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FOLLOWS PAGE 62

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 27, 1993

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Pot Factor Doesn't Quell Buzz On Acts Labels, Retailers Respect Freedom Of Choice

BY DEBORAH RUSSELL

LOS ANGELES—That famous anti-drug motto "just say no" has evolved into "no big deal" for a number of record labels currently cashing in on the appeal of acts that brazenly admit to using marijuana. And, while some radio stations and video channels have rejected certain drug-oriented releases, for the most part programmers and retailers are also accepting of artists' pro-pot stance.

Ruffhouse, Imago, Def American,



LEMONHEADS' EVAN DANDO



CYPRESS HILL'S B-REAL

Interscope, and Hollywood are just a few imprints that openly support their artists' right to honesty and the

freedom of choice when it comes to drugs.

Atlantic, however, waffled a bit when recently faced with the Lemonheads' decision to release "My Drug Buddy" as the next single from the album "It's A Shame About Ray." Gold Mountain's Janet Billig, who manages the alternative-rock act, says the label advised the Lemonheads that radio would be reluctant to program a track called "My Drug Buddy," and convinced the group to rename the tune "Buddy" in time to meet a pressing plant deadline.

"Atlantic didn't really have a problem with the track," Billig says, "and they did have a realistic argument."

But now, she notes, the group has changed its mind, and Atlantic has agreed that future pressings of "It's A Shame About Ray," will revert to the "My Drug Buddy" track title.

"We're a very artist-oriented label," says Lemonheads A&R man Tom Carolan. "[Band leader] Evan

(Continued on page 87)

Buddy Guy: Big Comeback For A '90-Year-Old'

BY CHRIS MORRIS

LOS ANGELES—Only a few years ago, bluesman Buddy Guy appeared to be little more than a memory.

Guy recalls a conversation between his manager and the organizers

(Continued on page 85)

Global Markets Fall Willing Victim To 'Bodyguard' Album

BY THOM DUFFY and ADAM WHITE

LONDON—Arista Records' soundtrack to "The Bodyguard" is proving a potent reminder that international markets hold the key to blockbuster status in the music industry.

Meanwhile, in the U.S., "I Will Always Love You" logs its 14th consecutive week at No. 1 on the Hot 100 Singles chart, giving it the longest stay at the top since the chart bowed in 1958. It bests Boyz To Men's "End Of The Road," which set a new record of 13 weeks last year.

Arista Records president Clive Davis is not surprised the song has struck such a resounding note with the public. "The record touched a uni-

versal chord," he says. "Firstly, the song, with its beautiful expression of eternal love, crosses every language and cultural barrier. And then, Whit-

(Continued on page 81)

Labels Lose Legal Ground Over Lax Library Of Congress Filings

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. record companies have been losing significant legal advantages over the last decade because labels have neglected to file thousands of registration copies of their releases with the Copyright Office of the Library of Congress.

According to Library officials concerned about the gaps in so-

called registration copies, as well as in the separate and legally required deposit copies of U.S. recordings, the problem is shared by the majors and indie companies, although indie compliance is lowest.

"The problem is definitely worse with small labels of alternative music, that's for sure," said Sam Brylawski, senior reference librarian of the library's Recorded Sound

(Continued on page 76)



Blind Melon
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 Top New Artist
 Album
 Chart

"Tones Of Home"
 Breaking At AOR
 Now At: MTV

Relentless
 Touring
 Continues...

Capitol



The Sax Appeal Of Kenny G
 PAGE 12

GLOBAL MUSIC PULSE

Nuevo Mester Merges Medieval With Dance

PAGE 48



Nanci Griffith OTHER VOICES | OTHER ROOMS

THE SOUND OF A GENERATION BEGAN WITH A SINGER AND AN ACOUSTIC GUITAR.

Nanci Griffith OTHER VOICES, OTHER ROOMS

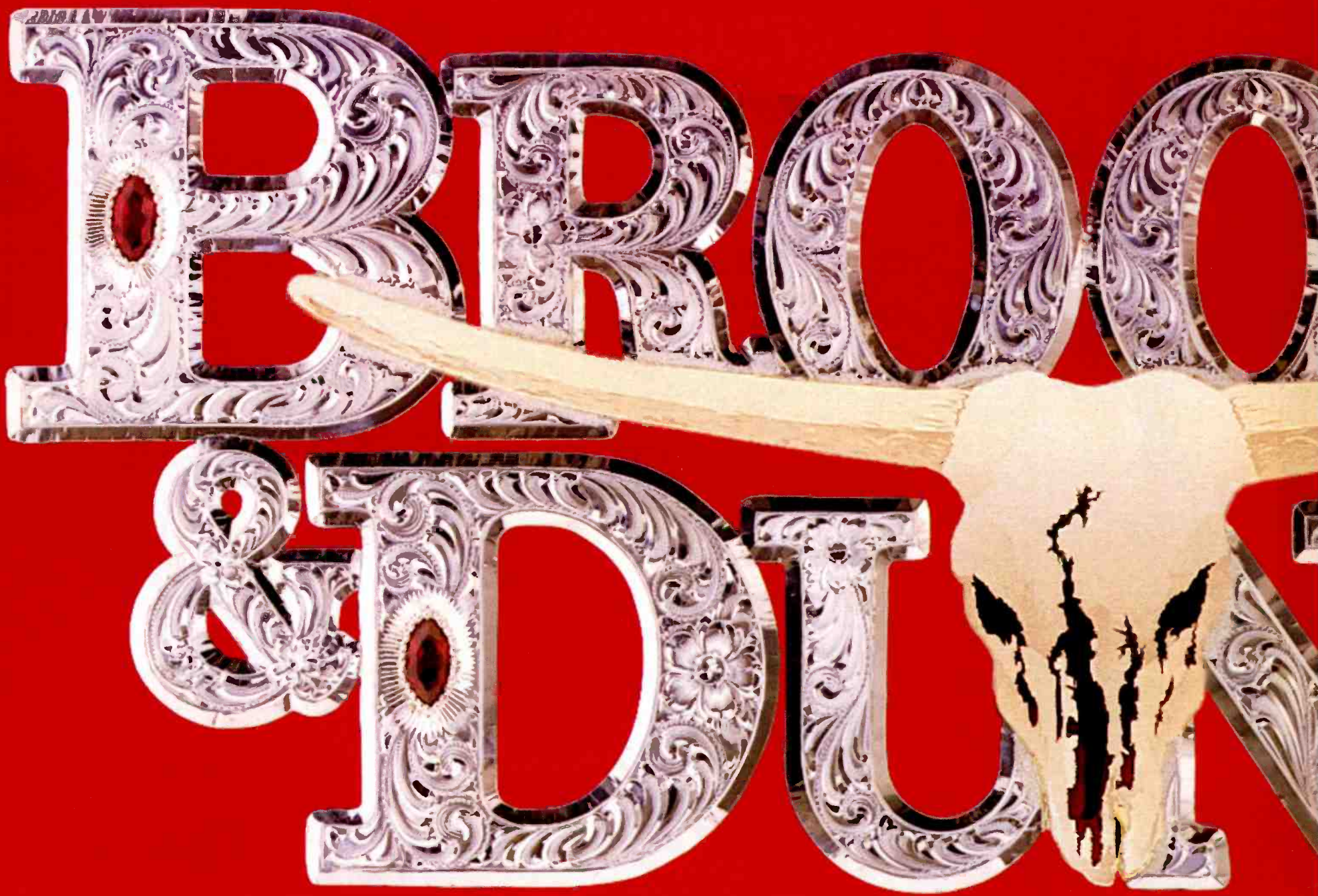
On her debut Elektra release, Nanci Griffith is joined by Emmylou Harris, Arlo Guthrie, Guy Clark and Carolyn Hester, among others, in a celebration of the Folk music legacy and its songs of personal discovery and gentle revolution.

The first single and video from *Other Voices, Other Rooms* is "Speed of the Sound of Loneliness," Nanci's duet with the song's writer, John Prine.

Executive Producer: NANCY GRIFFITH | Produced by JIM ROONEY
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TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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Congress Moves To Kill Copyright Tribunal

Panel Could Fall To Clinton Bureaucracy Axe

■ BY BILL HOLLAND

WASHINGTON, D.C.—Top Democratic copyright oversight lawmakers in the Senate and House introduced legislation Feb. 16 to abolish the Copyright Royalty Tribunal.

The proposed legislation, part of a larger copyright renewal bill, is months away from committee hearings and possible final passage. Nevertheless, its appearance shocked officials from music industry organizations preparing Feb. 28 filings with the Tribunal for distribution of shares of digital royalties stemming from the Audio Home Recording Act of 1992.

Sen. Dennis DeConcini, D-Ariz. and Rep. Bill Hughes, D-N.J. introduced companion legislation S. 373 and H.R. 897 on Feb. 16. In his accompanying remarks, Hughes called the Tribunal "broke and unnecessary."

Hughes said the move would underscore President Clinton's call to eliminate "wasteful bureaucracy," and added the Tribunal could be replaced by other arbitration panels.

tration panels.

"Yes, I heard," said Jay Berman, president of the Recording Industry Assn. of America. "We're moving ahead [on digital royalties] regardless of this legislation. It's too important, and if the Tribunal isn't there, there'll be some other [government] group."

Frances Preston, president/CEO of BMI, commented: "We just received the information and a summary of the bill. Since we have neither received nor studied the actual bill, we have not had the opportunity to determine how this might affect our writers and publishers. As of now, we are proceeding under the current structure."

ASCAP officials meeting in Los Angeles had not seen the proposed bills and had no comment on the news.

The Tribunal, created as a result of the 1976 revision of the Copyright Act, adjudicates copyright disputes, and in the late '70s, set new rates for mechanical licenses for phonograph records for the first time in nearly 70 years. It also set rates in compulsory licenses for jukebox owners and cable TV. In recent years, however, it has come under increasing criticism.

Under the proposed bill, the jukebox performance section would be repealed and would come under Berne Copyright Convention protection and be subject to

(Continued on page 86)

Dolby S To Enhance WEA's Cassettes Starting In Spring

■ BY MARILYN A. GILLEN

NEW YORK—In the first broad move of its type, WEA Manufacturing is incorporating Dolby S-type noise reduction on all new analog cassettes, beginning in the spring. Ultimately, all releases on the Warner Bros., Atlantic Recording Group, and Elektra Entertainment family of labels will be encoded with Dolby S.

Dolby S is an advanced signal processing system that is designed to offer digital quality on an analog cassette.

Until now, only BMG Classics has made a commitment to the several-year-old technology, and then only on its RCA Victor label releases (Billboard, June 6, 1992).

Like BMG Classics, WEA says the enhanced cassettes will carry the same price tag as their non-Dolby S counterparts.

Dolby S is the consumer application of the professional Spectral Recording process designed by Dolby Laboratories. An advanced signal processing system that increases dynamic range, Dolby S noise reduction is said to offer digital quality when an encoded tape is played back on a machine equipped with Dolby S decoding circuitry.

"I'm not going to say this is equivalent to digital tape, because it's not," says Dennis Staats, software licensing manager for Dolby Laboratories in San Francisco.

"What it is is *digital-like*, with many of the same qualities. To the vast majority of ears, it is indistinguishable from digital."

Unlike cassettes encoded with the earlier Dolby B-type noise-reduction process, Dolby S tapes can be played back without distortion on any cassette decks, whether or not they incorporate the same decoding circuitry. Only Dolby S players, however, will deliver the full sound boost of the Dolby S tapes.

Until now a big-ticket item priced from about \$500-\$1,200, Dolby S players likely will broaden their consumer reach with an unrelated announcement by Sony of a full line of S-equipped cassette decks listed at \$380-\$750 and due out in April.

