOTEWORTHY

BRIAN MAY *Driven By You* (3:42)
PRODUCERS: Brian May, David Richards
WRITER: B. May
PUBLISHERS: Queen/Beechwood, BMI
REMIXERS: Brian May, Brian Malouf, David Richards
Hollywood 10273 (cassette single)

Former Queen guitar-master sails his maiden solo voyage with a brisk, sentimental rocker that packs the same harmonious punch that his group used to mine with ease. May displays instantly endearing vocal chops, and (of course) his axework is exemplary. Track has the muscle to win the hearts of nostalgic diehards, while enticing newcomers to the fold.

► **HAL KETCHUM** *Hearts Are Gonna Roll* (3:10)
PRODUCER: Allen Reynolds, Jim Rooney
WRITERS: H. Ketchum, R. Scaife
PUBLISHERS: Foreshadow Songs/Songs of PolyGram Intl./Virgin Timber, BMI
Curb 01032 (7-inch single)

While this is no "Sure Love," it is cloaked in a snappy groove and grows more amusing with each listen.

► **CHRIS LeDOUX** *Look At You Girl* (3:10)
PRODUCERS: Jimmy Bowen, Jerry Crutchfield
WRITER: L. Ross
PUBLISHER: not listed
Liberty 54232 (c/o CEMA) (CD promo)

An emotionally innocent love song delivered by a true cowboy. The wall of the male ego is dropped and unguarded feelings are stated.

ZACA CREEK *Broken Heartland* (2:58)
PRODUCERS: James Stroud, Gary Smith
WRITERS: B. LaBounty, S. Lorber
PUBLISHERS: Warner-Tamerlane/Top Down, BMI; Sony Tunes, ASCAP
Giant 2434 (c/o Warner Bros.) (CD promo)

Unfortunately for Zaca Creek, this number proves less than a hit. Material never seems to materialize and production is simply mundane.

DANCE

► **ROZALLA** *Faith (In The Power Of Love)* (7:17)
PRODUCERS: 3 MI
WRITERS: N. Swanston, T. Cox
PUBLISHER: Peer, BMI
REMIXERS: Band Of Gypsies, Kevin Doyle, Ian Appell, Chris McKenzie, DJ Digit, DJ EFX, Mark "Funkymen" Paley, Bobby D'Ambrosio, Four On The Floor
Epic 4970 (c/o Sony) (12-inch single)

Zimbabwean club diva issues what promises to be her third No. 1 dance smash in a row. More pleasing in its overall song structure than the previous "Are You Ready To Fly," track is given a plethora of remixes, with an eye toward multiformat play. Best of the batch are renderings by DJ Digit & DJ EFX, and Bobby D'Ambrosio. Overflowing with radio crossover potential.

► **REEL 2 REAL FEATURING THE MAD STUNTMAN** *Go On Move* (5:10)
PRODUCER: Erick "More" Morillo
WRITERS: E. Morillo, P. Tulloch, M. Quashie
PUBLISHERS: Strictly Rhythm/Mega Platinum/Mad Side, ASCAP
Strictly Rhythm 1212 (12-inch single)

Increasingly popular New York underground clique brews a tasty blend of dancehall spices with R&B-inflected beat seasoning. Absolutely irresistible track is further strengthened by the Mad Stuntman's totally infectious toasting. Should meet with vigorous DJ approval. For something different, look for "I'm The Mad Stuntman" on the flipside, which has a more prominent reggae vibe and subtle shades of hip-hop. Contact: 212-246-0026.

YA KID K *That Man* (7:32)
PRODUCER:
WRITERS: M. Kamosi, G. King
PUBLISHERS: EMI-April/Sky King/BMC/Colgems-EMI, ASCAP; EMI-Blackwood/Bantu, BMI
REMIXERS: Gail "Sky" King, Louie Vega, Kenny Gonzalez
SBK/ERG 19773 (c/o CEMA) (12-inch single)

Ex-Technotronic member continues to lead the hip-house brigade with another ditty from her current solo debut. Reconstructive remixes by Louie Vega and Kenny Gonzalez are cast from a trendy garage mold, while tune's co-author, Gail King, pumps a more hearty retro-funk/hip-hip instrumental base.

ELECTROSET *How Does It Feel?* (7:16)
PRODUCERS: Electroset
WRITERS: Electroset, G. Gilbert, B. Sumner, P. Hook, S. Morris
PUBLISHERS: Be, PRS; WB, ASCAP
REMIXER: Gypsy
FFRR 350013 (c/o PLG) (12-inch single)

Track is appropriately subtitled "Techno Blues"; raw synth romp has a dark, sullen undercurrent that contrasts its exhaustingly fast pace. Familiar vocal samples ingrain grooves with a contagious hook that should entice punters in rave and radio circles. From the compilation "Only For The Headstrong II."

AC

► **NICKY HOLLAND** *Tongue Tied And Twisted* (4:13)
PRODUCER: Stephen Lipson
WRITERS: N. Holland, E. Shipley
PUBLISHERS: 10/Virgin, ASCAP; Virgin Songs, BMI
Epic 4938 (c/o Sony) (CD promo)

Holland's rich, unusual voice is the centerpiece of this shimmering, piano-driven ballad. Track from singer/songwriter's self-titled debut is ample proof that a song can be catchy and intelligent at once. One for more sophisticated tastes.

TIM MINER *Heart* (3:30)
PRODUCER: Tim Miner
WRITERS: T. Miner, C. Cruse
PUBLISHERS: Love Jones/Carriotta/Music Of Motown/My Other Publishing Co., BMI
Motown 631086 (c/o PGD) (cassette single)

Miner's tenor soothes and caresses on a gauzy pop/R&B ballad that is soft enough to glean attention from AC pundits while continuing ties with his urban base. Glistening strings are the perfect complement to his soft voice. Oooh.

ROCK TRACKS

► **SHAWN COLVIN** *I Don't Know Why* (3:56)
PRODUCERS: Kenny White, David Kahane, Larry Klein
Kahane, Larry Klein
WRITER: S. Colvin
PUBLISHERS: AGF/Scrad Songs, ASCAP
Columbia 4928 (c/o Sony) (CD promo)

Grammy-winning folk/pop siren unveils a truly unforgettable vocal performance from her acclaimed "Fat City" album, with a poetic lyric whose plaintive simplicity makes it absolutely soul-piercing. A searching, sincere ballad for an uncertain age, hear it once and you'll be hooked. We repeat: destined to be a pop standard.

► **GENESIS** *Domino* (7:14)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 4848 (CD promo)

Emphasis track is culled from the second part of the veteran band's sprawling live opus. After the pop/AC-leaning fodder of recent recordings, this stroll back to the group's early days is a highly welcome treat. This is seven-plus minutes of pure classic album-rock heaven. Phil Collins sounds great, and the recording quality is top notch.

► **SCREAMING TREES** *Shadow Of The Season* (no timing listed)
PRODUCER: Don Fleming
WRITERS: L. Conner, M. Lanegan
PUBLISHER: Sony Songs/Glowing Eel/Ripplestick, BMI
Epic 4935 (c/o Sony) (CD promo)

Album-rock radio can really dig into the band's "Sweet Oblivion" set with this single. Singer Mark Lanegan is the obvious focus here—his awesome, throaty voice is a force programmers need in their mixes—and he's backed by the grinding guitar power of the Conner brothers. Do not overlook the gorgeous acoustic version of "Winter Song," included here. Album-rock and alternative tracks can be cherry-picked from album.

► **JAYHAWKS** *Take Me With You* (no timing listed)
PRODUCER: George Drakoulas
WRITERS: Olson, Lourise
PUBLISHERS: Pedal Blue/Warner Tamerlane, BMI
Def American 007 (CD promo)

Band offers this slow, amped-up country-influenced jam from the "Hollywood Town Hall" album. The raw sound, with bittersweet guitars and organ, backs the 'Hawks clear, lovely harmonies in fine style. A great late-night weeper. "Scrapple" EP includes other prime cuts as well.

MERCURY REV *Car Wash Hair* (4:43)
PRODUCERS: Mercury Rev
WRITERS: Mercury Rev
PUBLISHER: Sneer Snore Songs
Columbia 4948 (c/o Sony) (CD promo)

British indie favorite introduces itself stateside with a single that starts off a bit twee, with gentle acoustic guitar and nasal vocals. As it unfolds, song becomes a powerful orchestral venture juxtaposing airy flute melodies and blistering guitar lines, with some chainsaw samples, too. Sure

to be well-received at modern rock and college radio.

TREEPEOPLE *Outside In* (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
CZ 001 (CD promo)

Noisy, tuneful, and terrifically chaotic, the new single from Boise, Idaho's Treepeople presents current indie/alternative sounds merged into one very palatable cut. Promo features several equally cool tracks. From the forthcoming "Just Kidding." Contact: C/Z Records: 206-441-0875.

JELLYFISH *The Ghost At Number One* (3:25)
PRODUCERS: Alby Galuten, Jack Joseph Puig, Andy Stummer, Roger Manning
WRITERS: A. Sturmer, R. Manning
PUBLISHERS: EMI Virgin/Little Green Appletoons, SMI; EMI Virgin/Sunshine Suicide, ASCAP
Charisma/Virgin 12753 (c/o CEMA) (CD promo)

Power-pop number draws heavily from Queen in more ways than one as it makes a neat construction of strong harmonies and rollicking verses. Album-rock programmers will want to spin this one.

LEONARD COHEN *Closing Time* (4:35)
PRODUCERS: Leonard Cohen, Leanne Unger
WRITER: L. Cohen
PUBLISHER: Leonard Cohen Stranger, BMI
Columbia 4932 (c/o Sony) (CD promo)

Angelic backup singers and synthesizers provide melody for Cohen, whose smoky voice (sounding oddly like Mark Knopfler's) coasts through a poetic account of a frenetic bar crowd. Radio edit fades quickly, leaving out the last verse. Since lyrics are the strong point here, the single's full version is a better bet for programmers.

RAP

► **DIAMOND & THE NEUROTICS** *Sally's Got A One-Track Mind* (3:44)
PRODUCER: Diamond
WRITERS: J. Kirkland, R. Lemay
PUBLISHERS: Dusty Fingers/All Jams/Terrace Entertainment, BMI; Bob-A-Lew/Arikat, ASCAP
REMIXER: Showbiz
Chemistry 864850 (c/o PolyGram) (12-inch single)

Crisp electric-guitar riffs underscore a head-bobbin' beat, while Diamond strikes a smoldering Romeo lyrical pose. Overall, amusing jam is designed to sate purists. But urban-ites also find it a fun and risqué programming choice. From the hip "Stunts, Blunts & Hip-Hop" album.

WAR FEATURING A LIGHTER SHADE OF BROWN, HISPANIC MCS, PROPER DOS, HI-C, & KID FROST *Rap Declares War* (4:08)
PRODUCER: Andrew Smith
WRITERS: Allen, Brown, Dickerson, Jordan, Miller, Oskar, Scott, Goldstein
PUBLISHERS: TMC/Far Out, ASCAP
Avenue 74435 (cassette single)

This is first-hand funk, filtered through upfront rhymes and beats. The mix works well enough, with War's "Why Can't We Be Friends?" sampled most prominently, but the medley arrangement tends to dilute the overall effect. Likely to draw plenty of attention and commercial kudos, as well as fans of the prominently featured rappers.

SHA'DASIOUS *I'ma Put My Thing Down* (3:47)
PRODUCER: Sha'Dasious
WRITER: Sha'Dasious
PUBLISHERS: Dasious, BMI; Hurst/Kid Entertainment, ASCAP
RCA 62472 (c/o BMG) (cassette single)

What exactly his "thing" is, is open to interpretation. Light and bouncy beat-base triggers a cheeky slew of rhymes about women with big butts, and what a master Sha'Dasious is with his "thing." Not the most original track you've ever heard, but reasonably harmless.

LIL' SHABAZZ *Moni Moni* (no timing listed)
PRODUCERS: Eric Griffen
WRITER: H. Shabazz
PUBLISHERS: Mega Jam, BMI
Mega Jam 601 (cassette single)

Though production is a bit weak, this danceable hip-hop jam implies party classic "Mony Mony" in its chorus and manages a fairly catchy hook (mostly by association). Raps rely on sexual innuendo ("sticky" is rhymed here with "real big hickey").