As to the inevitable comparison with other formats, chiefly the fledgling DCC, Staats says, "People who buy the analog cassette—and it's a huge customer base—buy it for a reason. All we're saying is, if you want it, here is the very best possible way to make an analog tape. I don't envision it as a showdown."

Joe Vayda, senior VP of research and development for WEA Manufacturing, echoes the sentiment in a statement released Feb. 16: "Dolby S will help support the huge investment by both the music industry and music listeners in the analog cassette."

Taiwan, Thailand Are Still 'Priority' Pirates

WASHINGTON, D.C.—U.S. copyright industries, including the record, movie, and music publishing trades, have once again targeted Taiwan and Thailand as nations where piracy runs rampant, naming them as priority foreign countries to new U.S. Trade Representative Mickey Kantor.

The copyright group, the International Intellectual Property Alliance, which includes the Recording Industry Assn. of America, the National Music Publishers Assn., and the Motion Picture Assn. of America among its eight members, also named Italy, Korea, Poland, Philippines, and Turkey as priority countries to be considered by Kantor under the U.S. Trade Act's Special 301 section, which puts trade violators on notice.

Taiwan and Thailand could face severe trade retaliation as early as April 30 once the USTR has determined those countries have failed to bring copyright protection up to promised standards.

Such threats of trade retaliation could underscore the Clinton administration's

(Continued on page 77)

THIS WEEK IN BILLBOARD

INSIDE TOO SHORT'S DANGEROUS DIGS

Billboard rap columnist Havelock Nelson wasn't just California dreamin' when his plane touched down in Oakland for a visit to rapper Too Short's Dangerous Music digs. There he previewed the New Line film "Menace II Society," in which Short plays a role and contributes to its hard-rappin' soundtrack. **Page 32**

PARTON ME: COLUMBIA PREPS PROMO

With fans falling fast for the "Romeo" single and video, Columbia is preparing a wide-ranging media blitz for Dolly Parton's new album, "Slow Dancing With The Moon." Plans include appearances on TV talk shows and specials, as well as a print campaign and retail contest. Edward Morris reports. **Page 35**

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PPV Shocks With 99-Cent Offer

Vid Stores Fear Impact Of Hit Promotion

■ BY EARL PAIGE

LOS ANGELES—The home video industry is being rattled by two major pay-per-view networks offering such hot titles as "Lethal Weapon 3," "Patriot Games," and "Beethoven" at 99 cents.

In special promotions, Viewer's Choice and Request TV are offering several movies still in the top 20 of Billboard's Top Video Rentals chart at the low-ball price, which video dealers find hard to beat. This development is fueling discussions at trade group Video Software Dealers Assn. and at the annual Paul Kagan Seminar, held Feb. 17-18 at Hotel Sofitel here.

Viewer's Choice, servicing 500 cable systems with a subscriber base of 11 million homes, is offering a list including the Mel Gibson/Danny Glover "Lethal Weapon 3" title and the Harrison Ford hit "Patriot Games" along with "Sister Act," "Housesitter," and "Hook," according to company VP of marketing Hilda Chazanovitz.

Request TV, with 10 million homes on one network and 5 million on another, is offering "Beethoven,"

"Hook," "Buffy The Vampire Slayer," "Man Trouble," "Poison Ivy," and "Twin Peaks: Fire Walk With Me."

The Feb. 12-18 Request TV promotion was mentioned in the member newsletter of VSDA, where leaders admit concern, adding they are not overly alarmed.

Also indicating there is no need for video dealers to become "paranoid" is Hugh Panero, president/CEO at Request TV. He says such special promotions are common and are primarily aimed at "nevers," a term the cable TV industry has for people who have yet to make PPV purchases.

Chazanovitz adds that she believes PPV and home video "can co-exist," as the home entertainment business matures.

Nevertheless, in a warning to VSDA members, the newsletter quotes sources in the PPV industry

that contend "cable operators plan to promote movies by adding more channels; stepping up marketing of PPV to nonusers; and emphasizing marketing of individual movies."

While VSDA president Brad Burnside views the PPV offers as "loss leaders," there are greater issues regarding PPV.

"Narrowing the window is of concern," he says, referring to the long-standing PPV delayed-release date of approximately 45 days after home video debut.

If the window is narrowed, "we're not maximizing all the delivery possibilities" the industry needs as a whole, says Burnside. "You're going to end up cannibalizing your own business. You do not want to grow PPV so that it hurts the benefits you get from home video."

On the cable TV side, Panero says, *(Continued on page 88)*



Spirited Party. Atlantic co-chairmen/co-CEOs Doug Morris, left, and Ahmet Ertegun, third from left, host a party at New York's Webster Hall to celebrate the release of Mick Jagger's new solo album, "Wandering Spirit." The album's first single is "Sweet Thing." Shown with Morris and Ertegun are Jagger and his wife, Jerry Hall.

Top Oscar Noms Await Video Release Dates

■ BY JIM McCULLAUGH

LOS ANGELES—For the first time in recent memory, none of the five movies nominated for best-picture Oscars, nor most of the other films nominated in major categories, are on home video. In fact, one of the key contenders, the surprise hit "The Crying Game"—which grabbed six nominations—has yet to pact for home video release.

The five pictures up for best picture, announced Feb. 17 here by the Academy of Motion Picture Arts and Sciences, are "The Unforgiven" (Warner Home Video), "A Few Good Men" (Columbia TriStar Home Video), "Howard's End" (Columbia TriStar), "Scent Of A Woman" (MCA/Universal Home Video), and "The Crying Game." Although there have been no official announcements, all are expected to be released on video during the first half of this year.

The 65th annual awards of the Academy of Motion Picture Arts and Sciences will be telecast March 29 on ABC-TV. Industry sources contend that while major Academy Award nominations and wins are hard to quantify on home video, the exposure generally means an additional 10%-15% to units sold into the rental market. Some 100 million viewers worldwide watch the awards every year.

Warner Home Video's "The Unforgiven" stands to be the big home video winner, as it garnered nine nominations: best picture, best actor (Clint Eastwood), best supporting actor (Gene Hackman), art direction, cinematography, directing (Eastman), film editing, sound, and screenplay written directly for the screen.

Both a critical and commercial success with \$75 million at the North *(Continued on page 88)*

Source Tag Rumors Cause Stock Slide

NEW YORK—Although the National Assn. of Recording Merchandisers has yet to make its long-awaited recommendation on an electronic store security standard, rumors that Sensormatic's acousto-magnetic system would be selected by NARM sent rival Checkpoint's stock tumbling at press time.

According to a report in the Dow Jones news wire, Jeffrey Kessler, a Lehman Bros. analyst, stated Feb. 17 that "Sensormatic was close to getting the retailers' nod," causing a 19% drop in Checkpoint's shares, to \$14.125 each from \$17.375.

Kessler was not available for comment at press time. NARM director of communications Jim Donio says the association has yet to reach a decision and has no comment on the rumors.

The establishment of an electronic article surveillance (EAS) standard is seen as a vital step in the scheduled April 1 conversion from the 6-by-12-inch longbox to the smaller and more theft-prone jewel box. Although it would take some time to implement, the standard would allow manufacturers to insert security tags into prerecorded music and video product at the point of manufacture in a hidden location on the package, virtually prevent-

ing shoplifters from slicing off tags and walking away with product.

Manufacturers and retailers have agreed that a uniform security system must be adopted in order for such a "source-tagging" apparatus to work.

Deerfield Beach, Fla.-based Sensormatic Electronics Corp. and Thorofare, N.J.-based Checkpoint are the leading suppliers of elec-

Country Radio Jumps; Top 40, AC Slump

■ BY PHYLLIS STARK

NEW YORK—The fall Arbitron book brought country radio its best ever share of national listening and top 40 its worst share yet, according to the exclusive Billboard/Arbitron national format ratings.

The ratings also reveal an ongoing drop in adult contemporary, continued growth in news/talk, a significant decline in album rock, and a slight slump in urban, which posted its lowest share since winter 1993.

Country's ninth consecutive quarterly gain has brought the format from 9.5% of national listening in the summer of 1990 to its current high of 13.3%. Its success coincides with top 40's 10th consecutive down book. That format now commands 10% of listening, down dramatically from its 15.9% high in the spring of 1989, when the national format ratings began.

The continuing decline of the adult contemporary format, coupled with a strong fall book for news/talk stations, resulted in the closest race ever between those formats. Although AC remained the leading format with 17.1% of listening, it was just 1.9 shares ahead of second-place finisher N/T (15.2%). The two formats were once as much as 6.3 shares apart, and have been separated over the last three years by an average gap of 4.9 shares.

AC radio's continued focus of in-office listening gave the format a 19.7%-20.3% midday boost, but that couldn't compensate for the format's loss of a full share point in nights as well as its significant losses among teens (8.4%-7.6%) and adults ages 35-64 (21%-20.4%).

Although country was up in every demographic and daypart, it showed its greatest gains in nights (10.3%-10.9%) and with the teen *(Continued on page 67)*

MTV Nets Revenue Gains Programming Expansion Cited

■ BY DON JEFFREY

NEW YORK—MTV Networks, reaping rewards from the expansion of its music video cable programming outside the U.S., reports strong gains in revenues and profits for the fourth quarter and all of 1992.

New York-based Viacom Inc. says MTV Networks' operating cash flow jumped 25.9% to \$204.4 million in 1992 from \$162.3 million the year before. Revenues rose

29.6% to \$533.4 million from \$411.4 million. Viacom attributes the gains to higher advertising sales and affiliate fees.

MTV Networks includes the music video channels MTV Music Television, VH1, and MTV Europe, and the nonmusic program channels Nickelodeon and Nick At Nite. The biggest growth was in Europe, where the number of households receiving MTV increased 32.3% to 43 million. In the U.S., MTV's household penetration rose 4.2% to 57.3 million. VH1 scored a 9% increase to 47.1 million households.

MTV Japan was launched in December, so its results have little impact on the year-end financials. MTV plans to launch MTV Latin America, serving Mexico, the Caribbean, and Central and South America in October.

Viacom also owns 13 radio stations in eight markets, but the radio unit's profits declined last year due to sluggish sales.

Revenues for Viacom Radio rose *(Continued on page 88)*

■ BY ENOR PAIANO

RIO DE JANEIRO, Brazil—With the official opening of Sony's \$6 million CD plant here Feb. 1, Brazil not only becomes the largest CD supplier in Latin America, but also the biggest CD manufacturer outside the developed countries.

The Sony plant, in operation since last November, has the capacity to produce more than 600,000 CDs monthly and already is exporting product to Chile, Argentina, Venezuela, Colombia, and even Portugal.

The new facility joins three other CD plants already operating here. The Brazilian-owned Microservice opened in 1987 with a monthly capaci-

ty of 1.6 million CDs monthly. In 1990, the Brazilian Video Audiotape de Brasil (VAT) opened a facility capable of producing 250,000 CDs per month. Sonopress, owned by the Bertelsmann Music Group, opened its plant in Nov. 1992 and has a capacity for 250,000 discs per month. In addition, Sonopress owns a 50% share of the VAT plant.

Interestingly, the increase in CD production comes at a time when Brazil's economy and record industry continue to free fall. With a combined capacity of 33.6 million units per year, the four CD plants have production capabilities that far exceed the approximately 10 million CDs sold in Brazil last year.

By necessity, the plants are gearing toward servicing the region, including South and Central America and Mexico. Sources say that the plants will be running possibly as much as 70% below capacity if they do not aggressively pursue export business. But the central location of Brazil makes exporting relatively easy for these firms, and the country's stable infrastructure makes most of the manufacturers bullish about the future of their facilities.

In addition, despite economic difficulties and the dominance of the cassette, CD has been steadily gaining market share in Latin America, according to the Mexico City trade *(Continued on page 62)*

X-TRA NAKED X-TRA GOLD.

SHABBA RANKS HAS

AGAIN WITH THE

AND SEXY "AND

"X-TRA NAKED." HE WON A GRAMMY AWARD FOR

HIS LAST ALBUM, "AS RAW AS EVER," AND IS UP

AGAIN THIS YEAR. • WICKED. • NEXT SINGLE:

"MUSCLE GRIP." TIGHTEN UP.

SHABBA RANKS "X-TRA NAKED"

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Executive Producers: Clifton "Specialist" Dillon and Vivian L. Scott. Management: SPECS-SHANG Artiste Management.

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RECORD OF THE YEAR

Achy Breaky Heart
BILLY RAY CYRUS
JIM COTTON
JOE SCAIFE

Tears In Heaven
ERIC CLAPTON (PRS)
RUSS TITELMAN

ALBUM OF THE YEAR

Achtung Baby
BRIAN ENO (PRS)

Beauty And The Beast
ALAN MENKEN

Diva
STEPHEN LIPSON (PRS)

Unplugged
ERIC CLAPTON (PRS)
RUSS TITELMAN

SONG OF THE YEAR

Achy Breaky Heart
DON VON TRESS

Beauty And The Beast
ALAN MENKEN

Save The Best For Last
JON LIND
WENDY WALDMAN

Tears In Heaven
ERIC CLAPTON (PRS)
WILL JENNINGS

BEST ROCK SONG

Digging In The Dirt
PETER GABRIEL (PRS)

Layla
ERIC CLAPTON (PRS)
JIM GORDON

Smells Like Teen Spirit
KURT COBAIN AND NIRVANA

BEST RHYTHM & BLUES SONG

End Of The Road
BABYFACE
L.A. REID
DARYL SIMMONS

Jam
MICHAEL JACKSON

My Lovin'
(You're Never Gonna Get It)
DENZIL FOSTER
THOMAS McELROY

BEST COUNTRY SONG

Achy Breaky Heart
DON VON TRESS

The Greatest Man I Never Knew
LAYNG MARTINE, JR.

I Still Believe In You
VINCE GILL

BEST INSTRUMENTAL COMPOSITION

Magic Fingers
BELA FLECK

The Truth Will Always Be
PAT METHENY

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Beauty And The Beast
ALAN MENKEN

Hook
JOHN WILLIAMS

Theme from "Northern Exposure"
DAVID SCHWARTZ

Rush
ERIC CLAPTON (PRS)

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Beautiful Maria Of My Soul
(From "The Mambo Kings")
ROBERT KRAFT

Beauty And The Beast
(From "Beauty And The Beast")
ALAN MENKEN

It's Probably Me
(From "Lethal Weapon 3")
ERIC CLAPTON (PRS)
MICHAEL KAMEN

Now And Forever
(From "A League Of Their Own")
CAROLE KING

Tears In Heaven
(From "Rush")
ERIC CLAPTON (PRS)
WILL JENNINGS

BEST CONTEMPORARY COMPOSITION

Zwilich: Flute Concerto
ELLEN TAAFFE ZWILICH

BEST NEW ARTIST

ARRESTED DEVELOPMENT
BILLY RAY CYRUS

Nominees

BMI

who have been nominated for 1993 Grammy Awards

POP NOMINEES

CHET ATKINS
MARIAH CAREY
THE CHIEFTAINS (PRS)
ERIC CLAPTON (PRS)
PETER GABRIEL (PRS)
GENESIS (PRS)
MICHAEL JACKSON
PATTY SMYTH
JOHN WILLIAMS

ROCK NOMINEES

ERIC CLAPTON (PRS)
PETER GABRIEL (PRS)
EN VOGUE
HELMET
LITTLE VILLAGE
LOS LOBOS
MEGADETH
MINISTRY
ALISON MOYET (PRS)
NIRVANA
RED HOT CHILI PEPPERS
SANTANA
TINA TURNER

ALTERNATIVE MUSIC NOMINEES

THE B-52'S
MORRISSEY
XTC

RHYTHM & BLUES NOMINEES

OLETA ADAMS
ARRESTED DEVELOPMENT
BOYZ II MEN
THE BRECKER BROTHERS
MARIAH CAREY
MILES DAVIS
EN VOGUE
GEORGE HOWARD
JANET JACKSON
MICHAEL JACKSON
AL JARREAU
TREY LORENZ

RAP NOMINEES

ARRESTED DEVELOPMENT
HAMMER
PUBLIC ENEMY
SIR MIX-A-LOT

NEW AGE NOMINEES

ENYA
SHADOWFAX
TANGERINE DREAM

JAZZ NOMINEES

KENNY BARRON
RANDY BRECKER
THE BRECKER BROTHERS
GARY BURTON
EDDIE DANIELS
MILES DAVIS
STAN GETZ
GRP ALL-STAR BIG BAND
CHARLIE HADEN QUARTET WEST
JOE HENDERSON
ABBEY LINCOLN
BOBBY McFERRIN
PAT METHENY
DAVID SANBORN
JIMMY SCOTT
TAKE 6
McCOY TYNER BIG BAND

COUNTRY NOMINEES

ALABAMA
RED ALLEN
ASLEEP AT THE WHEEL
CHET ATKINS
BROOKS & DUNN
JIM BUCHANAN
THE CHIEFTAINS (PRS)
LARRY CORDLE
BILLY RAY CYRUS
JOE DIFFIE
GLEN DUNCAN
VINCE GILL
DAVID GRISMAN
WYNONNA JUDD
THE KENTUCKY HEADHUNTERS
JAMES KERWIN
ALISON KRAUSS
CHRIS LeDOUX
LONESOME STANDARD TIME
DELBERT McCLINTON
LORRIE MORGAN
THE NASH RAMBLERS
THE NITTY GRITTY DIRT BAND
HERB PEDERSEN
JERRY REED
THE SELDOM SCENE
MARTY STUART
PAM TJLLIS
TRAVIS TRITT

country nominees cont'd

TANYA TUCKER
UNION STATION

GOSPEL NOMINEES

STEVEN CURTIS CHAPMAN
JEFF & SHERI EASTER
FAIRFIELD FOUR
THE FLORIDA BOYS
AL GREEN
LARNELLE HARRIS
GOSPEL HUMMINGBIRDS
MYLON LeFEVRE
PETRA
PRAY FOR RAIN
THE RICHARD SMALLWOOD SINGERS
REV. LAWRENCE THOMSON
AND THE MUSIC CITY MASS CHOIR
ALBERTINA WALKER
MERVYN WARREN
WHITE HEART
MOM & POP WINANS
VICKIE WINANS

LATIN NOMINEES

RAY BARRETTO
LINDA RONSTADT
LOS TIGRES DEL NORTE

BLUES NOMINEES

CHARLES BROWN
CLARENCE "GATEMOUTH" BROWN
ROBERT CRAY
DR. JOHN
ROBBEN FORD
ETTA JAMES
POPS STAPLES

and in **CLASSICAL,
FOLK, REGGAE, and
14 more nominating
categories...**

MICHAEL ABENE
BABYFACE
ROSS BAGDASARIAN
SUSAN BIRKENHEAD
NORMAN AND NANCY BLAKE
EDDIE BLAZONCZYK'S VERSATONES
JOHN BOYLAN
T-BONE BURNETT
THE CHICAGO PUSH
THE CHIEFTAINS (PRS)

JIMMY CLIFF
RICHARD DASHUT
EN VOGUE
BRIAN ENO (PRS)
AHMET ERTEGUN
ARDESHIN FARAH
THOMAS FROST
FRANK FUCHS
PETER GABRIEL (PRS)
RUSS GERSHON
JENNY GOMULKA
MICHAEL GORE
WOODY GUTHRIE
HAMMER
LUTHER HENDERSON
DAVID HOLT
INDIGO GIRLS
JANICE KARMAN
GARRISON KEILLOR
LOS LOBOS
ARIF MARDIN
D.L. MENARD
ALAN MENKEN
PUBLIC ENEMY
PETE SEEGER
THOMAS Z. SHEPARD
MICHELLE SHOCKED (PRS)
STEEL PULSE
L.A. REID
JORGE A. STRUNZ
JIMMY STURR
MERVYN WARREN
ROGER WATERS (PRS)
"WEIRD AL" YANKOVIC

HALL OF FAME AWARDS

"GEORGIA ON MY MIND"
"ROUND ABOUT MIDNIGHT"
"SERGEANT PEPPER'S
LONELY HEARTS CLUB BAND"

LIFETIME ACHIEVEMENT AWARDS

CHET ATKINS
LITTLE RICHARD
THELONIOUS MONK
BILL MONROE
PETE SEEGER

TRUSTEES AWARDS

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Commentary

Rapper Pays Tribute To Dr. King

BY PARIS

Black History Month presents us with an excellent opportunity to attempt a difficult but necessary task: the reclaiming of the legacy of Dr. Martin Luther King for my generation, aka the hip-hop generation.

For most of us, Dr. King today is almost entirely eclipsed by Malcolm X. Why? Spike Lee, in a recent interview with Henry Louis Gates' Transition quarterly, hit the nail on the head: "Black youth today are not going to turn the other cheek. The whole turn-the-other-cheek business isn't getting anywhere in black America. That's why people aren't walking around with a 'K' on their hats."

Meanwhile, Malcolm's influence is everywhere. Think of the speeches of Malcolm X sampled on Keith LeBlanc's 1983 single "No Sellout." Think of KRS-One's appropriation of that famous photo of an armed Malcolm X peering through a window for use on the cover of his album, "By All Means Necessary." Think X-Clan and Terminator X and Movement Ex. Think of one of the most sampled soundbites in hip-hop history: "Too black, too strong." Think of all those X hats.

By contrast, solid evidence of Dr. King's influence on today's artists is hard to come by. The "King Holiday" record—which featured Run-DMC, Whodini, the Fat Boys, and Melle Mel alongside New Edition, Whitney Houston, Stephanie Mills, Stacy Lattisaw, and others, and which was hardly a major smash—is one of few examples.

Ultimately, Malcolm is seen as much more radical and uncompromising than Martin. This state of affairs reflects a sad ignorance of Dr. King's works, and of his later work, in particular. Dr. King was every inch a revolutionary, even if he did refer to African-Americans as Negroes. He was a world-class thinker, tactician, organizer, and media manipulator. In 1964 he said: "We cannot stop till Negroes have absolute and complete freedom." He was, in short, a very dangerous man and his assassination was no accident.

Let's understand, to begin with, that

Malcolm X himself, after he left the Nation of Islam in 1965, discarded the contempt he'd formerly expressed for King and his colleagues. As Malcolm told The Amsterdam News at the time: "I'm throwing myself into the heart of the civil rights struggle and will be in it from now on . . . Since I've gotten involved, I am surprised at how militant some of these 'integrationists' are sounding, man; sometimes they put me to



'King today is eclipsed by Malcolm X'

Paris, a rapper, is also CEO of Scarface Records.

shame."

For his part, King, in his later years, evolved steadily in Malcolm's direction, from reformer to radical. "For years I labored with the idea of reforming the existing institutions of society, a little change here, a little change there," King said in August, 1967. "Now I feel quite differently. I think you've got to have a reconstruction of the entire society, a revolution of values."

King expanded on his notion of the necessity for a "revolution in values" in a book published in 1967 called "Where Do We Go From Here: Chaos Or Community?" He wrote: "When machines and computers, profit motives and property rights are considered more important than people, the giant triplets of racism, materialism and militarism are incapable of being conquered. A civilization can flounder as readily in the face of moral and spiritual bankruptcy as it can through financial bankruptcy . . . A true revolution of values will soon look uneasily on the glaring contrast of poverty and wealth. A nation that continues year after year to spend more money on military defense than on programs of social uplift is approaching spiritual

death."