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	32	16	THE LAST SONG	ELTON JOHN (MCA)
1	1	15	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	39	36	9	STEAM	PETER GABRIEL (Geffen)
2	3	9	A WHOLE NEW WORLD	R. Bryson/R. Belle (Columbia)	40	42	4	LOVE IS	V. Williams/B. McKnight (Giant)
3	2	19	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	41	46	13	IT'S GONNA BE A LOVELY DAY	THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
4	4	18	SAVING FOREVER FOR YOU	SHANICE (GIANT)	42	43	8	UNDERSTAND THIS GROOVE	SOUND FACTORY (RCA)
5	5	16	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	43	38	11	NO ORDINARY LOVE	SADE (EPIC)
6	8	9	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	44	35	16	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
7	6	25	RHYTHM IS A DANCER	SNAP (ARISTA)	45	55	3	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
8	9	7	ORDINARY WORLD	DURAN DURAN (CAPITOL)	46	44	4	I'M GONNA GET YOU	BIZARRRE INC./ANGIE BROWN (COLUMBIA)
9	7	21	GOOD ENOUGH	BOBBY BROWN (MCA)	47	56	11	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
10	14	12	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	48	37	13	LOVE CAN MOVE MOUNTAINS	CELINE DION (EPIC)
11	17	16	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	49	57	9	I GOT A MAN	POSITIVE K (ISLAND/PLG)
12	20	13	GIVE IT UP, TURN IT LOOSE	EN VOUGUE (EASTWEST)	50	68	2	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
13	16	14	WHEN SHE CRIES	RESTLESS HEART (RCA)	51	49	13	LOVE SHOULDA BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)
14	21	9	DON'T WALK AWAY	JADE (GIANT)	52	73	4	HOMIES	A LIGHTER SHADE OF BROWN (PUMP)
15	12	21	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	53	51	9	STAND UP (KICK LOVE INTO...)	DEF LEPPARD (MERCURY)
16	11	24	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	54	53	7	MURDER SHE WROTE	CHAKA DEMUS & PLIERS (MANGO)
17	19	12	7 PRINCE & THE N.P.G.	(PAISLEY PARK/WB)	55	64	10	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
18	10	18	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	56	58	10	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
19	13	15	FAITHFUL	GO WEST (EMI/ERG)	57	60	3	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
20	23	6	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)	58	62	10	QUALITY TIME	HI-FIVE (JIVE/RCA)
21	22	13	WALK ON THE OCEAN	TOAD THE WET SPROCKET (COLUMBIA)	59	50	19	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/ATLANTIC)
22	15	14	DEEPER AND DEEPER	MADONNA (MAVERICK/SIRE/WB)	60	72	2	TELL THE TRUTH	JUDE COLE (REPRISE)
23	27	6	GET AWAY	BOBBY BROWN (MCA)	61	69	2	ANGEL	JON SECADA (SBK/ERG)
24	28	10	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	62	54	9	I LOVE YOU PERIOD	DAN BAIRD (DEF AMERICAN/REPRISE)
25	34	5	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	63	48	20	LAYLA	ERIC CLAPTON (DUCK/REPRISE)
26	33	4	FREAK ME	SILK (KEIA/ELEKTRA)	64	59	9	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
27	29	7	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	65	67	6	IRRESISTIBLE	CATHY DENNIS (POLYDOR/PLG)
28	26	4	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)	66	—	1	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)
29	30	7	INFORMER	SNOW (EASTWEST)	67	71	8	GET UP (MOVE BOY MOVE)	AB LOGIC (INTERSCOPE)
30	24	18	TO LOVE SOMEBODY	MICHAEL BOLTON (COLUMBIA)	68	63	18	WHERE YOU GOIN' NOW	DAMN YANKEES (WARNER BROS.)
31	25	15	NEVER A TIME	GENESIS (ATLANTIC)	69	—	1	MAN ON THE MOON	R.E.M. (WARNER BROS.)
32	40	3	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	70	—	1	FEELS LIKE HEAVEN	PETER CETERA/C. KHAN (WARNER BROS.)
33	39	7	NO MISTAKES	PATTY SMYTH (MCA)	71	61	4	SPEED	ALPHA TEAM (STRICTLY HYPE)
34	31	12	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	72	70	10	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
35	52	3	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	73	74	6	LIGHTS	JOURNEY (COLUMBIA)
36	47	6	FOREVER IN LOVE	KENNY G (ARISTA)	74	—	12	BABY I'M FOR REAL/NATURAL...	AFTER 7 (VIRGIN)
37	41	8	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	75	—	1	I'M SO INTO YOU	SWV (RCA)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	14	13	6	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
2	1	2	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	15	18	20	COME & TALK TO ME	JOJOCI (UPTOWN/MCA)
3	2	3	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)	16	14	10	RESTLESS HEART	PETER CETERA (WARNER BROS.)
4	3	3	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	17	15	18	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
5	4	4	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	18	16	14	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
6	5	10	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	19	12	31	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
7	6	13	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	20	17	42	I LOVE YOUR SMILE	SHANICE (MOTOWN)
8	8	12	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	21	22	16	TAKE THIS HEART	RICHARD MARX (CAPITOL)
9	7	27	MY LOVIN' (YOU'RE NEVER...)	EN VOUGUE (EASTWEST)	22	—	49	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
10	9	8	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)	23	19	2	FREE YOUR MIND	EN VOUGUE (EASTWEST)
11	—	1	HOW DO YOU TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)	24	21	18	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
12	10	17	MOVE THIS	TECHNOTRONIC (SBK/ERG)	25	23	19	GIVING HIM SOMETHING HE...	EN VOUGUE (EASTWEST)
13	11	46	FINALLY	CECE PENISTON (A&M)					

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

7	7	7	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
8	7	7	CONTOVERSY (ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI) WBM	
9	7	7	ANGEL (Estepan, ASCAP/Foreign Imported, BMI) CPP	
10	7	7	BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP	
11	7	7	BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL	
12	7	7	CAT'S IN THE CRADLE (Story Songs, ASCAP)	
13	7	7	COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
14	7	7	DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)	
15	7	7	DEEPER AND DEEPER (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM	
16	7	7	DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)	
17	7	7	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	
18	7	7	DO YOU BELIEVE IN US (Estepan, ASCAP/Foreign Imported, BMI) CPP	
19	7	7	END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	
20	7	7	EROTICA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM	
21	7	7	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	
22	7	7	FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/CP	
23	7	7	FEELS LIKE HEAVEN (MCA, ASCAP/Fleedleedle, BMI/Kittus, ASCAP/Reata, ASCAP) WBM/HL	
24	7	7	FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadow's Int'l, BMI) CPP	
25	7	7	FOREVER IN LOVE (Kenny G, BMI)	
26	7	7	GANGSTA BITCH (Forked Tongue, ASCAP)	
27	7	7	GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP)	
28	7	7	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	
29	7	7	GET UP (MOVE BOY MOVE) (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL	
30	7	7	GIVE IT UP, TURN IT LOOSE (Two Tuff Enuff, BMI/Irving, BMI) CPP	
31	7	7	GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)	
32	7	7	HAPPY DAYS (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP) WBM	
33	7	7	HAT 2 DA BACK (D.A.R.P.) (ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP/K.Wales, ASCAP/EMI, ASCAP)	
34	7	7	HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI/Hudmar, ASCAP) WBM	
35	7	7	HERE WE GO AGAIN! (Hee Bee Dooit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Daill Face, BMI) CPP/WBM	
36	7	7	HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)	
37	7	7	HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP)	
38	7	7	HOW DO YOU TALK TO AN ANGEL (Tyrell, BMI/Bug, BMI/Songsters, BMI/Warner-Tamerlane, BMI) WBM	
39	7	7	I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL	
40	7	7	I DON'T CARE (EMI, ASCAP) HL/WBM	
41	7	7	IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) HL	
42	7	7	I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP)	
43	7	7	I GOT A THANG 4 YA! (New Perspective, ASCAP)	
44	7	7	I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer Trash, ASCAP/BMG, ASCAP) HL	
45	7	7	I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Va, ASCAP)	
46	7	7	I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM	
47	7	7	I'M SO INTO YOU (Bam Jams, BMI)	
48	7	7	INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP)	
49	7	7	IN THE STILL OF THE NITE (FROM THE JACKSONS) (Lee, BMI) HL	
50	7	7	IRRESISTIBLE (Colgems-EMI, ASCAP) WBM	
51	7	7	IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)	
52	7	7	IT'S GONNA BE A LOVELY DAY (Unichappell, BMI/Golden Withers, ASCAP) HL	
53	7	7	I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD) (Velvet Apple, BMI) CPP	
54	7	7	THE LAST SONG (Big Big, ASCAP/Warner Chappell, ASCAP) HL	
55	7	7	LAYLA (Stigwood, BMI/Eric Patrick Clapton, PRS/Throat Ltd., PRS/Unichappell, BMI) HL	
56	7	7	LIGHTS (Weed High Nightmare, BMI) WBM	
57	7	7	LITTLE BIRD (La Lennox, ASCAP/BMG, ASCAP) HL	
58	7	7	LITTLE MISS CAN'T BE WRONG (Sony Songs, BMI/Mow B'Jow, BMI) HL	
59	7	7	LOSIN' MYSELF (Possibilities, ASCAP/EMI April, ASCAP/Bayjun Beat, BMI/Warner-Tamerlane, ASCAP/Could Be Music, ASCAP) WBM/HL	
60	7	7	LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP) WBM	
61	7	7	LOVE IS (WB/Pressmancherry, N.Y.M., Warner-Tamerlane, /Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM	
62	7	7	LOVE SHOULDA BROUGHT YOU HOME (Saba Seven, Kear, Ensign, /Greenskirt, BMI) CPP	
63	7	7	LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM	
64	7	7	MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL	
65	7	7	MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM	
66	7	7	MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL	
67	7	7	NEVER A TIME (Anthony Banks, BMI/Phil Collins, PRS/M. Rutherford, PRS) WBM	
68	7	7	NO MISTAKES (EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM/CP	
69	7	7	NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL	
70	7	7	NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP)	
71	7	7	ORDINARY WORLD (Copyright Control)	
72	7	7	PASSIONATE KISSES (Lucy Jones, BMI)	
73	7	7	PUNKS JUMP UP TO GET BEAT DOWN (Def Jam, ASCAP)	
74	7	7	QUALITY TIME (Willesden, BMI/R.Kelly, BMI)	
75	7	7	REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL	

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	31	17	SLOW AND SEXY	SHABBA RANKS/JOHNNY GILL (EPIC)
1	1	13	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)	39	47	3	FOREVER IN LOVE	KENNY G (ARISTA)
2	5	9	A WHOLE NEW WORLD	P. Bryson/R. Belle (Columbia)	40	44	4	GANGSTA BITCH	APACHE (TOMMY BOY)
3	3	10	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)	41	35	16	NO ORDINARY LOVE	SADE (EPIC)
4	11	2	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	42	41	22	FREE YOUR MIND	EN VOUGUE (EASTWEST/AG)
5	2	17	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	43	33	21	LOVE IS ON THE WAY	SAIGON KICK (THIRD STONE/AG)
6	12	2	ORDINARY WORLD	DURAN DURAN (CAPITOL)	44	60	2	HEAL THE WORLD </	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 top 40/mainstream and 33 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★ NO. 1 ★★★				
1	2	7	ORDINARY WORLD CAPITOL	DURAN DURAN
1 week at No. 1				
2	4	7	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
3	8	9	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
4	6	13	WHEN SHE CRIES RCA	RESTLESS HEART
5	1	13	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
6	3	15	FAITHFUL EMI/ERG	GO WEST
7	7	14	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
8	9	10	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
9	13	4	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
10	5	11	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
11	10	12	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
12	12	8	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
13	11	13	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
14	14	9	STEAM GEFEN	PETER GABRIEL
★★★ AIRPOWER ★★★				
15	28	2	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
16	15	18	RHYTHM IS A DANCER ARISTA	SNAP
17	20	6	NO MISTAKES MCA	PATTY SMYTH
★★★ AIRPOWER ★★★				
18	27	3	BED OF ROSES JAMBCO/MERCURY	BON JOVI
19	17	20	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
20	16	17	GOOD ENOUGH MCA	BOBBY BROWN
21	18	14	NEVER A TIME ATLANTIC	GENESIS
22	21	20	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
23	19	9	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
24	24	20	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
25	22	9	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
26	33	3	HERE WE GO AGAIN! CAPITOL	PORTRAIT
27	36	2	GET AWAY MCA	BOBBY BROWN
28	32	3	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
29	23	10	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
30	29	20	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
31	25	16	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
32	NEW	▶	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
33	31	20	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
34	30	17	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
35	26	17	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
36	37	2	IRRESISTIBLE POLYDOR/PLG	CATHY DENNIS
37	39	2	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
38	40	4	RUMP SHAKER MCA	WRECKX-N-EFFECT
39	NEW	▶	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
40	NEW	▶	MAN ON THE MOON WARNER BROS.	R.E.M.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ NO. 1 ★★★				
1	4	11	HERE WE GO AGAIN! CAPITOL	PORTRAIT
1 week at No. 1				
2	5	8	DON'T WALK AWAY GIANT	JADE
3	1	14	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
4	2	19	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
5	3	17	RUMP SHAKER MCA	WRECKX-N-EFFECT
6	6	18	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
7	17	3	FREAK ME KEIA/ELEKTRA	SILK
8	8	16	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
9	9	7	COMFORTER GASOLINE ALLEY/MCA	SHAI
10	10	10	SWEET THING UPTOWN/MCA	MARY J. BLIGE
11	7	20	GOOD ENOUGH MCA	BOBBY BROWN
12	14	7	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
13	18	5	GET AWAY MCA	BOBBY BROWN
14	22	6	INFORMER EASTWEST	SNOW
15	12	13	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
16	13	20	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
17	27	2	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
18	15	20	RHYTHM IS A DANCER ARISTA	SNAP
19	11	16	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
20	26	5	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
21	19	12	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
22	25	4	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
23	23	7	DITTY NEXT PLATEAU/FFRR	PAPERBOY
24	16	20	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
25	21	20	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
26	24	3	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
27	20	20	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
★★★ AIRPOWER ★★★				
28	33	9	I GOT A MAN ISLAND/PLG	POSITIVE K
29	30	12	LOVE SHOULD A BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
30	38	2	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
31	32	11	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
32	31	10	QUALITY TIME JIVE/RCA	HI-FIVE
33	29	20	BABY-BABY-BABY LAFACE/ARISTA	TLC
34	34	3	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
35	36	6	EVERYTHING'S GONNA BE ALRIGHT UPTOWN/MCA	FATHER M.C.
36	NEW	▶	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
37	35	7	UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
38	28	13	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
39	40	2	HAT 2 DA BACK LAFACE/ARISTA	TLC
40	RE-ENTRY		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.

JAMAICA PASSES COPYRIGHT ACT

(Continued from page 1)

The Copyright Act of 1993, the first passed here since 1911, addresses the arrival of modern technologies such as satellite delivery and cable television, and also provides for realistic deterrents, increasing the 80-cent fine for copyright infringement to \$2,300.

According to Donald Scott, Jamaican representative of the Performing Rights Society, the act will conform to the Berne, Rome, and Universal Copyright Conventions, and Jamaica will now be able to join those groups.

"A determined effort was made by the government to incorporate most of the latest features in international copyright as they relate to satellite

transmissions, photocopying, and computer software, in an attempt to protect those programs," says Scott.

Satellite transmissions have thus far been one of the most unchecked areas of copyright infringement here. Although the law does not specifically address satellite technology, it clearly alludes to it, and also makes provisions for cable broadcasts, according to spokeswoman Pearl Anderson, of the Prime Minister's office.

The new copyright act is expected to be passed by the Senate and proclaimed law by the Governor General within three weeks. The move is timely, given reggae's revived interna-

tional popularity and the concomitant growth of national production. It is also in line with a local trend toward upgrading the industry infrastructure to conform to international standards.

Local music industry observers note that the enactment of this law will bring a new level of respect for Jamaican writers, artists, and musicians in their homeland, where reggae has suddenly risen from decades of disdain to appreciation of its potential for world acclaim and foreign exchange.

International reaction to the copyright act was also positive. "It's great for Jamaica because it will give writ-

ers more protection," says Island Records CEO Chris Blackwell, who maintains residences and an active business interest in Jamaica. Blackwell also points out that "still the most important aspect is who or what company represents the copyright internationally, as that is where the majority of income will be earned."

Jamaica last enacted, and implemented, The Imperial Act in 1911. This law was amended twice, first in 1918 and again in 1965, when the name, but not the substance, was changed to the U.K. Copyright Act, and local power was bestowed on the Minister of Trade and Industry.

In 1977 the Jamaican government

approved legislation based on the United Kingdom's Copyright Act (1956), but for reasons unknown it was never enacted. By 1981, portions of that act were deemed obsolete, and work began on an updated version. Constant delays in finalizing that version led to accusations by Jamaican artists that the industry was deliberately obstructing it, in part, because of fears that copyright legislation would be retroactive.

No provision has been made in the new law for retroactive protection. Such a provision, says Prime Minister P.J. Patterson, would result in confusion and congestion in the courts.

LEGACY OF COLONIAL RULE CATCHES FIRE IN FRANCE

(Continued from page 1)

thusiasm remains high in France for the music of Africa, created by artists from lands that were once part of the French colonial empire. This latest wave of popularity for Afro-French music is, in fact, part of a musical story that's been unfolding for decades: A tale of artists escaping deprivation at home and learning—often with difficulty—to avoid exploitation by the music industry in new surroundings.

At home, those musicians face a dearth of recording studios, pressing plants, distribution companies, and management expertise. In addition, record piracy remains rampant, undermining the legitimate music market and artists' revenues.

When they emigrate to Europe, African performers face unfamiliar business practices, unreliable management, unrealistic sales expectations, a lack of widespread radio support, and the ever-present risk of losing their musical roots and "westernizing" their music.

Nevertheless, African musicians keep coming to France. And once they have adjusted to the unfamiliarity and tasted the benefits of the Western system, they rarely seek a way back.

Among the most celebrated exponents of the form are Dibango, Algerian rai star Khaled, and Senegal's Mamadou Konte. In particular, Konte has been viewed as the "godfather" of African music here, as organizer of the "Africa Fete" festival each winter in and around Paris.

Dibango, meanwhile, is considered one of the founders of the world music movement. He blended his African roots with jazz and scored a significant hit in the '70s with "Soul Makossa." He also was one of the first to move to France, where he learned his art in the jazz clubs of the '50s, and came to consider himself as much a part of the French scene as that scene considers him a "French" musician.

In the Africa he left behind, Dibango recalls, "Bandleaders were merchants who had the means to buy instruments. So they hired musicians, rented the studio, and had the musicians compose and record music for a lump sum. Of course, not only did [the bandleaders] never pay any royalty but, on top, they were stealing the compositions. Musicians really were treated like slaves."

Philippe Conrath, former world music journalist for the daily *Liberation*, who now owns Paris-based label Cobalt, agrees. "In the early days [in Africa], musicians were getting cash and that was it. The 'producer' would then duplicate tapes and sell them everywhere without any right of any sort. It was part of the oral African tradition."

LIVE AID SPARKS MIGRATION

Philippe Constantin, managing director of Island's world music label, Mango Records, cites two important developments. First, in the wake of Live Aid in 1984, leading African musicians in France got together to record a song, "Tam Tam Pour L'Afrique" ("Drumming The Message For Africa"). "It was the first real artistic statement of the new generation of African musicians," Constantin says.

Then some of these musicians—including Salif Keita and Mory Kante—traveled through Europe to raise interest about the Nigerian saxophonist Fela, imprisoned at the time in his native land. "All of a sudden," says Constantin, "this music had an



Artists emigrating from Africa have found a warm welcome in France. Above, clockwise from left, are recent star Angélique Kidjo, center, pictured with Joe Galdo, left, and Branford Marsalis; Ivory Coast native Alpha Blondy; Cameroon-born Manu Dibango; Ugandan Geoffrey Oryema; and Algerian rai star Khaled.

existence and it started to interest many more people. It became fashionable. People like Alpha Blondy were filling huge concert halls."

Many of the emigrants who came to France on this wave of interest may have been unprepared for what they found—but they were hardly naive. "When it comes to business matters, Africans are far from being the dumb people portrayed in pulp fiction," says Cobalt's Conrath. "Of course, like anywhere, there are crooks, and there are many stories of relationships that ended bitterly. But one of the reasons most of the musicians stayed in France was because they knew that back in their own countries, they would have serious problems collecting their rights."

Angélique Kidjo, the new world music sensation, says she "paid hard money to learn" about what artists need to control. In 1980, she took out a bank loan in Benin, her homeland, and flew to France to record an album with another African artist, with whom she was supposed to co-compose and co-produce an album. When Kidjo arrived at the studio in France, she discovered that she had to pay for everything.

"The album was released and I never got a cent back, although it sold over 40,000 copies," she recalls. "More so, my so-called partner had simply registered all the songs with himself as a sole composer. I discovered this in 1984 when I went back to France and went to SACEM, where I had to prove that I was co-composer and co-author. Then I registered with SACEM in 1985. By the way, I'm still paying my bank loan!"

In November 1990, Kidjo signed with Island Records France and her debut disc for the label, "Logozo" (released on Mango Records in the U.S.), has been a worldwide hit, re-

maining on Billboard's World Music Albums chart for the past 46 weeks.

Different work styles often become an issue when African artists arrive in the West. "African musicians are, first of all, Africans," says Dibango. "It seems obvious, but the consequence is that they don't have the same relationship with time as the Western world. [In Africa] if you book a studio and ask the musicians to show up at nine, they might arrive at 10:30. Here that's not possible.

Conrath observes, "Western businessmen must understand that African musicians don't live at our pace.

POLYGRAM EXPANDS AUDIO/VISUAL VISION

(Continued from page 5)

business.

"PolyGram in the U.K. and internationally has more than one label, and in A&R and marketing terms VVL represents another sell-through label. There are economies of scale in sales force and distribution but in central management—marketing and acquisitions—it's very much like what happens in the record industry, and no reason why it shouldn't work in sell-through video."

Till adds that VVL's purchase fits into PolyGram Video's overall game plan of international expansion—changing its 26 marketing and distribution subsidiaries into becoming larger all-rights distributors.

"In France we had our own sell-through company, we bought a theatrical company, and we have relationships with TV companies. In the U.K. we're halfway there after the setup of the rental division."

PolyGram has a stream of films currently in slates from its production companies Working Title, Propaganda, and A&M Films. It also has

With the money and international success also comes the pressure. I don't think that African musicians are exploited, but no one has taken into account the individuality of these people."

Constantin offers the example of Mory Kante, whom he signed when he was president of Barclay. Kante has been unable to repeat the success of his late-'80s hit "Yé Ké Yé Ké."

"I should have understood that Mory Kante needed to take a break and return to his roots," says Constantin. "Instead, we put pressure on him and waited for another 'Yé Ké

Yé Ké.' We refused to let this music develop. We didn't promote this music as music, but as a disposable hit. We forgot the artist behind the hit."

Conrath is even more critical. "The real problem of the majors is that they don't know how to market these acts," he says. "They can't market what they don't understand!"

As a result, Afro-rooted music may not draw the sales numbers that labels are used to. Gilbert Castro, who has produced many African artists for his Paris-based Celluloid label, says that sales of a good world music album sale can reach 25,000 to 30,000 units worldwide. Consequently, labels often drop acts quickly when expectations are not matched by pop-level sales.

What does the future hold for African artists in this environment? Martin Meissonnier, a pioneer of world music who has managed and produced such acts as Fela, King Sunny Ade, Ray Lema, Khaled, and now Tunisian-born artist Amina, says the answer must separate the potential for pop hits from the deeper value of African musical tradition.

"African music stands by itself," he says. "The Felas and Ades will continue to make their music no matter what happens. They have a following. And from time to time, there is one hit from an African artist. The positive effect of these hits is that they tend to bring new listeners to this music."