One of my particular concerns as a college graduate is the low-level quality of American public school education and the extent to which the standard curriculum tends to ignore the history and culture of African-Americans. These concerns were anticipated by King a generation ago. In 1968 he said: "The tendency to ignore the Negro's contribution to American life and to strip him of his personhood is as old as the earliest history books and as contemporary as the morning's newspapers. To upset this cultural homicide the Negro must rise up with an affirmation of his own Olympian manhood. Any movement for the Negro's freedom that overlooks this necessity is only waiting to be buried."

Present-day conservatives may read this and smirk, contending that the government lacks the money to implement these wonderful visions. But King understood a quarter-century ago that the simplest and hardest task facing America was not finding the money to do the right thing, but committing to do the right thing in the first place. It faces the same moral challenge today.

As King wrote in his 1967 book: "There is nothing to prevent (America) from paying adequate wages to social workers and other servants of the public to ensure that we have the best available personnel in these positions which are charged with the responsibility of guiding our future generations. There is nothing but a lack of social vision to prevent us from paying an adequate wage to every American citizen, whether he be a hospital worker, laundry worker, maid or day laborer. There is nothing except shortsightedness to prevent us from guaranteeing an annual minimum—and livable—income for every American family. There is nothing, except a tragic death wish, to prevent us from reordering our priorities, so that the pursuit of peace will take precedence over the pursuit of war."

As a rapper and a radical, I must say that I find much to admire in the thought and the tactics of Dr. Martin Luther King.

LETTERS

SHANACHIE AND GOLIATH

We are very gratified by the recent article on O'Yaba and the beautiful piece on Shanachie ("Shanachie Marks Stellar Year," Jan. 23). This really helps give attention to some important releases, which, of course, is always appreciated. But, more important to us, it demonstrates that, with Billboard, the door is still open for independent labels striving to make a mark beyond the tiny niche often reserved for independents. This gives us the courage to keep on battling the Goliaths that dominate this industry. Thanks for helping us get a shot.

Randall Grass
 Executive VP/director of A&R
 Shanachie Entertainment Corp.

NO JIVE FROM BMG

In an article headlined "BMG Distribution Fired Up To Spread Success" by Ed Christman (Billboard, Jan. 30) reference is made to the fact that BMG "owns or has an equity stake in the Jive record label."

I'm writing to draw your attention to the fact that this is incorrect. While BMG Distribution provides manufacturing and distribution services for our Jive and Silver-tone record labels in the USA, BMG owns no equity stake in these labels, which are members of the Zomba Group of Companies, the largest independent music group in the world.

Clive Calder
 Chairman/CEO
 The Zomba Group of Companies

ARLO COMPLAINT

Thank you for the Jan. 23 concert review of Arlo Guthrie's Nov. 27 and 28 Carnegie Hall concerts. We appreciate the time taken to do this. I do, however, have some serious complaints.

The review is appearing two full months after the concert happened. Arlo's brother, who was performing that night, is Joady Guthrie, not Franke Fuchs. A mere glance at the brothers' last names should point

this out. Arlo's son Abe is a keyboard player and does not play guitars at all. Abe's band, Xavier, did not just "chip in." It has been Arlo's backup band for his past two national tours. Again, we do appreciate the review. We would, however, appreciate that it be printed in a timely manner with correct facts.

Sue Devine
 Rising Son Records

CALYPSO PLEASURE

Whilst I might dispute the headline "Lord Kitchener Still Rules Calypso," I just wanted to say what an unexpected pleasure it was to read Timothy White's article ("Music To My Ears," Jan. 30) in Billboard. The pieces on Steve Martland and PJ Harvey were equally interesting. The column makes opening Billboard a pleasure again.

Roger Ames
 Chairman/CEO
 PolyGram U.K. Ltd.

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

WE'VE MADE SOME CHANGES...

Michael W. Smith

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Artists & Music

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

Kenny G Goes At 'Breathless' Pace Sales Top Double-Platinum Since Nov.

■ BY CRAIG ROSEN

LOS ANGELES—This week Kenny G's "Breathless" logs its fifth consecutive week at No. 2 on The Billboard 200 and soars to the Top 20 Sales Mover position, with sales of more than 2 million units since its November release.

For some artists, the extended stay at No. 2 would be frustrating, yet Kenny G is quite happy about where "Breathless" stands. His previous chart high was at No. 6 with his 1987 album "Duotones."

"It would be nice if it went to No. 1," he says. "But I'm so grateful where I'm at now. For me to say 'I wish I was No. 1' would be a terrible way of negating a wonderful experience and a wonderful time."

Kenny G recalls the moment when Arista president Clive Davis gave him the news at a recent inaugural function in Washington, D.C.: "As he

was coming across the room he caught my eye and held up two fingers. I was in shock. I thought, 'Certainly he's not telling me that my record went to No. 2. He must just be giving me the peace sign or saying hello.'"

Making Kenny G's stay at No. 2 a bit sweeter is the fact that it is been second only to another Arista release, "The Bodyguard," which features "Even If My Heart Would Break," a song he performs with Aaron Neville that is also included on "Breathless."

Another Kenny G tune, "Waiting For You," is featured in the film and is on the European release of the soundtrack.

"When you're at No. 2... it's nice to know that the album that is No. 1 is something that you're rooting for and part of the Arista family," he says.

Kenny G has had a decade-plus as-

sociation with the label. In the liner notes of "Breathless," he thanks 33 members of the label's sales and promotion field staff by name. He credits those individuals for much of his success at radio.

"Forever In Love," which this week jumps to No. 24 on the Hot 100 Singles chart, recently became the fourth top 40 hit of his career.

"Radio has been very accommodating to my music," he says. "That has a lot to do with the relationships Arista promotion people have with PDs... Every one of those guys are working their butts off. You hand a promotion guy an instrumental record and tell them to take it to AC stations and top 40 stations and it's a tough job, even with the history we have."

"Breathless" is Kenny G's first new studio album since 1988's "Silhouette." ("Kenny G Live" was re-

(Continued on page 76)



Polish composer Henryk Gorecki, right, received gold and silver discs for sales of 100,000 and 60,000 units, respectively, from Warner Classics U.K. manager Bill Holland in a ceremony Feb. 8 in Brussels.

Mournful Classical Piece Cracks U.K. Pop Top 10

■ BY PAUL SEXTON

LONDON—Recent heavyweight pop releases by Paul McCartney, Jesus Jones, and Mick Jagger are being upstaged on the U.K. album charts by a reclusive and little-known classical composer from Katowice, Poland, with a symphony inspired in part by a poem written in a concentration camp.

Henryk Gorecki's "Symphony No. 3" has astonished the most seasoned industry observers—and even the staff of Warner Classics, which released the Elektra Nonesuch album last July—by building on a groundswell of interest to soar into the U.K.'s pop top 10 and win a gold record for sales of more than 100,000. The release, which is at No. 6 on the U.K. pop chart this week, also appears to be the first record "broken" by Britain's new classical-formatted radio station, Classic FM.

Gorecki's piece, subtitled "Sym-

phony Of Sorrowful Songs," is played by the London Sinfonietta with conductor David Zinman, and features Grammy-winning American soprano Dawn Upshaw. It is the first composition by a living classical composer to top the classical charts here and break into the pop market.

The album's success also affirms the impressive audience ratings garnered by 6-month-old Classic FM, a station that has been featuring the symphony in every edition of its peaktime Saturday-morning chart countdown. The station has a 2.8% audience share and a weekly reach of 4.3 million, according to new U.K. listener research published by RAJAR (Billboard, Feb. 20).

Broadcaster and author Paul Gambaccini, who presents the chart show on which Gorecki has taken such a stranglehold, says the album's success "points to something very exciting. It's the first time ever that radio has broken a classical record. It's a great tribute to the success of Classic FM and it shows the potential of [the format] for 'doing good,' if I may use that phrase."

David Terrell, marketing director of the HMV retail chain, agrees that Classic FM pioneered the release. "It's sold very well with us. We were one of the first to pick up on it. Now it's just a question of displaying it prominently. The thing's selling itself."

Andrea Turner, product executive for the W.H. Smith retail chain, which sponsors the station's chart, says, "When Classic FM first started, we had people coming in saying they wanted to buy whatever No. 5 was in the chart, and it turned out to be the Gorecki. We were seeing that happen from the beginning."

The album recently moved to No. 1 at Tower Records' Piccadilly outlet in London. The store's classical department manager Eluned Smith confirms that such dizzy heights were

(Continued on page 77)

Sony Launches TriStar Label For Int'l Projects

NEW YORK—Sony Music has created a TriStar Music Group label entity that will exclusively handle acts from territories outside the U.S., including artists signed to Sony International. Distribution of the new line, expected to debut April 1,



BUZIAK

will be through Relativity Entertainment Distribution (RED), the Queens, N.Y.-based indie that is 50%-owned by Sony Music.

TriStar will be operated by veteran music man Bob Buziak as president.

The new label's international focus apparently reflects a personal mandate of Sony Music chairman Michael Schulhof. Although no executive was available for comment



TRISTAR MUSIC

on the label's philosophy, a Sony Music Entertainment spokesman says that Schulhof has felt the need for a separate narrowcast label to accelerate the breaking of foreign acts here. "To Schulhof, one of the important aspects of the music industry is to successfully export acts from their domestic markets to the U.S." Schulhof, in fact, is expected to address this issue during a talk Tuesday (23) before the Los Angeles World Affairs Council.

In his announcement of the label's creation, Sony Music presi-

(Continued on page 77)

Mercury Rap Promo Tour Sends Acts On College-Hop

■ BY JANINE McADAMS

NEW YORK—In a bid to expose its developing rap artists, Mercury Records is launching a 15-city Hip-Hop College tour in mid-March.

Featuring Diamond (of the Psychotic Neurotics), Nefertiti, Dougie Dee, and Yaggfu Front, the tour will give students at colleges around the country a chance to hear the artists speak about their experiences as well as to see them perform for free. There will also be some high school stops.

"We were trying to figure a better way to expose a lot of our hip-hop acts, because they take a long

time to build," says Larry Stessel, senior VP/GM of Mercury. "We decided on a hip-hop posse tour: Put them together on a bus, sharing sound equipment and a road manager, and put them on a college tour. We thought if they went to that audience, they'd have a lot more success in the long run."

In a statement, Mercury president Ed Eckstine adds, "What better way to have some meaningful constructive dialog than face-to-face discussions between the youth culture and the artists who are directly tied to that very same hip-hop culture."

(Continued on page 86)

Neil McCarthy To Capitol Exec VP Post

NEW YORK—Neil McCarthy has been named executive VP of Capitol Records, where he will oversee the label's business affairs, finance, and administration and operation divisions.



McCarthy

McCarthy, who has been an executive VP at Capitol-EMI Music since 1991, will report directly to Capitol president/CEO Hale Milgrim. With the imminent departure of Joe Smith as CEO of Capitol-EMI and the ascension of EMI Records Group CEO/chairman Charles Koppelman to that post next month, Milgrim saw an opportunity to snag McCar-

thy. "When I can work with someone like Neil in a straight-ahead alignment, I think it will help this company dramatically," he says. "In a lot of cases, we were working with Neil already in his capacity with Joe. Now he's just working a little closer with me. It was month-to-month or week-to-week before, now it will be day-to-day." It had already been announced that Terri Santisi, executive VP/GM of the EMI Records Group, will expand her duties to work with Koppelman in many of the areas that McCarthy oversaw (Billboard, Jan. 23).

At Capitol, McCarthy will assume some of the responsibilities handled by fellow executive VP Art Jaeger, allowing Jaeger to focus more on the other areas he oversees, including advertising,

marketing, sales, creative services, and artist and media relations. "This move gives Art a lot more freedom to work on the creative areas," says McCarthy. "As I see it, when Joe decided to move on, this was a natural evolution since I was already working closely with Art and Hale."