Meissonnier predicts that African music and musicians in the '90s will find new vitality both by "getting back to roots" and by drawing on the experiences of a new generation of African musicians in France.

"They are some of the most amazing musicians I've ever heard," says Meissonnier. "Not only are they good in their own music, but they can play any style—rock, rap, funk, reggae." Celluloid's Castro adds that, on a commercial level, the world music market fueled by Afro-French artists is now firmly established. "It is a genre by itself," he says. "It has a cultural and economic recognition. We now know its limits. It just needs to be adapted to the reality of the market. It's tough, but I'm rather optimistic."

first options on projects from a number of independents, as well as joint ventures and a 51% stake in Interscope, producer of "Cocktail" and "The Hand That Rocks The Cradle."

Although PolyGram in France will have an option on some 12 of these films, the company's recently

launched U.K. rental label will release acquired product only. PolyGram Video managing director Peter Smith will oversee both rental and sell-through divisions, with ex-Warner marketing manager Reg Thompson drafted in to market PolyGram rental.

LIVE SEES LIMITED STAY IN CHAPTER 11

(Continued from page 6)

Video is contingent on the court's approval of the reorganization plan. But White says the banks will continue to provide credit.

White explains that a prepackaged bankruptcy is different from an ordinary Chapter 11 filing. "We're asking the court to approve a deal the creditors already approved," he says. Normally, a company that has filed for bankruptcy goes through four steps: filing a disclosure statement of its finances, filing a plan for reorganization of the finances, seeking credi-

tors' approval of the plan, and obtaining the bankruptcy judge's OK. White says LIVE has already completed the first three steps and needs only the judge's confirmation of the package. He estimates that will take only one-to-two months.

Heather Goodchild, analyst with Standard & Poor's, says that assessment of a prepackaged bankruptcy is "more or less true." As for LIVE's debt problems, she adds, "I wouldn't say their interest was too high. Their earnings were just too low."

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
FEBRUARY 13, 1993



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	11	SOUNDTRACK ▲ ⁶ ARISTA 18699* (10.98/15.98) 10 weeks at No. 1	THE BODYGUARD	1
*** No. 1 ***					
2	2	11	KENNY G ▲ ² ARISTA 18646* (10.98/15.98)	BREATHLESS	2
TOP 20 SALES MOVER					
3	4	7	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)	THE CHRONIC	3
4	3	23	ERIC CLAPTON ▲ ⁴ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
5	5	37	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
6	7	18	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
7	10	9	PEARL JAM ▲ ⁴ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
8	6	8	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
9	8	11	SOUNDTRACK WALT DISNEY 60846* (10.98/16.98)	ALADDIN	8
10	13	33	SPIN DOCTORS ▲ EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	10
11	9	10	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
12	14	18	ARRESTED DEVELOPMENT ▲ ² CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...		12
13	16	13	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
14	11	5	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
15	12	13	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
16	18	17	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
17	15	16	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
18	17	19	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	17
19	22	15	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
20	19	22	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
21	25	28	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
22	23	25	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
23	26	31	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
24	21	24	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	14
25	33	40	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
26	20	14	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
27	31	32	BON JOVI ▲ JAMCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
28	36	57	SILK KEJA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	28
29	28	47	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
30	29	31	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
31	24	23	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
32	37	35	WYONONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONONNA	4
33	34	30	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
34	32	39	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
35	30	33	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
36	27	15	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
37	39	29	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
38	35	37	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
39	44	93	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
40	38	126	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
POWER PICK					
41	88	131	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
42	42	16	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)		5
43	41	27	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
44	71	67	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
45	47	11	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
46	53	20	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
47	43	18	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
48	48	73	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
49	52	17	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
50	58	72	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	50
51	40	48	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
52	59	13	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	52
53	55	51	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
54	49	63	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
55	46	14	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	57	44	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
57	45	34	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
58	51	32	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
TOP DEBUT					
59	NEW	1	JESUS JONES FOOD/SBK 80647*/ERG (10.98/15.98)	PERVERSE	59
60	50	44	HARRY CONNICK, JR. ● COLUMBIA 53172* (10.98 EQ/15.98)		25 19
61	66	82	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
62	54	21	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
63	61	62	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
64	56	32	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
65	62	66	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
66	64	60	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
67	63	65	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
68	74	68	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
69	73	63	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
70	65	77	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
71	84	—	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	71
72	70	88	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
73	90	87	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA	44
74	68	85	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
75	60	59	NIRVANA DGC 24504/GEFFEN (10.98/15.98)	INCESTICIDE	39
76	76	81	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
77	69	61	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
78	80	73	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
79	67	74	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	67
80	82	86	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
81	72	76	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
82	78	70	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
83	77	69	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
84	98	103	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
85	79	64	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
86	89	112	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	86
87	93	101	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	82
88	83	79	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
89	85	80	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
90	91	99	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
91	75	84	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
92	81	75	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
93	104	110	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
94	92	100	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
95	110	156	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	95
96	87	89	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
97	108	120	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
98	86	92	GUNS N' ROSES ▲ ⁴ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
99	NEW	1	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	99
100	94	93	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
101	129	106	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
102	97	103	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
103	101	96	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
104	103	104	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	103
105	95	90	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
106	99	117	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
107	112	105	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
108	114	119	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55

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.

120 Million People Are Listening



"Radio has proven so ineffective lately at breaking artists, that we're trying to reach consumers directly. Movie Tunes is the most ingenious music marketing concept since music videos."
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**Greg Rutkowski, Vice President
AMC**

"We are very pleased with our relationship with Movie Tunes. The retail/movie theatre synergy is very important and will be a big winner for both industries."
**Rick Morley, District Mgr., Phoenix
Wherehouse Entertainment**

"We're all concerned about product image, particularly when it comes to recording artists and their music. Movie Tunes has established thoughtful guidelines to showcasing performers in a tasteful and creative fashion."
**Richard Palmese, President
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"Response to Movie Tunes from the music industry has been tremendous. Everyone -- from the chairman of the board to the retailer -- recognizes this as a golden opportunity to build both concert ticket and product sales."
**Tom Ross
Creative Artists Agency**

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**Joyce Castagnola
Vice-President of Sales
Virgin Records**

"Movie Tunes gives us a great opportunity to directly expose our artists and soundtrack projects to the active movie-going consumer who is usually also a record buyer."
**Ken Baumstein
SR-VP Marketing
EMI Label Group**

MOVIE TUNES has proven to be a revolutionary new avenue for marketing music in the 90's.

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k.d. Lang, The Beatles, Charles
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Vince Gill, Bryan Adams, Annie
Lennox, "Boomerang", "Scent
of A Woman", "Northern
Exposure", "The Crying Game",
and "Pure Country".**

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	121	108	64	GENESIS ▲ ³ ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
110	NEW		1	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	110
111	102	98	72	OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
112	111	138	5	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE	111
113	107	129	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	107
114	116	111	47	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
115	96	83	31	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
116	119	125	15	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
117	118	94	13	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87
118	NEW		1	KING TEE CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	118
119	113	122	116	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
120	120	97	25	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
121	137	124	44	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
122	136	134	11	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	122
123	106	78	29	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
124	146	155	11	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	124
125	126	102	90	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
126	128	128	142	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
127	133	139	75	JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
128	117	118	12	THE SUNDAYS DGC 24479*/Geffen (9.98/13.98)	BLIND	103
129	100	91	19	EXTREME ● A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
130	148	172	52	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
131	132	—	2	ELVIS COSTELLO & THE BRODSKY QUARTET WARNER BROS. 45180* (10.98/15.98)	THE JULIET LETTERS	131
132	122	123	100	AMY GRANT ▲ ⁴ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
133	123	95	14	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	77
134	134	114	23	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
135	186	—	2	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	135
136	115	115	10	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98)	POP! THE FIRST 20 HITS	112
137	139	167	3	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	137
138	124	132	12	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	124
139	135	140	49	PANTERA ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
140	130	135	16	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	121
141	141	145	86	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
142	125	130	17	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
143	142	113	35	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
144	145	152	17	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
145	163	141	18	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
146	151	142	42	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
147	127	153	73	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
148	143	159	22	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
149	NEW		1	THE THE EPIC 53164* (10.98 EQ/15.98)	DUSK	149
150	138	136	29	MINISTRY ● SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
151	147	158	152	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
152	161	178	3	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION	152
153	153	149	76	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
154	105	45	23	GARTH BROOKS ▲ ² LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
155	171	179	52	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	156	148	16	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	116
157	131	127	19	DA LENCH MOB STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	24
158	173	195	3	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	158
159	155	109	20	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
160	150	150	24	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
161	174	168	26	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
162	154	160	3	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154
163	158	146	19	BAD COMPANY ATCO/EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
164	164	154	71	BRYAN ADAMS ▲ ³ A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
165	157	144	25	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
166	159	151	25	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
167	167	186	3	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	167
168	140	137	36	TORI AMOS ● ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	54
169	152	126	33	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	88
170	170	147	56	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
171	166	133	49	DOUG STONE ● EPIC 45303* (9.98 EQ/13.98)	DOUG STONE	97
172	177	184	250	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
173	165	157	20	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	102
174	162	163	11	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
175	182	198	17	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
176	144	116	10	SOUNDTRACK SIRE 026978*/WARNER BROS. (10.98/15.98)	TRESPASS	82
177	175	187	6	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOME BELLY GROOVE	170
178	196	189	27	EAST COAST FAMILY ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
179	109	—	2	DEBBIE GIBSON ATLANTIC 82451*/AG (10.98/15.98)	BODY MIND SOUL	109
180	169	165	4	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS	165
181	172	180	7	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UN-CUT DOPE	147
182	181	—	101	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
183	NEW		1	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	183
184	160	143	26	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
185	176	175	14	MAD COBRA COLUMBIA 52751* (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	125
186	189	190	99	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
187	179	188	126	QUEENSRÛCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
188	184	171	88	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
189	149	121	15	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40
190	168	169	29	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
191	180	166	18	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
192	RE-ENTRY		18	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
193	190	197	14	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
194	178	170	28	JOE SATRIANI ● RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
195	183	161	14	AC/DC ATCO/EASTWEST 92212*/AG (11.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
196	194	—	13	GRAND PUBA ELEKTRA 61314* (10.98/15.98)	REEL TO REEL	28
197	192	—	9	KEITH RICHARDS VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
198	RE-ENTRY		62	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
199	187	177	83	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
200	RE-ENTRY		85	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83

TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 55, 195	Eric Clapton 4	Erasure 136	Jesus Jones 59	Nine Inch Nails 76, 182	Joe Satriani 194	Trespass 176	Rave 'Til Dawn 193
Bryan Adams 164	Natalie Cole 141	Gloria Estefan 30	Jodeci 127	Nirvana 67, 75	Sawyer Brown 122	Spin Doctors 10, 177	Suzanne Vega 175
After 7 148	Mark Collie 158	Extreme 129	Elton John 64	ORIGINAL LONDON CAST	Screaming Trees 152	Rod Stewart 198	Vanessa Williams 153
Alabama 68	Shawn Colvin 174	Foreigner 191	George Jones 133	Phantom Of The Opera 172	Jon Secada 18	Doug Stone 107, 171	Christopher Williams 79
Alice In Chains 38	Confederate Railroad 124	Kenny G 2	R. Kelly & Public Announcement 155	Phantom Of The Opera	Shabba Ranks 94	Stone Temple Pilots 50	Wreckx-N-Effect 11
Alvin & The Chipmunks 62	Harry Connick, Jr. 60	Peter Gabriel 47	Sammy Kershaw 170	Phantom Of The Opera	Shai 8	George Strait 26	Wynonna 32
Tori Amos 168	Elvis Costello & The Brodsky Quartet 131	Genesis 45, 109	King Tee 118	Highlights 90	Shakespear's Sister 190	Marty Stuart 161	Trisha Yearwood 66, 199
John Anderson 53	Cypress Hill 106	Geto Boys 181	Kris Kross 33	Ozzy Osbourne 111	Silk 28	The Sundays 128	Neil Young 31
Arrested Development 12	Billy Ray Cyrus 5	Debbie Gibson 179	k.d. lang 73	Pantera 139	Sir Mix-A-Lot 130	SWV 95	ZZ Top 146
Bad Company 163	dada 112	Vince Gill 37	Denis Leary 183	Paperboy 99	Portrait 72	Temple Of The Dog 92	
Bass Outlaws 167	Da Lench Mob 157	Go West 162	Chris LeDoux 103	Pearl Jam 7	Prince And The New Power Generation 42	10,000 Maniacs 29	
Tony Bennett 173	Damn Yankees 165	Amy Grant 132	Lemonheads 74	Portrait 72	Queen 46, 114	The The 149	
The Black Crowes 100, 151	Billy Dean 110, 169	Grand Puba 196	Annie Lennox 34	Prince And The New Power Generation 42	Queensryche 187	George Thorogood 192	
Clint Black 123	Def Leppard 56	Guns N' Roses 91, 98	Lo-Key? 138	Queen 46, 114	R.E.M. 20, 186	Pam Tillis 145	
Mary J. Blige 17	Diamond Rio 117, 200	Heavy D. & The Boyz 51	Mad Cobra 185	Queensryche 187	Bonnie Raitt 80	TLC 24	
Suzy Bogguss 156	Celine Dion 70	House Of Pain 43	Madonna 36, 119	R.E.M. 20, 186	Collin Raye 134	Toad The Wet Sprocket 58	
Michael Bolton 6, 39, 93	Dr. Dre 3	Ice Cube 35	Reba McEntire 13, 101	Bonnie Raitt 80	Red Hot Chili Peppers 77, 96	Randy Travis 89, 159	
Bon Jovi 27	Dream Theater 61	Michael Jackson 41	Megadeth 78	Collin Raye 134	Red Hot Chili Peppers 77, 96	Travis Tritt 85, 188	
Boyz II Men 25	East Coast Family 178	Alan Jackson 49, 125	Metallica 22	Red Hot Chili Peppers 77, 96	Redman 144	Tanya Tucker 69	
Brooks & Dunn 19	Eazy E 82	Jackyl 104	Ministry 150	Red Hot Chili Peppers 77, 96	Restless Heart 116	U2 54	
Garth Brooks 14, 40, 48, 83, 154	En Vogue 21	Jade 86	John Michael Montgomery 113	Restless Heart 116	Richard Marx 197	Ugly Kid Joe 84	
Bobby Brown 16	Enigma 102	N2Deep 108	Chante Moore 137	Richard Marx 197	Saigon Kick 160	Utah Saints 180	
Mariah Carey 44	Enya 65		Lorrie Morgan 88	Saigon Kick 160		Various Artists	
Mary-Chapin Carpenter 63			Van Morrison 126			MTV: Party To Go, Vol. 2 143	
Mark Chesnutt 121							



CALL TO ENTRIES

THE 1ST ANNUAL Billboard BILLIE AWARDS

WHAT ARE THE BILLIE'S?

The Billie Awards are a salute to excellence in marketing. The first competition of its kind, The Billie Awards will be presented to creative departments and ad agencies to acknowledge and celebrate the best consumer and trade advertising for music, video, professional audio and retail.

Billboard recognizes the significant role the creative departments play, from conception to final product, in all phases of advertising. Billboard believes these behind the scenes people make an invaluable contribution toward the popularity and sales successes of an artist, group or company. It is with this sentiment that Billboard created The Billie Awards.

Awards are based upon excellence in all areas of the creative process, including graphic design, copy, production, audio and visual impact.

Winners will be selected by a panel of judges composed of highly acclaimed creative directors, art directors, designers and professionals in the advertising and entertainment industry.

WHO CAN ENTER:

A record company, advertising agency, video company, design firm or any one responsible for the creation of pieces in the above categories is welcome to submit an unlimited number of entries, in any category in as many divisions as is appropriate.

Winners will be selected in the following areas: Music, Home Video/Music Video, Professional Audio, and Retail in all of the following medium:

- Consumer Print • Trade Print • Television/Cable • Radio
- Point of Purchase • Packaging & Cover Art • Outdoor Advertising

HOW.

All print submissions should be sent in slide form. For radio submissions send audio cassettes and for video submissions send VHS tape.

The cost is \$35 per entry or \$100 per four entries (eight for \$185). Each piece is considered a separate entry.

Call for entries! Contact BILLIE AWARDS HOTLINE (212) 536-5019. Look for entry forms in upcoming issues of Billboard.

WHEN:

The first annual Billie Awards Ceremony will be held in March of 1993. The Billie Awards will set the standard of advertising for today and tomorrow. Be a part of this prestigious event.

THE BILLIE AWARDS... *the only international advertising awards ceremony honoring the fields of Music, Video and Home Entertainment.*

Billboard

PRIORITY RECORDS IS NEW 'HOME' FOR ICE-T ALBUM

(Continued from page 10)

based label started by former Tommy Boy Records rapper Paris. A source says terms offered by Scarface ultimately scotched the deal.

Other independent labels expressed interest in "Home Invasion," including Miami-based Cheetah Records (which, as late as Feb. 3, had upped its offer for the album) and L.A.'s Restless Records. Sources indicate that unnamed major labels also attempted to secure the album; one source notes, "There was nothing a major could bring to the table to make Ice go with a major."

QUESTIONS LINGER

Questions linger about why Warner Bros., which had released four gold albums by Ice-T and the gold debut by Body Count, finally split with the rapper, whom Time Warner chairman Gerald Levin had forcefully defended at the height of the "Cop Killer" frenzy.

One well-placed source indicates that Warner chairman Mo Ostin and president Lenny Waronker "had no problems" with the cover art for "Home Invasion," but that "corporate wanted it changed."

The source adds, "Ice's records were being held to closer inspection than they otherwise would be."

In response to the allegation that higher authorities mandated Ice-T's departure, a Time Warner spokesperson will only comment, "Warner Music Group executives were informed by the label, and Warner Music Group then informed Time Warner"

of the split.

In January, prior to the artist's release from the label, Sire/Warner Bros. issued a commercial cassette single for "Gotta Lotta Love," a rap about the Los Angeles gang truce contained on the album. The label duplicated a run of 40,000 units. That run will be sold off at retail, and will



not be withdrawn, says a Warner spokesman.

COVER ART

The artwork that reputedly sealed the fate of "Home Invasion" is rendered in the style of poster art for black exploitation movies of the '70s.

In the center of the image, a white teen sits with headphones on and cassette player in hand. Public Enemy and Ice Cube cassettes, a book about Malcolm X, and a novel by Iceberg Slim (the African-American novelist whose pen name inspired Ice-T's han-

dle) are among the objects resting at his feet. Around the teen's head swirl scenes of a black man grappling with a bare-breasted, frightened white woman; another black man kneeling on the chest of a prone middle-aged white man, pressing the butt of a rifle against the man's head; and a third black figure armed with a handgun breaking through the door of a home.

Although the cover art was the professed reason for Ice-T's departure from the label, the possibility exists that Warner Bros. may have been jittery about lyrics that could incite new assaults on Time Warner, which was the focal point of the "Cop Killer" controversy. Sources indicate that the label had asked for changes in the content of the album before its release.

ORIGINAL LYRICS

While the final prerelease version of "Home Invasion" was unavailable for comparison, original versions of several songs, all of which are included in a final track listing for the finished album on a Warner Bros. release sheet, contain lyrics that might have raised Time Warner's corporate hackles.

With heavy irony, the album begins with a spoken "warning" about lyrical content: "Attention: At this moment you are now listening to an Ice-T LP. If you are offended by words like shit, bitch, fuck, dick, ass, ho, come, dirty bitch, low motherfucker, nigger, hooker, slut, tramp,

dirty low slut tramp bitch ho, nigger fuck shit, whatever, take the tape out now. This is not a pop album. And by the way, suck my motherfucking dick."

Several tracks relate directly to politicians' use of "Cop Killer" as a campaign issue, and to various police groups' boycott of Time Warner.

On "Ice M.F.T.," the rapper rhymes, "Bush, Quayle, and Clinton got a problem with me/The motherfuckin' T/I give less than a fuck about any 'a them/Or their fuckin' police friends/They'd like to take me out, make me a goner/They even tryin' to sweat Time Warner/Why? For tellin' the truth to the youth/That a lotta motherfuckers are hot, and were police-shot."

NARM, BARD FORGE TIES

(Continued from page 6)

pleted," says Simon Burke, Bard chairman and MD of Virgin Retail U.K.

The impact of such procedures being used worldwide would directly affect U.K. record stores, which mostly use "master-bagged" or nonlive stock, with empty cases on display and cassettes and CDs kept behind counters.

The discrepancies between the European Article Number and the Universal Product Code in the U.S. were also briefly discussed. "There's very much the feeling that there should be one code," says Burke. "But we want to make sure that the one that we want is adopted."

The next step, Burke told Billboard, will be to contact European federa-

The title track, "Home Invasion," contains the rap, "All cops want me/ So does the F.B.I./ Because my rhymes are fly/They're still tryin' to stop me, shut me down, block me/ Make motherfuckers boycott me."

In "G Style," Ice-T offers a harsh new cop-killing fantasy: "I give a fuck about a cop or a G-man/They all talk shit, their breath smellin' like semen/I catch 'em in the alley all alone/put 'em in the prone/pop pop pop to the dome."

On the final cut, "Ain't A Damn Thing Changed," the rapper takes a last swat at the police: "Cops hate kids and kids hate cops/Cops kill kids with warning shots/What is crime and what is not/What is justice/I think I forgot."

tions to explore similar topics of common interest.

Both NARM and BARD said the discussions in London were "extremely successful" and the two federations are now deciding in what form and how often they should meet.

Key BARD chiefs present at the meet were Richard Handover, Our Price; Andy Gray, Andy's Records; Brian McLaughlin, HMV; and Ken Sockolov, Tower Records.

NARM top brass included Arnie Bernstein, The Musicland Group; Jim Bonk, Camelot Music; Steve Strome, Handleman Co.; and Scott Young, Warehouse Entertainment.

HOUSTON'S 'LOVE' MATCHES 4-MIL SALES RECORD IN JANUARY CERTIFICATIONS

(Continued from page 12)

Clannad, won simultaneous double-platinum status for her last two releases, 1991's "Shepherd Moons" and 1988's "Watermark."

Kenny G's double-platinum "Breathless" became the jazzman's fourth multiplatinum release, joining "Kenny G Live" (1989, double-platinum), "Silhouette" (1988, triple-platinum), and "Duotones" (1986, triple-platinum).

With sales of 2 million each, a pair of new hip-hop acts attained multiplatinum status for the first time: TLC, with "Oooooohhh... On The TLC Tip," and Arrested Development, with "3 Years, 5 Months And 2 Days In The Life Of..."

First-time platinum arrivals included Spin Doctors ("Pocket Full Of Kryptonite"), Cypress Hill ("Cypress Hill"), Soundgarden ("Badmotorfinger"), Mary-Chapin Carpenter ("Come On, Come On"), R. Kelly & Public Announcement ("Born Into The '90's"), and Wreckx-N-Effect ("Hard Or Smooth").

The major catalog album entry in January was Iron Butterfly's 1968 psychedelic relic "In-A-Gadda-Da-Vida," which was certified for sales of 4 million.

Among the gold certifications, the durable Kenny Rogers logged his 22nd gold album with "Christmas In America." Rogers is part of an elite club: Only Elvis Presley, Elton John, and Neil Diamond have more gold albums to their credit.

In other singles certifications news, Wreckx-N-Effect's "Rump Shaker" moved its booty to sales of 2 million.

A complete list of January certifications follows.

MULTIPLATINUM ALBUMS

Michael Bolton, "Time, Love And Tender-

ness," Columbia, 6 million.

Billy Ray Cyrus, "Some Gave All," Mercury, 6 million.

Various artists, "The Bodyguard" (soundtrack), Arista, 6 million.

Natalie Cole, "Unforgettable," Elektra, 5 million.

Pearl Jam, "Ten," Epic, 4 million.

Kris Kross, "Totally Krossed Out," Ruffhouse/Columbia, 4 million.

Iron Butterfly, "In-A-Gadda-Da-Vida," A&M, 4 million.

TLC, "Oooooohhh... On The TLC Tip," La Face, 2 million.