McCarthy adds that he doesn't foresee making "any dramatic changes or sudden shifts" in his new duties. "Hale has a very clear vision and I'm there to help him see it through."

Milgrim says that McCarthy's addition is not related to the restructuring done by the label last October. (Billboard, Oct. 22, 1992). He adds that at this stage, he does not see other major staff changes.

MELINDA NEWMAN

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Atlantic/VW Drive Home Clannad Track

■ BY PAUL VERNA

NEW YORK—In an unusual example of corporate cross-pollination, Atlantic Records is planning a promotion with Volkswagen to try to break Irish folk/new-age outfit Clannad in the U.S.

The campaign stems from a strong consumer response to a recent VW television spot for its Passat GLX auto that uses Clannad's song "Harry's Game" as the soundtrack. Numerous callers have dialed a toll-free number intended to provide information about the car with inquiries
(Continued on page 80)

Miranda Sex Garden Tends To Melody On New Album

■ BY THOM DUFFY

LONDON—Miranda Sex Garden never intended to grow old singing madrigals, the intricate vocal love songs rooted in the 15th and 16th centuries.

But the classically trained female trio of Kelly McCusker, Katharine Blake, and Jocelyn West drew critical raves and a cult following when it released its Mute Records debut album, "Madra" in 1991, featuring nothing but a cappella madrigal repertoire.

Listeners lulled by the lovely vocals of "Madra" were little prepared then for what sprouted on Miranda Sex Garden's 1992 follow-up EP, "Iris." The trio—with Donna McKeivitt replacing West, who had returned to school—formed a band with guitarist Ben Golomstock and percussionist Trevor Sharpe. The madrigal-style harmonies were now offset by electronic enhancements, dissonant guitar, keyboards, and

drums. The mix was both alarming and entrancing. It was as if Enya had gone grunge.

The promise of new musical directions made on "Iris" is fulfilled on "Suspira," Miranda Sex Garden's forthcoming second full-length album, which is set for release on Mute in the U.S. March 26, distributed by WEA. Mute's marketing plans for the release include targeting college and modern-rock radio and alternative-music press. Miranda Sex Garden also is likely to play its first U.S. tour this spring.

McKeivitt recalls the evolution of Miranda Sex Garden's music from ancient to avant-garde. "Just before I joined the group, Kelly and Katharine and Jocelyn had been in the studio writing, and they did come up with a few things that were pretty classical and ethereal."

Then West left the group and Blake recruited Golomstock and Sharpe, with whom she was sharing a house, jamming on the side, in a north London neighborhood.

"That just opened up so many doors," says McKeivitt.

"It was accidental in a way," says Golomstock of the Miranda Sex Garden's stylistic shift. "We actually didn't plan any of this. I don't think any of us knew what we were capable of doing. We went out on a limb and the whole thing was instinctive."

But he and Sharpe did understand much of their musical manner contrasted with the simplicity of Miranda's early vocals. "The style that me and Trevor had was completely contradictory to that, which is one of the reasons we were trying to do this."
(Continued on page 85)

NBC License Fees Pump Up ASCAP Coffers Retroactive TV Blanket Payments Received In April

■ BY KEN TERRY

NEW YORK—ASCAP's domestic distributions shot up to \$222.4 million in 1992, a 10.5% jump over the previous year. The bulk of the increase came from a special distribution of \$18.88 million for NBC-TV blanket license fees covering the years from 1977-1991.

Distributions to ASCAP members from foreign sources totaled \$91.66 million, an all-time high.

The performing rights society's total distributions for 1992 were \$314.06 million. Receipts from all sources, including \$93.7 million from foreign societies, added up to \$390 million. Both distribution and revenue figures represent new peaks for ASCAP.

The society's operating costs ate up 20% of its domestic and foreign receipts, about the same percentage as in 1991. After balancing actual expenses against distributions, ASCAP still has \$212,000 of 1992 income to distribute to members this year.

John LoFrumento, ASCAP's CFO, notes that NBC's retroactive payment was received in April and distributed in September.

Foreign distributions, he notes, were up about \$5 million, whereas foreign revenues decreased by more than \$6 million. The discrepancy, he

explains, is due to the fact that, in 1991, three foreign societies paid ASCAP for 1990 and 1991. This wind-fall arose from a reciprocal deal by which the overseas societies agreed to pay ASCAP on a periodic basis, and vice versa. However, the foreign bodies still do not furnish ASCAP with detailed lists of members to whom sums are owed until October of each year. Hence, the periodic foreign payments made in 1991 were distributed in 1992.

If the advances were taken out of the picture, LoFrumento says, revenues from foreign sources would have been up 13% last year.

LoFrumento attributes the growth in domestic receipts largely to ASCAP's efforts to increase its gen-

eral revenues. Aside from the one-time NBC payment, there has been no growth in television revenues, because they have been tied up in court since 1987, he notes. And radio receipts were flat because the radio business is suffering.

"What we're proud of is that we're doing this despite the fact that a good deal of our revenue has been held back either by the economy or a magistrate's decision," LoFrumento says. "General licensing has helped enormously in helping us move ahead."

Among the sources of ASCAP's general revenues are hotels, motels, theme parks, restaurants, bars, background music companies, and live performances.

(Continued on page 76)

Chapman Soars With 7 Dove Nominations

NASHVILLE—Steven Curtis Chapman is the leading contender for this year's Dove Awards with a total of seven nominations. Candidates for the Gospel Music Assn. honors were revealed at a press announcement Feb. 15 here.

Other top nominees are the group 4Him, with six nods; Michael W. Smith and Michael English, with five each; and Cindy Morgan, DC Talk, Bruce Carroll, Petra, Twila Paris,

and Susan Ashton, with four each.

Chapman's nominations are in the following categories: song, songwriter, male vocalist, artist, contemporary recorded song, contemporary album, and shortform video.

The Dove Awards show will be broadcast live April 1 from the Tennessee Performing Arts Center on the Family Channel. Jim Owens Entertainment will produce the event.

(Continued on page 77)



Gold N' Roses. BMG International presents members of Geffen act Guns N' Roses with specially designed plaques highlighting the territories in which "Use Your Illusion I" and "II" earned platinum and gold records for BMG International, which licenses and distributes MCA/Geffen/GRP product worldwide (excluding the U.S., Canada, and Japan). The albums have earned 72 platinum and 16 gold awards, representing sales of over 10 million units in areas where BMG markets and distributes the band. Pictured, from left, are band member Duff McKagan; Christoph Ruecker, VP of BMG International marketing, MCA/Geffen/GRP; and band member Slash.

EXECUTIVE TURN TABLE

RECORD COMPANIES. Bob Buziak is named president of the TriStar Music Group in New York. He was president and COO of Chameleon Entertainment. (See story, page 12.)

Neil McCarthy is appointed executive VP of Capitol Records in Los Angeles. He was executive VP of Capitol-EMI Music. (See story, page 12.)

Al Pedecine is named senior VP and CFO of EMI Records Group in New York. He was VP of finance and administration for PolyGram Group Distribution.

Brian Koppelman is appointed VP of A&R for SBK Records in New York. He was VP of A&R for EMI Records Group.

Jon Klein is promoted to senior director of national video promotion for Arista in New York. He was regional director of West Coast promotion.

Savage Records in New York appoints Jill Siegel national director



PEDECINE



KOPPELMAN



KLEIN



BUZIAK



JOHNSON



MURPHY



JACKSON



BERRA

of publicity, Joel Klaiman national manager of promotion and marketing, Jacqueline Saturn manager of sales and advertising, and Joseph Petze operations manager of marketing and promotion. They were, respectively, senior publicist at Rogers & Cowan P.R., assistant manager for Frank DiLeo Management, sales and marketing assistant at Savage, and GM of Red Sox Music Productions.

Ginny Meroth Johnson is promoted to director of national promotion at Private Music in Los Ange-

les. She was in-house consultant.

Tom Terrell is named national publicity manager for Verve in New York. He was national promotion manager for Mango/Antilles.

Mechanic/Futurist Records in New York names Ray Godas director of marketing, John Butler director of alternative promotion, and Barbara MacDonald director of publicity. They were, respectively, national retail marketing manager at Roadrunner Records, director of national promotion at TVT Records, and senior publicist at the Putnam/

Berkley Publishing Group.

PUBLISHING. Margaret Johnson is appointed VP of finance and administration for Famous Music Publishing in New York. She was controller for Peermusic.

MCA Music Publishing in New York promotes Cathleen Murphy to director of creative services and James Jackson to director of creative services/R&B music. They were, respectively, manager of creative services and manager of creative services/R&B music.

Leslie Berra is named director of performing rights research at BMI in New York. She was associate director/music clearance at CBS TV.

RELATED FIELDS. Joel Hoffner is promoted to VP of marketing and catalog development at Uni Distribution Corp. in Universal City, Calif. He was VP of distributed lines.

Ruth Ann Cisero is named VP of production and inventory management for PolyGram Group Distribution in New York. She was VP of distribution for Vestron Inc.

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RECORD OF THE YEAR

Constant Craving / k.d.lang
Achy Breaky Heart / Billy Ray Cyrus
Save The Best For Last / Vanessa Williams

ALBUM OF THE YEAR

Ingenue / k.d.lang
Achtung Baby / U2

SONG OF THE YEAR

Achy Breaky Heart / Don Von Tress
Constant Craving / k.d. lang*, Ben Mink
Save The Best For Last / Phil Galdston*, Wendy Waldman, Jon Lind

BEST POP VOCAL PERFORMANCE – FEMALE

Constant Craving / k.d.lang
Save The Best For Last / Vanessa Williams

BEST ROCK PERFORMANCE BY A DUO OR GROUP

Achtung Baby / U2

BEST HARD ROCK PERFORMANCE

Pearl Jam / Jeremy

BEST ROCK SONG

Jeremy / Jeff Ament*, Eddie Vedder

BEST R&B VOCAL – FEMALE

Vanessa Williams / The Comfort Zone

BEST R&B VOCAL – MALE

Tevin Campbell / T.E.V.I.N. (album)

BEST RAP SOLO

Sir Mix-A-Lot / Baby Got Back

BEST RAP PERFORMANCE BY A DUO OR GROUP

Beastie Boys / Check Your Head

BEST COUNTRY VOCAL – MALE

Achy Breaky Heart / Billy Ray Cyrus

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP

The Kentucky Headhunters / "Only Daddy That'll Walk The Line"

BEST COUNTRY SONG

Achy Breaky Heart / Don Von Tress

BEST CONTEMPORARY BLUES ALBUM

Robert Cray / I Was Warned

BEST CONTEMPORARY FOLK ALBUM

Michelle Shocked / Arkansas Traveller

BEST REGGAE ALBUM

Third World / Committed

BEST ENGINEERED ALBUM (NONCLASSICAL)

Ingenue / k.d. lang

PolyGram Music Publishing Group

Living Colour Marks Bold Return 'Stain' No Washout As Portrait Of Urban Life

BY PAUL VERNA

NEW YORK—If "Stain," the upcoming album from Living Colour, lives up to its title, it will leave an indelible mark on the career of one of rock's most riveting bands. The March 2 Epic release paints incisive and sometimes brutal portraits of a spectrum of urban characters, most of whom are psychologically or emotionally



LIVING COLOUR: William Calhoun, Doug Wimbish, Vernon Reid, and Corey Glover.

Wynton Marsalis Trumpets Latest Musical 'Movement'

BY JEFF LEVENSON

NEW YORK—Ask Wynton Marsalis a simple question about the genesis of one of his compositions, and a torrent of musical terms suddenly floods the conversation: *tonics, fifths, symmetrical intervals, eighth-note triplets, three-time rhythm*. Whoa! Slow down, son. Come up for air.