Madonna, "Erotica," Maverick/Sire/Warner Bros., 2 million.

Enya, "Shepherd Moons," Reprise, 2 million.

Enya, "Watermark," Reprise, 2 million.

Kenny G, "Breathless," Arista, 2 million.

Arrested Development, "3 Years, 5 Months And 2 Days In The Life Of..." Chrysalis, 2 million.

PLATINUM ALBUMS

Spin Doctors, "Pocket Full Of Kryptonite," Epic Associated, their first.

Gloria Estefan, "Greatest Hits," Epic, her fifth.

Cypress Hill, "Cypress Hill," Ruffhouse/Columbia, its first.

Dwight Yoakam, "If There Was A Way," Reprise, his second.

Madonna, "Erotica," Maverick/Sire/Warner Bros., her ninth.

Bon Jovi, "Keep The Faith," Jambco/Mercury, its fifth.

Ice Cube, "The Predator," Priority, his fourth.

Reba McEntire, "Sweet Sixteen" MCA, her fourth.

Queen, "Greatest Hits," Hollywood, its sixth.

Soundtrack, "Aladdin," Walt Disney.

Soundtrack, "Fantasia," Buena Vista.

Sade, "Love Deluxe," Epic, her fourth.

Kenny G, "Breathless," Arista, his fourth.

Soundtrack, "The Bodyguard," Arista.

Mary-Chapin Carpenter, "Come On, Come On," Columbia Nashville, her first.

Soundgarden, "Badmotorfinger," A&M, its first.

R. Kelly & Public Announcement, "Born Into The '90s," Jive, its first.

Iron Butterfly, "In-A-Gadda-Da-Vida," A&M, its first.

Wreckx-N-Effect, "Hard Or Smooth," MCA, its first.

GOLD ALBUMS

Patty Smyth, "Patty Smyth," MCA, her first.

Gloria Estefan, "Greatest Hits," Epic, her

sixth.

Madonna, "Erotica," Maverick/Sire/Warner Bros., her ninth.

Kenny Rogers, "Christmas In America," Reprise, his 22nd.

East Coast Family, "East Coast Family, Volume I," Motown, its first.

Bon Jovi, "Keep The Faith," Jambco/Mercury, its fifth.

Ice Cube, "The Predator," Priority, his fourth.

Exile, "Greatest Hits," Epic, its second.

Nancy Cassidy, "Kids Songs," Klutz Press, her first.

Marty Stuart, "This One's Gonna Hurt You," MCA, his first.

Soundtrack, "Sister Act," Hollywood.

Genesis, "The Way We Walk Volume I, The Shorts," Atlantic, its 12th.

Soundtrack, "Aladdin," Walt Disney.

Various artists, "The Music Of Disney: A Legacy In Song" (boxed set), Walt Disney.

Lorrie Morgan, "Watch Me," BNA Entertainment, her third.

Ministry, "Psalm 69," Sire, its first.

Neil Young, "Harvest Moon," Reprise, his 12th.

Sade, "Love Deluxe," Epic, her fourth.

Kenny G, "Breathless," Arista, his seventh.

Soundtrack, "The Bodyguard," Arista.

Shabba Ranks, "X-tra Naked," Epic, his second.

Harry Connick Jr., "25," Columbia, his sixth.

John Prine, "The Best Of John Prine," Atlantic, his first.

Wreckx-N-Effect, "Hard Or Smooth," MCA, its first.

Randy Travis, "Greatest Hits Volume Two," Warner Bros., his ninth.

Tori Amos, "Little Earthquakes," Atlantic, her first.

SHORTFORM ALBUMS—PLATINUM

Anthrax, "I'm The Man," Island, its first.

MULTIPLATINUM SINGLES

Whitney Houston, "I Will Always Love You," Arista, 4 million.

Wreckx-N-Effect, "Rump Shaker," MCA, 2 million.

PLATINUM SINGLES

Boyz II Men, "In The Still Of The Nite," Motown, its third.

GOLD SINGLES

Bobby Brown, "Good Enough," MCA, his seventh.

Boyz II Men, "In The Still Of The Nite," Motown, its fourth.

nations.

The winners in 12 categories will be named March 9 in a two-hour live production from the Shrine Auditorium in Los Angeles. Hosted by regular MCs Luther Vandross and Patti LaBelle with Natalie Cole, the show will feature two special presentations: Eddie Murphy will receive the prestigious Heritage Award for career achievement and En Vogue will be honored with the Sammy Davis Jr. Entertainer of the Year award. Janet Jackson and Prince were last year's Heritage and Sammy Davis Jr. honorees, respectively.

The broadcast will be syndicated by Tribune Entertainment, which has carried the event for the past seven years, and will be seen between March 9-14 on more than 100 stations nationwide. The program has gained a small percentage in audience share in each of its seven years and now clears 90% of black households.

"Soul Train" founder and host Don Cornelius will again serve as executive producer, with Anthony Sabatino as co-producer, Ron De Moraes of "Entertainment Tonight" directing, and nominee George Duke as musical director.

Nominees are determined from ballots mailed to 3,000 radio station music and program directors and retail reps. Eligible artists must have charted in leading music trade publications between November 1991 and November 1992.



CORNELIUS

Here is a complete list of the nominees:

Best R&B single, female: "Real Love," Mary J. Blige; "Love Shoulda Brought You Home" (from "Boomerang"), Toni Braxton; "I Will Always Love You" (from "The Bodyguard"), Whitney Houston; and "Save The Best For Last," Vanessa Williams.

Best R&B single, male: "Games," Chuckii Booker; "Humpin' Around," Bobby Brown; "Remember The Time," Michael Jackson; and "Baby Got Back," Sir Mix-A-Lot.

Best R&B single, group, band, or duo: "Tennessee," Arrested Development; "Please Don't Go," Boyz II Men; "My Lovin' (You're Never Gonna Get It)," En Vogue; and "Come And Talk To Me," Jodeci.

R&B album of the year, female: "What's The 411?," Mary J. Blige; "MTV Unplugged EP," Mariah Carey; "Finally," CeCe Peniston; and "Love Deluxe," Sade.

R&B album of the year, male: "Bobby," Bobby Brown; "T.E.V.I.N.," Tevin Campbell; "Dangerous," Michael Jackson; and "Brian McKnight."

R&B album of the year, group, band, or duo: "3 Years, 5 Months And 2 Days In The Life Of..." Arrested Development; "Funky Divas," En Vogue; "Love Symbol," Prince & The New Power Generation; and "Oooooohhh... On The TLC Tip," TLC.

Best rap album: "3 Years, 5 Months And 2 Days In The Life Of..." Arrested Development; "Dead Serious," Das EFX; "Close To You," Father M.C.; and "Totally Krossed Out," Kris Kross.

Best jazz album: "Live At Birdland," Gerald Albright; "Snapshot," George Duke; "Do I Ever Cross Your Mind," George Howard; and "Just An Illusion," Najee.

Best gospel album: "My Mind Is Made Up," the Rev. Milton Brunson & the Thompson Community Singers; "He's Working It Out For You," Shirley Caesar; "Number 7," Commissioned; and "We Walk By Faith," John P. Kee & the New Life Community Choir.

R&B song of the year: "Tennessee," Arrested Development; "Real Love," Mary J. Blige; "Jump," Kris Kross; and "If I Ever Fall In Love," Shai.

Best R&B music video: "People Everyday," Arrested Development; "End Of The Road," Boyz II Men; "Giving Him Something He Can Feel," En Vogue; and "Remember The Time," Michael Jackson.

COLUMBIA'S TOAD THE WET SPROCKET GROWS TO BE A BIG FISH IN A BIG POND

(Continued from page 12)

says he relishes the freedom the band has gained by being self-supporting.

"Fear" was released in August 1991. The first single, "Is It For Me," failed to become a hit on modern-rock radio. Although the album's initial sales were strong, there was a feeling at the label that "Fear" would be lost among holiday releases.

"When the band continued to sell as many records as before, it caused the label to say, 'Wait a second here, something is really going on.' At that point, we received another jolt of enthusiasm from the company based on touring," Blake says.

A second single, "Hold Her Down," was released to alternative and album rock radio. Although the song, which deals with rape, failed to receive significant airplay at either format, it did create discussion.

Calls from listeners who misinterpreted the song as being pro-rape led programmers to pull the record.

"In the process of the moderate controversy about the song, people got over their problems with the band's name," Blake says. "They used it enough times so it became acceptable. To a great extent that had been a real hurdle for us."

The next single was "All I Want," a

track that nearly didn't make it on the album.

This time Columbia serviced the single to alternative, album rock, and top 40. "Alternative somewhat embraced it, album rock somewhat more," Blake says. "And top 40 went bonkers."

Meanwhile, a tour of local video programs, in which the band taped in studio performances and interviews, gave it additional regional exposure.

In September, "All I Want" peaked at No. 15 on the Hot 100, while logging a 25-week stay on the chart.

With success at top 40 radio, MTV, which had been reluctant to program the band's clips in the past, added "All I Want."

Says Blake: "'All I Want' blew the door wide open, but the real challenge is following up a hit with another hit."

The next single, "Walk On The Ocean," which features strains of mandolin, is much truer to the band's sound, but a less obvious choice for a single, Blake says.

"Much to our surprise, 'Walk On The Ocean' came very close to repeating the success of 'All I Want.'"

Yet Toad's leap has cost the band to some extent. The American suc-

cess has opened the band up to international markets. Toad is currently touring Europe. "All they want to do is write and record new songs. They've been living this album for two years," says Blake.

In lieu of a vacation, the band will head into the rehearsal studio when it returns to the U.S. in mid-February.

Blake hopes Toad will be able to be-

gin recording its fourth album in late April, slated for September release.

Until then, Columbia will continue to work "Fear." In the next few weeks, "Hold Her Down" will be rescheduled to album rock radio, while a new single, "I Will Not Take These Things For Granted," will go straight to top 40.

The song, which is a ballad, will be

extremely difficult to work at radio, Blake says. "We could only release it if we had some foundation of success," he says.

The move from the alternative charts to top 40 has been relatively smooth for Toad. "We have nothing remotely fresh [from "Fear"] to bring to alternative, but at top 40, the band is brand new," he says.

INDIE DISTRIBS SAY CEMA HURTS LINES THEY HANDLE

(Continued from page 10)

ably reduced, and it prevents me from buying as many Priority and Quality records as I could sell. Although my credit line has recently been raised by CEMA, it still is not at the level it was prior to the Schwartz Brothers bankruptcy."

An East Coast distributor who prefers to remain anonymous agrees that the recent crashes of Schwartz Brothers and Richman Bros., which left CEMA and many other creditors holding the bag, induced CEMA to tighten credit. "I think they made a corporate decision that this will never happen again... There were changes going on [in independent distribution] and they should have been more watchful."

Gordon Prince, president of Detroit's Motor City Music, has also felt the pinch. "Four or five months ago," he says, on the brink of the all-important Christmas selling season, CEMA "virtually cut my credit limit in half," even though he had always been current with Priority.

Now, he says, he has to pay cash in advance for anything he wants to order above his credit limit. "Distributors give credit to their accounts, we give terms, so it's made it very rough for the past few months," he explains. "We had no warning of this and no way to prepare for it."

Sometimes, he adds, he returns product in order to get the credit he needs to buy new merchandise.

Has he purchased fewer Priority albums as a result? "Initially, I may not have ordered as much as I would have otherwise, but then I'd pick it up in a day or two," he responds, noting he halved his orders on some titles. "I've never been out of stock, but it may have meant I missed some deals I would have otherwise gotten."

Dave Kronemyer, VP of business affairs at CEMA, acknowledges the credit limits of some independent distributors have been tightened. "We want to make sure they pay us... One problem we have in meeting the legitimate needs of Priority and Quality is that banks are less willing to lend money to these guys, and we're not going to ship goods unless we can be paid."

Kronemyer flatly denies there has been any "across-the-board riddown of credit limits" for indie distributors. CEMA examines each firm's creditworthiness and sets its credit limit accordingly, he says. This applies not only to independent distributors but also to other wholesalers and retailers, he notes.