Ask him to discuss the work metaphorically, and a stream of rich images follows: *skyscrapers, cross streets, traffic, subways, people walking down avenues unified by the groove of their collective gait*. All right, now he's painting pictures.



WYNTON MARSALIS

flawed.

According to Living Colour guitarist and founder Vernon Reid, "Stain" goes where most artists fear to tread: "The only way to survive is to look at the demon, because the demon is there," he says. "It's gonna be there, and if you pretend that it's not there, so much better for the demon."

"Stain" marks the end of a two-year public absence by the band, during which it underwent a change in personnel and producers, among other things.

After parting ways with former bassist Muzz Skillings, Living Colour recruited Doug Wimbish, the onetime leader of Tackhead and a widely respected session player. On the day Wimbish got the call to join Living Colour, he also heard from Bruce Springsteen's people, who wanted to know if he would tour with Springsteen.

For Wimbish, it was no contest. "It was a very easy decision to make," he says. "At the end of the day all things end, and when you're backing somebody up, they go home to their mansion, or they go drink rum coolers on the beach. I was sick and tired of that. I wanted to be in a band."

Living Colour also hired Ron St. Germain, parting from Ed Stasium,

who produced earlier records, to co-produce the muscular "Stain."

St. Germain, who has worked with Sonic Youth, Soundgarden, and Bad Brains, was by no means new to the Living Colour family: He engineered and mixed some previous band material, including the famous Mick Jagger-produced demos, which opened many roads for the band when it was working through the New York club circuit in the mid-to-late-'80s.

Ironically, it was Wimbish—a longtime friend of Reid's and lead singer Corey Glover's—who originally hooked up Living Colour with Jagger and St. Germain.

"Stain" opens with the vituperative "Go Away," a snarling diatribe written from the point of view of a person

(Continued on page 24)



Love Story. Darlene Love, second from right, meets with songwriters Barry Mann, left, and Cynthia Weil, second from left, and WCBS' Bobby Jay following Love's performance in "Portrait Of A Singer," at N.Y.'s The Bottom Line. The show chronicles Love's career and highlights many songs written by Weil and Mann. (Photo: Chuck Pulin)

The Grammys' Man To Beat Is Clapton, But 'Beattie' Is The Award To Grab

THE ENVELOPE PLEASE: As we prepare for the 35th annual Grammy Awards, Wednesday (24), we suggest NARAS, the recording academy, just hand over as many Grammys to the multinominated **Eric Clapton** as he can possibly carry and we all just go to the label parties early. Seriously, we predict a Clapton sweep; nothing else is quite so clear. In an effort to second-guess the academy, we've printed our predictions for selected awards, as well as the winners in the inaugural Beatties, our choice of who the Beat wants to win.

And remember, it's an honor just to be nominated.

- Record of the year: The Grammy goes to "Tears In Heaven," just because it's Clapton's year. The Beattie goes to "Constant Craving" because of the incredible impact it had on **k.d. lang's** career.

- Album of the year: The Grammy goes to "Unplugged," by Clapton. The Beattie goes to U2's "Achtung Baby." With no disrespect to Clapton (and we imagine his blessing), it takes more than unplugging a guitar to make a groundbreaking record.

- Song of the year: The Grammy and the Beattie go to "Tears In Heaven." The tune is simply a beautiful testament to the power of lyrical and musical expression, equally well performed.

- Best new artist: The Grammy goes to **Jon Secada**. The Beattie goes to **Arrested Development**. This field is the strongest it has been in years, with four of the five nominees landing platinum or multiplatinum debuts. Though we're giving the nod to AD, we're happy with any of the five.

- Best pop vocal performance, female: The Grammy and the Beattie go to **Vanessa Williams** for "Save The Best For Last." It's a toss-up here between Williams and lang, but we're going with Williams.

- Best pop vocal performance, male: The Grammy and Beattie go to Clapton for "Tears In Heaven."

- Best pop performance by a duo or group with vocal: The Grammy goes to "Beauty And The Beast" by **Celine Dion & Peabo Bryson**. The Beattie goes to "I Can't Dance," by **Genesis**. We have a fundamental problem with NARAS combining groups and one-off pairings in the same category. It created a "Collaboration" category for artists who don't normally perform together in the country field, why not here?

- Best hard-rock performance with vocal: The Grammy goes to "Live And Let Die" by **Guns N' Roses**. The Beattie goes to "Jeremy" by **Pearl Jam** simply because we never

change the station when it comes on.

- Best metal performance with vocal. The Grammy and the Beattie go to "Countdown To Extinction" by **Megadeth**. After stumbling out of the block, NARAS got amazingly hip to this category very fast.

- Best R&B vocal performance, female: The Grammy and Beattie go to "The Woman I Am" by **Chaka Khan**.

- Best R&B vocal performance, male: The Grammy and the Beattie go to "Jam" by **Michael Jackson**.

- Best R&B performance by a duo or group with vocal:

The Grammy goes to "End Of The Road" by **Boyz II Men**, the Beattie to "Funky Divas" by **En Vogue**.

- Best R&B song: The Grammy and the Beattie go to "End Of The Road" by **Boyz II Men**. It deserves something for staying at the top of the charts for so long.

- Best rap performance by a duo or group: The Grammy and Beattie go to Arrested Development for "Tennessee."

- Best country vocal performance,

female: The Grammy goes to "I Feel Lucky" by **Mary-Chapin Carpenter**. The Beattie goes to "Wynonna" by **Wynonna Judd**. But here again, we have to question the nomination methodology. Why do albums compete against individual tracks in the same category?

- Best country vocal performance, male: The Grammy and the Beattie go to **Garth Brooks** for "The Chase," which is a small consolation for an album that should have been nominated in the album-of-the-year category.

- Best country performance by a duo or group with vocal: The Grammy and the Beattie go to "Boot Scootin' Boogie" by **Brooks & Dunn**.

- Best country vocal collaboration: The Grammy goes to "Not Too Much To Ask" by **Mary-Chapin Carpenter & Joe Diffie** because it's a ballad and NARAS loves having someone like Carpenter to tout as country. The Beattie goes to "The Whiskey Ain't Workin'" by **Travis Tritt & Marty Stuart**.

- Best country song: The Grammy goes to "The Greatest Man I Never Knew," performed by **Reba McEntire** and written by **Richard Leigh and Layng Martine Jr.** The Beattie goes to "I Still Believe In You," sung by **Vince Gill** and penned by Gill and **John Barlow Jarvis**.


- Best music video—shortform: The Grammy goes to **Peter Gabriel's** "Digging In The Dirt," directed by **John Downer**. The Beattie goes to **Los Lobos' Kiko And The Lavender Moon**, directed by **Ondrej Rudavsky**. Similar to album of the year, why are only pop/rock clips nominated here?



by Melinda Newman



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- **The Marriage of Radio and Records: Making Today's Hits**, *Michael Schaefer*, Advertising Sales Representative, *Radio & Records*; former program and music director, KIIS-FM
- **Music Marketing in the '90s: An Integrated Approach**, *Celia Hirschman*, Executive Director of Marketing, A&M Records
- **The Rap and Street Music Phenomenon: Artist Management, A&R, Marketing, and Promotion**, *Evan M. Forster*, National Director, Rap & Street Music, A&M Records
- **Record Production I**, *Richie Wise*, Head of A&R and staff producer, Scotti Brothers Records; he has produced 50 albums including KISS and Gladys Knight and the Pips
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Artists & Music

WYNTON MARSALIS

(Continued from page 16)

long on technique, short on feeling. "Citi Movement" owes much to the mood excursions of Duke Ellington, Raymond Scott (of Warner Bros. cartoon fame), and Charles Mingus. (Remarkably, Marsalis claims no knowledge of Scott and only passing familiarity with Mingus' music.) In effect, it is a kettle of bubbling affirmation, evincing much of Marsalis' wit, musical insight, and humanity.

"The city is very romantic to me," he admits. "The pulse, the vitality, the way it breathes. I still like to stay up and see it awaken. I've tried to create with music all the things around me, to build skyscrapers with the chromatic movement of chords, to lay out the streets using harmony."

What makes Marsalis' achievement all the more formidable is that he composed his architectural masterwork during an intensive month-long schedule of concerts and workshops while touring through Europe ("I'd get back to my room and the music would just come out of me..."). He never really heard the music until he returned home and was able to develop it with his ensemble. The result, an exuberant three-movement pastiche, saw its premier at the Brooklyn Academy of Music in 1991.

Its longform nature, however, while well-suited for the stage and for CD release, aroused label concern regarding radio airplay. Since most of the tracks run into one another, thus posing difficult cueing access, Columbia has issued a disc of radio edits designed to facilitate airplay. The specific tracks were selected using practical, rather than aesthetic, guidelines.

"Some stations are playing whole sections of the work, others selected tracks," explains Kevin Gore, the label's director of jazz promotion and marketing. "We wanted to give the stations an option so we've serviced them with both the full project and with the radio edits version. It's part of the challenge of getting the music out there."

To underscore that point, Columbia plans to support the album with an aggressive marketing campaign that will include full length subway posters and television ads. The label seems mindful of the fact that Marsalis is on the verge of a different kind of recognition, one that could take him beyond the occupational realm of jazz trumpeter and place him squarely in the category of serious American composer.

"I never believe in cutting myself off from any aspect of tradition," he says, emphasizing a point he's made many times before. But with this latest musical conquest, Marsalis has waved goodbye to at least one longstanding tradition—that of the brassy trumpeter posing as mere instrumentalist. Jazz fans always knew that he could blow. Now, he's designing cities as well.

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COAST TO COAST — EDITED BY MELINDA NEWMAN

DENVER: It was back to roots night in more ways than one for Colorado singer/songwriter **Lance Bendiksen**. Four years after his national "Journey Home" benefit tour for the homeless, which culminated in a 1989 Carnegie Hall appearance, the musician revived the concept here Jan. 28. Proceeds went to **Urban Peak**, the city's center for homeless teens. Efforts to organize the Denver benefit began when Bendiksen opened an **Eric Andersen** concert last year. An Urban Peak volunteer took note of Bendiksen's issue-conscious lyrics; backstage discussions led to a booking at the Mercury Cafe. The artist first began writing songs about the homeless while working as a touring musician in the '70s; by the late '80s, he had amassed enough material to release the self-produced "Journey Home" concept album. As with past "Journey Home" shows, homeless teens were invited to attend. Rounding out the rock textures of Bendiksen's band the **Radio Kings** were several Colorado favorites, including blues/folkie **Mollie O'Brien**, and **Runaway Express**, led by **Wild Jimbos'** member **Jim Ratts**. Because of the members' diverse styles, the Kings' sound is often a simultaneous conglomeration of influences. Bassist **Frank Baier**, who formerly played with **Hall & Oates** and **Chaka Khan**, contributes funk/soul bass lines, while lead guitarist **Adam Rey** delivers mid-'70s hard-rock power licks. Steel guitarist **Joe Oeser** covers the folk/country base, while drummer **Brian Mikulich** brings eclectic musical roots. Bendiksen himself is both a prolific tunesmith and a versatile musician—alternating between keyboards, guitar, and melodia. The Radio Kings have finished preliminary work on a new CD, tentatively titled "The Playful Ones," which Bendiksen is currently shopping to labels. The new material is more produced than previous efforts; the lyrics are less topical. Regardless of any future success or changes in musical direction, Bendiksen promises to always keep portions of his touring schedule open for homeless benefits. "I'm a champion of the powerless," he says. "There's too much power in the world."



BENDIKSEN

PETER M. JONES

FAYETTEVILLE, Ark.: Word spreads fast about **Trout Fishing In America**, thanks to a mailing list of admirers that's up to 16,000 names and a reputation for the duo's rare mix of musicianship, humor, and inspiration. While working as street buskers more than a dozen years ago, the pair learned, "When you're playing music you either entertain people or they're going to just walk on by, and they won't drop a dollar or a quarter in your case to let you eat that night. That works on a larger basis, too. If you don't entertain people on some level, you'll lose them," explains guitarist **Ezra Idlet**. At 6 feet-9 inches, Idlet is a striking contrast to 5 feet-5 inches bassist **Keith Grimwood**, making the pair a proverbial Mutt and Jeff. Together they've created a repertoire of original music and choice covers that is a delightful mix of folk and rock highlighted by impeccable dual vocal leads and harmonies, and a series of comedic pieces as substantial as a **Smothers Brothers** routine. Grimwood says their approach draws on a respect for old-time performers. "We have a great love for street players, jugglers, mimes, magicians. We play a lot of festivals, and we're attracted to that scene. This reputation for great shows has taken the duo from odd time slots at festivals to the main stage, while their audience in St. Louis has grown to fill larger clubs with each return trip. Their latest CD, "Over The Limit," produced with **Brave Combo's Carl Finch**, has a full band sound; while 1990's "Truth Is Stranger Than Fishin'" captures more of the duo's live approach. As a sideline, the Trouts have also created a line of kids' products, including the CD "Big Trouble" and the concert video "Go Fish," which garnered a Gold Medal at the Houston International Film Awards.



TROUT FISHING IN AMERICA

BRIAN Q. NEWCOMB

TAMPA, Fla.: Nuking notions of the area as death metal central, the **Southeastern Music Conference** returns April 29-May 2 for its third annual feast of music-business seminars and showcase concerts in Ybor City. Tampa Bay area favorites **Men From Earth**, **Smashmouth**, **Edison Shine**, **Robert Wegmann**, **Fred Froom**, **Webbed Feet**, **Secret Service**, and **Dan Electro & the Silvertones** are among the 65 pop, rock, metal, blues, jazz, folk, and country acts picked from among 630 applicants from all over the country. Also slated to play the 30-minute slots are out-of-town bands the **Goods**, **Alter Ego**, and **Raped Ape**, from South Florida; **Whore Culture**, Gainesville; **Din**, Atlanta; **Sea Of Souls**, Virginia; **Carnival Of Shame**, Pennsylvania; and solo artist **Tatsu Aoki**, from Chicago. Expected to hear the performances are A&R types from major labels and indies, representatives from publishing and management companies, and rock journalists.

PHILIP BOOTH

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**Despite Support,
L.A.'s Palladium
Remains Shaky**

■ BY CHRIS MORRIS

LOS ANGELES—The future of the Hollywood Palladium, one of the city's most prominent concert venues, remains in doubt. Palladium GM Mark Midgley, who had threatened to close the ballroom's doors in early March, now says he hopes that growing support may allow the hall to remain in operation.

On Feb. 9, the L.A. City Council, responding to complaints from a community homeowners group about incidents of violence at the Palladium—including a shooting at a Christmas night rap event last year—unanimously approved curfews of 1 a.m. on Fridays and Saturdays and 11 p.m. on Sundays for events at the venue.

On Feb. 13, Midgley announced he was cancelling a concert by Marky Mark & the Funky Bunch set for the following evening, and that the late starting times of other scheduled events would force the cancellation of 33 events. He stated that the venue would close on March 6.

However, Midgley now says that the hall will remain open; at press time, a Feb. 19 Ned's Atomic Dustbin-Flowerhead-Supreme Love Gods show was to go on as scheduled.

The Palladium, which opened in 1940 as a venue for big-band shows, has in recent years been the site of a diverse slate of rock and rap events. With a capacity of nearly 4,000 for general admission shows, it has served as one of the main rock venues in the Hollywood area and has proved crucial to bands touring on the sub-arena level.

Midgley says that he canceled the Marky Mark show because the 11 p.m. start of the rapper's set would have violated the Sunday night curfew. "If I'd closed the doors [on Feb. 14], I'd have had a big riot here."

But he now says that, despite some cancellations due to the curfew, many of the other scheduled events can be mounted within the mandated constraints: "Shows usually end between 11:30 and midnight. It won't affect the curfew."

Promoters are being informed in advance of each show of the legal parameters they must observe, Midgley says. If the curfew is not obeyed, he adds, "We'll turn off the power and turn on the lights."

Midgley says he has filed with the city to secure an injunction against the enforcement of the curfew. He says that some members of the city council may have changed their tune. Councilman Nate Holden held a press conference on Feb. 14, saying that the venue should now be kept open.

"Two weeks ago we had no community support," Midgley says. "The general public found out how detrimental [the curfew] is. This is going to turn it around . . . A lot has happened in the last three days. The city is supporting the Palladium."

But Midgley adds that the hall, which has a monthly overhead of \$50,000 and nets about \$25,000 per concert, can't survive on a limited slate of events.



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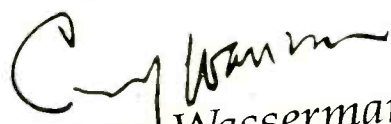
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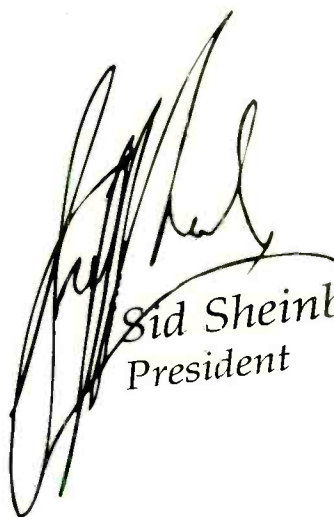
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Goo Goo Dolls All Dolled Up WB Puts Promo Weight Behind New Set

BY CHRIS MORRIS

LOS ANGELES—The Goo Goo Dolls' new album "Superstar Car Wash" is getting its commercial tank filled by Warner Bros., which will play a larger role in promoting the Buffalo, N.Y., group's Tuesday (23) Metal Blade re-release.

Drummer George Tutuska notes, "Everything's gone over to Warner

Bros.' hands, as opposed to the last one, where Warner helped out here and there. Now, Metal Blade's more or less helping out."

The band's volatile mix of metal volume, punk attitude, and pop tunefulness scored plenty of favorable reviews with the release of "Hold Me Up," its third album, in 1991.

Bassist Robby Takac says Warner Bros. "saw that we had a stack this high of great press, and Metal Blade couldn't convert it into great sales."

Adds guitarist Johnny Rzeznik, "I think [Metal Blade] wound up working beyond their scope of influence. That's tough for them, and I admire them for even attempting it."

(Metal Blade's frustrating experience with "Hold Me Up" may have prompted its creation last year of the Metal Blade Modern imprint, which was affixed to the latest set by another nonmetal label act, the Junk Monkeys.)

Another change for the Goo Goo Dolls is the arrival of a new producer, Gavin McKillop, who is noted for his well-manicured work on albums by the Church and Toad The Wet Sprocket. During preproduction for "Superstar Car Wash," the group worked with Buffalo-based producer and friend Armand Petri, who helmed "Hold Me Up" and its 1988 predecessor, "Jed."

Says Takac of the change, "We needed the outside influence. You usually bring in a producer to filter the ideas of the people in the band down, and Gavin's detached enough to make a record that will sound good to the outside world."

McKillop was wholly unfamiliar with the Goo Goos when he came to them. Rzeznik says, "He told us, 'My manager said that live, you sound like an earthquake with screaming over it.'"

The band members believe McKillop's more polished approach to their music may help them attain the airplay they need to get over commercially.

Takac says, "The one major thing that kept 'Hold Me Up' from getting played on the radio was the program directors saying, 'Love the song. Sounds like shit. Can't add it.'"

First single "We Are The Normal" is a signal achievement for the band: It was co-authored by ex-Replacements leader Paul Westerberg, to whose work the Goo Goos' is often compared.

Rzeznik recalls, "I called him and said, 'How about writing a song with us?' He was like, 'Yeah, sure, what the hell.' We sent him a tape; he sent it back with words on it."

The Goo Goo Dolls will be touring behind "Superstar Car Wash": On March 7, the group kicks off a secondary-market tour of 1,500-4,000-seat halls, opening for Soul Asylum.



GOO GOO DOLLS: Johnny Rzeznik, Robby Takac, and George Tutuska.

Warner Hopes Matthews Will Blossom In N. America

BY LARRY LeBLANC

TORONTO—Warner Music Canada is set on opening the door in the North American market for Canadian-born singer Wendy Matthews, already a top star in Australia. The company has just released her current album, "Lily," which includes Matthews' francophone rendition of "The Day You Went Away," recorded especially for Canada and France.

Matthews currently has two singles, "Friday's Child" and "The Day You Went Away," charting in Australia. There, "Lily" was released last fall on Chris Murphy's rooArt label (a joint venture with WEA). The record, which has also been issued recently in France, Holland, Germany, and Singapore, has reached double-plati-

num status (140,000 units) down under. Her solo debut, 1991's "Emigre," hit platinum.

After moving to Australia in 1983, Matthews made her living as a backup singer for such artists as Jimmy Barnes, the Rockmelons, and Icehouse. She then fronted Absent Friends, an informal band featuring members of INXS, Machinations, and the Models, which recorded the rooArt album "Here's Looking Up Your Address" in 1990. The band's cover of Eddie Floyd's "I Don't Want To Be



MATTHEWS

(Continued on page 50)

SOUND

IDEA



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EMERSON, LAKE & PALMER	Radio City Music Hall New York	Feb. 3-4	\$308,325 \$40/ \$35/ \$30	8,752 11,382, two shows	Radio City Music Hall Prods.
ALABAMA DIAMOND RIO MICHELLE WRIGHT	Univ. of Dayton Arena Dayton, Ohio	Feb. 13	\$225,739 \$19	11,881 sellout	Keith Fowler Promotions
WYNNONA THE OAK RIDGE BOYS MCBRIDE & THE RIDE	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Feb. 14	\$199,684 \$20/ \$18	10,774 sellout	Pro Tours in-house
KENNY ROGERS MARTINA MCBRIDE	Circle Star Theatre San Carlos, Calif.	Feb. 13-14	\$185,507 \$31.50	6,289 11,139, three shows	in-house
DEF LEPPARD	Mid-South Coliseum Memphis	Feb. 9	\$178,460 \$20	8,923 10,000	Mid-South Concerts
ALABAMA DIAMOND RIO MICHELLE WRIGHT	John F. Savage Hall Univ. of Toledo Toledo, Ohio	Feb. 12	\$172,494 \$18.50	9,320 sellout	Keith Fowler Promotions
SAWYER BROWN MARK CHESNUTT SUZY BOGGUSS	Saskatchewan Place Saskatoon, Saskatchewan.	Feb. 13	\$164,629 (\$210,523 Canadian) \$26.75	8,120 8,500	Jack Roberts Co. Gold & Gold Prods.
TRAVIS TRITT/TRISHA YEARWOOD LITTLE TEXAS	The Pyramid Memphis	Feb. 13	\$164,512 \$10.60	15,520 sellout	Gehl Group Mid-South Concerts
ALABAMA DIAMOND RIO MICHELLE WRIGHT	Arena, Allen County War Memorial Coliseum Fort Wayne, Ind.	Feb. 11	\$163,355 \$18.50	8,830 sellout	Keith Fowler Promotions

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

Nashville Co. Carries Big Hits, Drops Heavy Name

NEW NAME, OLD SUCCESS: After 10 years of laboring under the laborious title of Warner/Elektra/Asylum Music, the Nashville-based publishing company recently changed its name to **WarnerSongs**. It functions as a joint venture between **Warner/Chappell Music** and **Warner Bros. Records**.