Emerson and Phillips both believe CEMA's credit crunch has hurt sales of Priority product. "What it really does is it hurts Priority inventory," says Phillips. "For example, on N.W.A. and Easy-E, we may order 1,000 each every other week. When a new [Priority] release comes out, you have to back off of that and maybe order only 200 or 500 [of the catalog titles] in order to keep our credit line

where CEMA wants it.

"We've also cut back our preorders on new [Priority] releases," he adds. Instead of ordering 25%-50% more than its customers initially ask for, he notes, Select-O-Hits might request only 10% more on Priority titles. This might mean the distributor will come up short on ship date.

"With Ice Cube, for instance, people usually underorder, and on release date, they realize it and sometimes double their orders," he says. "If someone orders 1,000 copies of Ice Cube, you can almost guarantee that on ship date, they'll need 1,500-2,000."

Phillips says he has never encountered this situation before with a supplier. In fact, he says, WEA is now shipping Dr. Dre product under the Priority/Interscope/Atlantic deal, but with a "realistic" credit limit.

"I'm not sure whether [CEMA] understands how much business Priority does and how much they can do. At one time last year, we owed them \$1.5 million and we paid them, but they still balk at the credit limit... It hurts their business, Priority's business, and our business. Maybe they just don't feel comfortable with independent distributors."

Another distributor says he has heard the company is unhappy with the Priority and Quality deals, partly because CEMA has no provision in either pact for offsetting bad debts against the labels' other receivables.

This source estimates CEMA absorbed "several hundred thousand dollars" in the Schwartz bankruptcy. And, since it gets only a 9%-10% distribution fee from Priority, he claims the loss may have exceeded CEMA's profit from handling Priority.

But CEMA's Kronemyer says, "We're happy with our [Priority] relationship. We view Priority as a stick of dynamite in terms of commercial success."

"We definitely want to renew our deal with Priority," he adds. "We're still thinking about Quality. They've not done as well as we'd hoped. But Priority is doing sensational."

Kronemyer admits that CEMA's loss in the Schwartz Brothers fiasco went "well into the six figures." But he notes the company bears the credit risk for all of its distributed labels, not just Priority and Quality.

Asked about the impact of CEMA's credit restrictions on Priority's sales, Kronemyer cites the "historical tension between credit guys and sales guys" at record companies. "If there were no credit limits, Priority distributors would be able to load in a lot more product," he says. "But that wouldn't be prudent risk management."

He adds there is intense corporate pressure to ensure that credit exposure is "commensurate with sales."

The indie distributors' impact on Priority sales is limited, since the label sells direct to most major accounts, with CEMA handling shipping and billing. But one source says Priority is concerned about what it sees as the restrictiveness of CEMA's credit policies.

Priority Records VP of sales Mark Cerami declined to discuss the situation with Billboard. Instead, a label spokeswoman delivered this statement: "We have had a fabulous relationship with CEMA for the past eight years, and we still have that relationship, and we're growing and we're just going to get hotter."

While there has been trade speculation that Priority might want to switch its distribution to WEA, the label source denies that Priority has held talks with that company. Kronemyer says CEMA's deal with Priority has another couple of years to run.

Les Silver, VP of sales for Quality Records, declines to comment on his label's relationship with CEMA.

BETWEEN THE BULLETS



by Geoff Mayfield

TWO THINGS ONE can expect to see in January: The AFC champ will be embarrassed in the Super Bowl, and Dick Clark's American Music Awards will motivate lots of sales surges. The charts in this week's Billboard confirm the latter. Two of the acts featured on the Jan. 25 ABC telecast—**Boyz II Men** and **Michael Bolton**—pull hat tricks on The Billboard 200. Bolton's three charting titles see growth at Nos. 6, 39, and 93, while Boyz II Men's shot on the show helps not only its own album (33-25), but also the "Boomerang" soundtrack and "East Coast Family Vol. One" (Nos. 23 and 178, respectively).

MORE COATTAILS: The Power Pick is won by **Michael Jackson**, who rides the generous exposure he received on the AMAs to a 83% sales increase and a 88-41 jump, while his "Thriller" re-enters the Top Pop Catalog chart. The whopping ratings from his Super Bowl shot (see Billboard Bulletin, page 86) should give him another handsome bump on next week's chart. Also notable is multi-award winner **Mariah Carey's** 37% gain (71-44), because although she made two trips to the AMA podium, she did not perform. With most awards shows, performances—more than winning—impact sales... Others boosted by the AMA: **Reba McEntire** (16-13 and 129-101), **En Vogue** (25-21), co-host **Wynonna** (No. 32), **Alabama** (74-68), **k.d. lang** (90-73), **Patty Smyth** (108-97), and **Sir Mix-A-Lot** (129-101).

MORE, STILL: **Billy Ray Cyrus** bullets at No. 5; Cyrus performed at the AMAs and also drew headlines with his dis of **Travis Tritt**. **Bobby Brown** (No. 16) falls short of bullet criteria but sees an increase in the 4%-5% range. Brown, who was one of the hosts and did a song, *does* bullet on Top R&B Albums (No. 8)... Several of the AMA acts who move up on The Billboard 200 also bullet on Top R&B Albums, as does winner **Patti LaBelle**, whose new title sees a 29% gain (56-43)... The AMA spotlight does not help all. Host and performer **Gloria Estefan** sees a small sales decline; multi-award-winning **Kris Kross**, which also performed, is practically flat with last week's sales; and three of **Garth Brooks'** four titles make downward chart moves. After last year's AMAs, **Hammer** saw a sales drop, despite hosting the show and doing two songs.

CHALLENGERS: **Kenny G** wins Top 20 Sales Mover with The Billboard 200's largest sales gain (No. 2). Part of this may be a residual from his Presidential Inauguration appearance and a Jan. 25 shot on "Live With Regis & Kathie Lee," but Arista says the biggest catalyst for this surge is the single, "Forever In Love," which is scoring big with major-market top 40 stations. The song moves 48-39 on Hot 100 Singles... **Dr. Dre** has broken the mold. While most big rap albums debut high and then tail off rapidly, Dre, and the multiformat attack of his "Nuthin' But A 'G' Thang" single, continue to build handsomely. Of the top-20 albums on The Billboard 200, Dre's has the second-largest gain, and it tops Top R&B Albums for a second straight week.

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Geffen Suing Don Henley Over Contract Differences

BY DEBORAH RUSSELL

LOS ANGELES—Geffen Records Inc. has filed a breach-of-contract suit against Don Henley, seeking at least \$30 million in damages and an injunction barring him from recording for another label.

At issue in the suit, filed Jan. 28 in L.A. Superior Court, is a 1988 agree-

ment Henley signed with Geffen, under which he was paid "a substantial cash sum" to deliver three albums, plus further recordings for a greatest hits album, if asked by Geffen.

Henley delivered 1989's "The End Of The Innocence" as per the agreement, but Geffen charges that he failed and "refused to deliver" the balance of the albums for which he was contracted.

Don Engel, the L.A.-based litigator representing Henley, says his client does not deny that more albums are due Geffen as the 1988 agreement is written. However, Engel contends the 1988 agreement is an "amendment" to Henley's 1984 contract with Geffen, and not a new contract.

That distinction is integral to the resolution of the suit as it applies to the California labor code clause known commonly as the "seven-year-rule," says Engel.

The complaint states that in December 1992, "Henley purported to give Geffen written notice," seeking to terminate his contract pursuant to that specific clause. But the suit charges the 1988 agreement was not terminable under that code section and that Henley's notice was "spurious and invalid."

Engel refutes those charges. The seven years expired in 1991, he says, which allowed Henley to terminate his contract by written notice in 1992.

In addition, says Engel, Henley's agreement with Geffen included a "very strong 'key man' clause," which allowed the artist to terminate the agreement in the event that David Geffen was no longer involved in the label's day-to-day operation.

"It is [Henley's] position that he is no longer in touch with David Geffen since the sale of the label to MCA," says Engel.

Geffen's attorney Bertram Fields contends the 1988 agreement is indeed a new contract. "The 1988 contract provided an explicit and acknowledged agreement by [Henley] that it was a new agreement and should be treated as such," says Fields. "If the seven-year statute applied, it would run only from 1988."

Fields also contends that "[David] Geffen is very active in the company's management."

The suit seeks an injunction, permanently and pending trial, precluding Henley from making or delivering any solo or group recording until he has delivered the albums owed to Geffen under the 1988 agreement.

The suit also seeks interest at the highest lawful rate, plus attorneys' fees and other legal costs.

Brooks, NBC Face Off At Super Bowl Over Videoclip

NEW YORK—A dispute over Garth Brooks' first videoclip in almost two years resulted in his threatening not to sing the National Anthem Jan. 31 at the Super Bowl. The tiff was resolved when the clip for "We Will Be Free" aired in the final pregame minutes—just as Brooks was ready to walk out of the stadium.

"Garth was up for two days editing a video that NBC and the NFL had asked for and planned to air during the pregame show," says Pam Lewis, Brooks' co-manager. But, after delivering the clip to NBC, Brooks waited several hours and heard nothing from the network about its status.

"Finally Garth said, 'You run it or I walk,' because of the way he got jerked around," says Lewis.

According to sources, the game's producers approached Jon Bon Jovi at his seat and he agreed to sing the anthem if necessary. Brooks told Billboard he is allowing NBC to explain the dispute. "If I tell the truth, NBC is going to look like a bunch of jackasses. They offered to handle it and that's fine with me because I love NBC." Brooks' January 1992 NBC special drew 28 million viewers; he and the network are discussing subsequent programs.

According to Ed Markey, NBC's director of sports press, there's not much to say. "The bottom line is, we showed the video, he sang the anthem. End of story."

An edited version of "We Will Be Free" will be serviced to video outlets next week. The clip also will be sold at retail with a portion of the proceeds going to charity.

MELINDA NEWMAN

IRS Gives Willie Nelson A Sweet 60 Present

NASHVILLE—The Internal Revenue Service has given Willie Nelson a gift—of sorts—by reducing his delinquent tax bill from \$16.7 million to \$9 million.

The reprieve comes as Nelson approaches his 60th birthday and awaits the March 23 release of his celebrity-studded Columbia album, "Across The Borderline." The album was produced by Don Was and features guest performances by Bonnie Raitt, Sinéad O'Connor, Bob Dylan, and Paul Simon, among others.

Soon after his original tax bill was levied three years ago, Nelson released his whimsically titled album,

"Who'll Buy My Memories: The I.R.S. Tapes," announcing he would use the proceeds from the direct-mail sales of the collection to pay his IRS debt.

Under the new dispensation, Nelson agrees to pay \$3 million over the next five years. So far, he has paid \$3.6 million.

Under the compromise, the IRS agrees not to place future liens on Nelson's earnings or assets, but it will share in any damages that might result from a case Nelson has brought against his former accounting firm, Price Waterhouse. Nelson has sued the firm alleging that it gave him bad advice.

EDWARD MORRIS

The Billboard Bulletin...

EDITED BY IRV LICHMAN

SONY MUSIC: A TOP QTR, DECEMBER

Sony Music says it had two "best of's" in the fiscal third quarter (October, November, December): The quarter itself set a record for gross billings and December was the best sales month ever. According to Tommy Mottola, president, sales in the quarter were nearly 10% better than the 1991 period, while the December numbers showed a 20% gain. The company won't divulge bottom-line figures. Mottola notes that 30% of Sony Music's top holiday releases were debut offerings.

MINOGUE'S NEW WORLD LABEL DEAL

DeConstruction, BMG's boutique label in the U.K., has signed Australian superstar Kylie Minogue for the world outside Australia and New Zealand, where she stays on Mushroom Records. In the U.S., she remains on BMG-owned Imago. Minogue, with 19 consecutive top-20 hit singles in the U.K. on the Warner-owned PWL label, is expected to have her first DeConstruction album out in September.

STAFF SHIFTS AT RCA/NASHVILLE

Producer Garth Fundis will take a top A&R position with RCA Records/Nashville under an agreement that will allow him to continue producing platinum MCA artist Trisha Yearwood. Also, Brenna Davenport-Leigh has left her post as RCA's senior director of artist development. At BNA Entertainment, RCA's sister country label, Jim Della Croce is out as manager of artist

development and back at the helm of the Press Office, the indie PR firm he headed before joining BNA. He will be replaced March 1 by Debbie Holley, currently Billboard's assistant country music editor.

BUZIAK TO SLOT AT SONY MUSIC

Bob Buziak will join Sony Music in an exec slot, a move that follows his departure as CEO of Chameleon Entertainment... In another Sony-related development, Bulletin says you can bet the farm that the record company will buy the 50% of Relativity Records it doesn't already own.

MICHAEL'S SUPER HALFTIME RATINGS

The halftime show at the Jan. 31 Super Bowl featuring Michael Jackson drew the largest total network viewing audience in history. According to A.C. Nielsen figures, 133.4 million people in the U.S. watched the concert, produced by Radio City Music Hall Productions, 5 million more viewers than tuned in for the game. The ratings for the halftime were 45.5 points with a 65 share. Each point represents 931,000 viewing households. However, because of a difference in the number of households per ratings point, the highest-rated program in television history remains Super Bowl XVI, which drew a 49.1 ratings share.

ROGER WHITTAKER VIA RCA VICTOR

RCA Victor, the pop wing of BMG Classics, has a deal with pop/folk balladeer Roger Whittaker that in-

cludes music publishing and his back catalog of albums, many of which were released on the RCA label before he left it a decade ago. First new album under the deal is due in May.

GARCIA TO RUN HOPPOH LABEL

Bobbito Garcia is leaving his A&R post at Def Jam Recordings to become president of 3rd Bass graduate Pete Nice's fledgling Hoppoh Records. In addition to running the Sony-distributed label together, Nice and Garcia will also head up the newly formed Hit-U-Off management, whose roster of artists includes Hoppoh's Kurious, plus H2O and Artifacts, which features a cousin of Def Jam signee Redman.

RCA/BEGGARS BANQUET TIES FINIS

When the RCA Records/Beggars Banquet contract is up in April, it will signal the end of RCA's U.S. relationship with the U.K. indie. The labels' relationship began in 1987.

BLOCKBUSTER DROPS VIRGIN SITE

In a move that surprised many industry observers, a Blockbuster site on the second floor of the high-profile Virgin Megastore on Sunset Boulevard in L.A. was shuttered abruptly Jan. 27. A spokesman for Blockbuster Entertainment in Fort Lauderdale, Fla., dismissed the significance of the move, declaring, "We have a very active store only a few blocks away." Others feel it was a useful, albeit temporary, testing ground for combo stores.

Whitney Closer To 'End Of The Road'

WHITNEY HOUSTON continues to be the top Chart Beat story. "I Will Always Love You" is now the second-longest running No. 1 hit of the rock era on both the Hot 100 and the Hot R&B Singles chart. Houston is on top of the Hot 100 for the 12th week. If she's still No. 1 next week, she will tie the all-time record held by Boyz II Men with "End Of The Road." On the R&B chart, Houston is No. 1 for the 11th week [See Terri Rossi's Rhythm Section]. That puts her in a tie with Fats Domino's "Ain't That A Shame" for second place.

Two singles have had 13-week runs at No. 1 on the R&B chart: "Honky Tonk (Parts 1 & 2)" by Bill Doggett in 1956 and "Searchin'" by the Coasters in 1957.

"I Will Always Love You" continues to be No. 1 all over the globe. It's top of the pops in Austria, Australia, Belgium, Denmark, Germany, Holland, Norway, Sweden, Switzerland, and the U.K., where it reigns for the 10th week. Only four singles in the history of the British chart have been No. 1 longer: "I Believe" by Frankie Laine (18 weeks), "(Everything I Do) I Do It For You" by Bryan Adams (16 weeks), "Bohemian Rhapsody" by Queen (14 weeks), and "Rose Marie" by Slim Whitman (11 weeks). Houston is under siege from 2 Unlimited's "No Limit" and Annie Lennox's "Little Bird," which could debut in the top three.

And if those achievements aren't enough for one week, Houston has two singles in the top 10 of the Hot 100, as her remake of Chaka Khan's "I'm Every Woman" moves up four places to No. 10. It's only the second time this decade that one artist has had two entries in the top 10: Hammer did it the week of Jan. 11, 1992, with "2 Legit 2 Quit" at No. 5 and "Addams Groove" at No. 7.

SWEETS FOR THE SWEET: There's another Chaka Khan remake on the Hot 100: Mary J. Blige has this week's Hot Shot Debut with a new version of "Sweet Thing," a No. 5 hit for Rufus in 1976. And if one "Sweet Thing" isn't enough, have another. Mick Jagger debuts at No. 84 with the same title, different song. It's Jagger's first solo listing on the Hot 100 since "Throwaway" in 1987. Rob Durkee of "American Top 40" believes it's the first time two different songs with the same title have debuted in the same week, although, as he points out, "Don't Be Cruel" by Bobby Brown and Cheap Trick debuted a week apart in 1988.

BEST OF BOTH WORLDS:

There are two different worlds in the top five. "A Whole New World" by Peabo Bryson & Regina Belle moves to No. 2, and "Ordinary World" by Duran Duran jumps up two notches to No. 5.

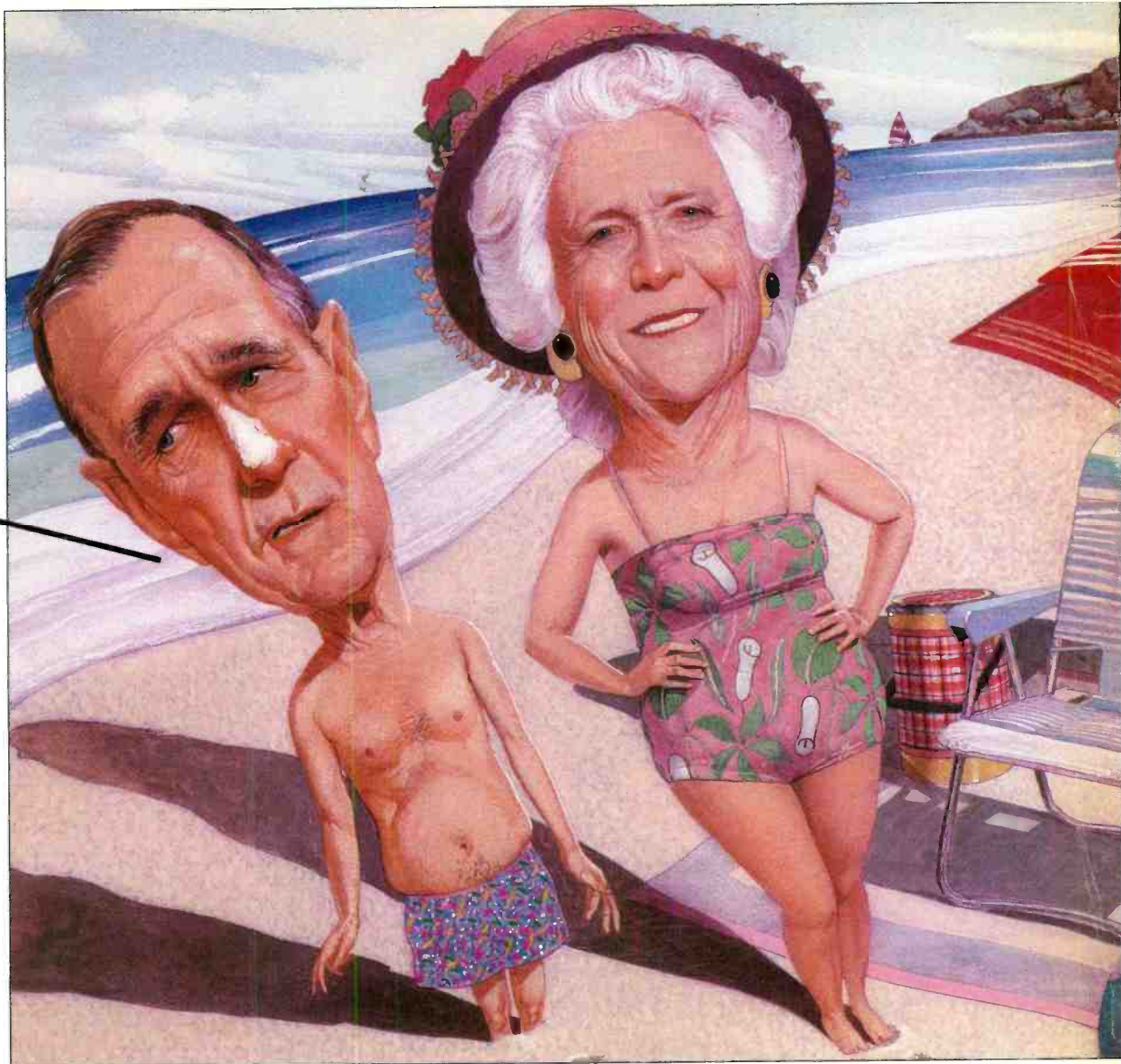
The latter is only the second non-R&B single to inhabit the top five in the last 13 weeks. The other was "How Do You Talk To An Angel" by the Durans' Capitol label mates, the Heights.

DON'T TELL PATRICK SWAYZE: The soundtrack for "The Bodyguard" is No. 1 for the 10th week on the Billboard 200. There hasn't been a double-digit stay at the top of the album chart for a soundtrack since "Dirty Dancing" had an 18-week run in 1987-88. The soundtrack with the most weeks at No. 1 in the last 10 years is Prince's "Purple Rain," which held on to the top spot for 24 weeks in 1984. The record to beat: the soundtrack to "West Side Story" was No. 1 for 54 weeks in 1962-63.



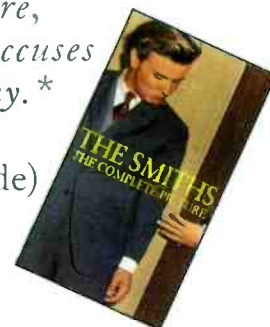
by Fred Bronson

“Now that Bar and I have a lot of time on our hands, we’re stocking up on these great new selections from Warner Reprise Video!”



*I don't like to tell you this, because you'll think I'm into some weird TV freak here, but we—I have a set upstairs that has five screens on it. I cite this because Barbara accuses me of being too much—not too much, but plugged into TV too often, put it that way.**

When Barbara and I get out our scrapbooks from the 80's (you know, our decade) we like to put on our **Smiths** records and get kind of retrospective. We're thrilled as heck they've released **"The Complete Picture"** (U-37,00)*



This is called **"The Juliet Letters"** (U-38,10)* by **Elvis Costello And The Brodsky Quartet**. It's a kind of bilateral summit between world leaders on opposing sides of the table, also available on Laser Disc (U-38,30)*, with an extra song.

When I'm not in the mood for a kinder, gentler evening, we stick in **Faith No More's "Video Croissant"** (U-38,20)*. It kicks ass.



Here's **"The Great Rock 'N' Roll Swindle"** (U-38,10)* from the **Sex Pistols**. Rock 'N' Roll... S & L. Maybe those guys had something there. Says right here on the package, "Available now for the first time on video in the U.S.!" I guess that applies to the Laser Disc (U-38,10)* too.



When I was campaigning, I kept asking, "Should I, you know, show I've got a lot of jazz out there, change the image thing?" Where does a guy like me go for a makeover...

Erasure goes **"Pop! The First 20 Hits"** (U-38,40)*



Well, see y'all. Barbara, what's this button do? I can't get the darn Vee working...

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Earth Shaker.

- **The Double Platinum Project From Grammy Nominee Teddy Riley**
- **The New Single "Wreckx Shop" (MCACS-54531) Hits The Charts As "Rump Shaker" (MCACS-54388) Strikes Double Platinum**
- **Video Reigns As The No. 1 Most Requested On The Box And The No. 1 Teen Video On MTV**
- **New Jack On The Rap Tip-With A Vengeance.**

WRECKX-N-Effect

Hard Or Smooth

MCA-10566

"Wreckx Shop" Produced by Teddy Riley, Tyrone Fyffe and Aqil Davidson

"Rump Shaker" Produced by Teddy Riley, David Wynn, Aqil Davidson, Markell Ritzey and Tyrone Fyffe

Executive Producer: Teddy Riley Management: L. O. R. Management



MCA