And although it continues as a two-person operation, WarnerSongs is racking up a disproportionate share of cuts. Under the leadership of publishing director **Pete Fisher** and publishing coordinator **Nicole Hart**, the company has had its brand on such hits as **Trisha Yearwood's** "She's In Love With The Boy" and "Walkaway Joe"; **Alabama's**



by Irv Lichtman

"Down Home" and "Here We Are"; **George Strait's** "I Cross My Heart"; **Pam Tillis's** "One Of Those Things"; **Marty Stuart's** "Burn Me Down"; **George Jones's** "I Don't Need Your Rockin' Chair"; and **Ricky Skaggs's** "Same Ol' Love." "She's In Love With The Boy" was the BMI country song of the year for 1992.

WarnerSongs also handles publishing for special projects like **Bergen White's** arrangements of public-domain songs for **Kenny Rogers's** album "Christmas In America."

WarnerSongs's staff writers are **Beth Nielsen Chapman**, **Josh Leo**, **Steve Dorff**, **Frank Dycus**, and **Roger Brown**. The company's separate catalogs are **WarnerBuilt** (BMI), **WarnerActive** (ASCAP), and **WarnerSource** (SESAC).

DEALS, NEW HQ & AIR TIME: Leeds Entertainment, Leeds Levy's fledgling music publishing operation, has entered into a worldwide publishing agreement with singer/writer **Abbey Lincoln** for her songs as represented in her **Moseka Music** firm, while also making a purchase of writer/artist **Jimmy Radcliffe's** copyrights. Additionally, Levy's company has moved to new offices in Los Angeles at 11999 San Vicente Blvd., Suite 210. And more than Levy's songs are getting air time. He'll be sizing up the publishing business on **Michael Jackson's KABC** talk show Tuesday (23).

GOING PUBLIC: ASCAP has launched a series of industry showcases in New York under the moniker "Playing For Keeps." Under way Feb. 11, the showcase is held every other Thursday at Don Hill's (formerly Canal Bar) in Manhattan. For more info, call ASCAP's **Lauren Iossa** at 212-621-6319 or **Jeff Sapan** at 212-621-6316.

HONOR: Noted for his long history of music publishing involvement, **Jobete Music** chief **Lester Sill**, will receive the "Songmaker Award" from the **National Academy of Songwrit-**

ers May 12 at the Century Plaza Hotel in Los Angeles.

INPUT FROM EXPERTS: Getting the hang of various music publishing/writing matters comes up in several formal gatherings: the **California Copyright Conference** hosts a Monday (22) meeting on "Centralized Licensing And Its Impact On U.S. Publishers" at the Sportsmen's Lodge in Los Angeles, with panelists that include **BMG Music** president **Nick Firth**; **Paul Woolf**, entertainment lawyer; **Dr. Ekke Schnabel**, BMI's senior VP, international; and moderator **Linda Komorsky**, VP of international acquisitions and marketing at **BMG Music International**. . . A March 16 panel, "All That's New That's Fit To Print" and an April panel (date to be set), "Song Plugging—How To Get Your Song Recorded And Played," have been set by the New York chapter of the **Assn. of Independent Music Publishers**. For more info on the latter, call **Donna Frisina** at 212-207-1793.

A FIRST, PERHAPS: In someone's file of song memory there may rest a similar feat, but the No. 1 and No. 2 pop albums share a song. "Even If My Heart Would Break" by **Franne Gold** and **Adrian Gurwitz** is performed on the "The Bodyguard" soundtrack and **Kenny G's** "Breathless," both on the **Arista** label. Publisher is **Warner/Chappell**.

KLEBAN AWARDS: Lyricist/composer **Barry Kleinbort** and librettist **Lanie Robertson** are the 1992 winners of the **Kleban Award**, sponsored by **The Kleban Foundation**. The foundation was established under the will of the late **Edward L. Kleban**, best known as a lyricist for "A Chorus Line." The award, with \$75,000 to each winner, is made to promising talent in the musical theater. One Kleinbort musical, "Angelina," had its world premiere at the Cohoes (N.Y.) Music Hall, and another, "Girl Singers," has been optioned for fall production. Robertson is writing a book for a musical based on the life of **Ethel Waters**. This year's judges were **Gretchen Cryer**, **Jerry Bock**, and **Betty Comden**.

PRINT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications Inc.**

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This Mortal Coil To Be Immortalized Via 4AD's Boxed Set

BY TRUDI MILLER

NEW YORK—4AD, the U.K. modern-rock label with a U.S. office in Los Angeles, will release a limited-edition boxed set of alternative act This Mortal Coil March 9. The set will contain CDs of the band's three albums—"It'll End In Tears" (1984), "Filigree And Shadow" (1986), and "Blood" (1991)—plus a bonus disc featuring cover songs interpreted

by the band. 4AD also plans to release the three reissued albums individually in the fall.

In deciding to release the boxed set, 4AD U.S. GM Robin Hurley says, "These records have always been viewed as classic 4AD releases, but in the U.S. they were only available as imports. Having done a label deal with Warner Bros. a year ago, we thought it would be good to make them available domestically. The bo-

nus disc is so that any longtime fans who bought the imports can have something extra."

4AD entered a licensing pact with Reprise/Warner Bros. last year (Billboard, Jan. 25, 1992). As per that agreement, 4AD will handle the marketing and promotion for This Mortal Coil's boxed set, while Reprise/Warner Bros. will handle production and distribution.

Regarding projected demand for the set, Hurley says, "It's a hard one to guess," but he notes that each of the albums sold 20,000-25,000 copies in the U.S. on import, at a retail price of \$25-\$30. The boxed set will be a limited edition of 12,000 copies, with a list price of \$72.98. Because of that, Hurley says, 4AD's advertising "will target a slightly wealthier demographic than we usually do with our records," with ads in De-

tails, the Utne Reader, and Option magazine. The label also will do regional co-op advertising with the Rhino store in Los Angeles, Rough Trade in San Francisco, Newbury Comics in Boston, and Reckless Records in Chicago, as well as stores in Seattle, Denver, and Portland, Ore.

4AD has also put together a 12-track sampler of songs from all four discs, and will do a subscription offer with Tower's Pulse! magazine in which the first 400 people to subscribe to the magazine will receive the sampler free.

The focus track, a cover of Tim Buckley's "Song To The Siren," will be serviced to college radio and commercial alternative radio, Hurley says. Known for its haunting, ethereal sound, This Mortal Coil had an '80s hit in England with "Song To

The Siren." In addition, a video is available for the song "Late Night," but Hurley doesn't expect a lot of video play because "it's a fairly slow and moody piece."

More a project than an actual band, This Mortal Coil was the brainchild of 4AD founder Ivo Watts-Russell, who brought together the vocalists and musicians, produced the albums, and wrote many of the songs. The changing lineup included Elisabeth Fraser and Robin Guthrie of the Cocteau Twins; Howard Devoto of Magazine; Caroline Crawley of Shelleyan Orphan; Dominic Appleton of Breathless; Kim Deal of the Pixies and the Breeders; Tanya Donnelly of Throwing Muses and Belly; Alison Limerick; Deirdre Rutkowski; and Heidi Berry.

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LIVING COLOUR MARKS BOLD RETURN

(Continued from page 16)

fed up with having his sympathies manipulated. As the chorus states: "I see those starving African countries/I feel it has nothing to do with me/I gave my \$20 to Live Aid/I paid my guilty conscience to go away."

To put himself in the frame of mind of the protagonist, Glover tapped what the band calls the "what the fuck factor." (Abbreviated WTFF, it's the group's unofficial monogram and the title of an instrumental cut on "Stain.")

"How many times have you sat up at 3 o'clock in the morning and watched Sally Struthers talk about these starving children, and you said, 'I don't give a fuck,'" muses Glover. "These are thoughts everybody has, things that are in the back of your mind that you never give credence to; but they do exist nonetheless."

Reid adds, "You can always say, we always wanna do the right thing, we always wanna do the politically correct thing' . . . and that's fine, but you have to look at the flip side of that."

Other songs go even further than "Go Away" by documenting the lives of people driven to the brink of insanity.

"Postman" is a drama about a disgruntled post-office worker who goes on a shooting spree in the workplace and then kills himself. Like the real-

life situations on which it is based, the song does not offer any solutions.

"Some things are intentionally unresolved," says Reid. "There's no tying up the package at the end of the song."

Another track, "This Little Pig," is a disturbing word-play on the children's tale with obvious references to the Rodney King beating. The song opens with a voiceover that says, "Fifty-six times in 81 seconds," a reference to the number of blows King suffered and the time frame in which the incident unfolded. It also includes the incendiary lines: "This little pig thinks he's king of the hill/This little pig, well he doesn't know/He's the next pig to be killed."

Despite those references, the members of Living Colour say the song has a broader meaning. "It's about people and how they treat each other; it's the human farm," says drummer William Calhoun, alluding to George Orwell's allegorical novel "Animal Farm."

Among the song's more easily digestible numbers—and potential follow-ups to current emphasis track "Leave It Alone"—are "Nothingness," a meditation of loneliness and loss written by Calhoun; "Bi," a hilarious sketch about what happens when a man and

his bisexual lover are both seeing the same person on the side; and "Ausslander," a song inspired by the xenophobic tide sweeping through Germany.

Epic VP of product development Dan Beck has come up with some novel marketing ideas to reflect the record's musical diversity. The CD package features a tinted jewel box that "makes the stain disappear," because of the color contrast between the plastic jewel box and the paper insert. The word "stain" is visible only when the booklet is removed from the box, says Beck.

Another nontraditional approach for marketing the record is the use of classified teaser ads. "We took out ads in college, alternative, and music papers saying things like 'bassist wanted' and using lines from the songs on the album," says Beck, noting that the same gambit worked successfully with the Indigo Girls.

This subliminal approach is Epic's way of "getting out of the hierarchy of how we do things and allowing the music to come in naturally," says Beck.

Following a promotional tour of Europe, Living Colour is scheduled to return to the U.S. in mid-April for a tour of theaters, large clubs, and colleges.

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FOR THE RECORD

A photo of Lucinda Williams in last week's issue was improperly captioned. The Chameleon/Elektra artist's photo appears again here with the proper caption. Meanwhile, Mary-Chapin Carpenter's cover of Williams' composition, "Passionate Kisses," continues to gain on the Hot 100 Singles, Hot Country Singles & Tracks, and the Hot Adult Contemporary charts.



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Where They Are. In 1991, Dinosaur Jr.'s previous album, "Green Mind," debuted at No. 169 on The Billboard 200, but climbed no higher during its six-week chart run. Paced by "Start Choppin," which jumps 15-11 in its seventh week on Modern Rock Tracks, the Amherst, Mass. band's new "Where You Been" album roars in at No. 50.



Milking It. Jellyfish's debut stalled at No. 124 on The Billboard 200, but the San Francisco band—which played the recent Gavin convention—appears to be on a faster track this time out. "The Ghost At Number One" soars 23-17 in its second week on Modern Rock Tracks. "Spilt Milk" enters The Billboard 200 at No. 164.



Blossoming. MCA has high hopes for Impact teen throb Joey Lawrence. The game plan is to cash in on the visibility the 16-year-old actor/singer is realizing on the NBC sitcom "Blossom." Lawrence's self-titled debut album just misses the 40-position Heatseekers chart. The Philadelphia native is scheduled to tour in the summer.

BY THE BAY: As one would expect, a number of Heatseekers and potential Heatseekers were trotted out to entertain radio programmers at the Feb. 11-13 Gavin Seminar in San Francisco. Among those in action at various bay-area showcases: Virgin's Jellyfish and Shonen Knife, Giant's Big Head Todd & the Monsters, Capricorn's 311, Capitol's School Of Fish, EMI's Wendy Moten, I.R.S. act dada, Island's Starclub, A&M's Dina Carroll and Kitchens Of Distinction, Scotti Bros. act Naked Soul, Continuum's the Rosemarys, Elektra's Ween, and Mesa/Blue Moon's Willie And Lobo.

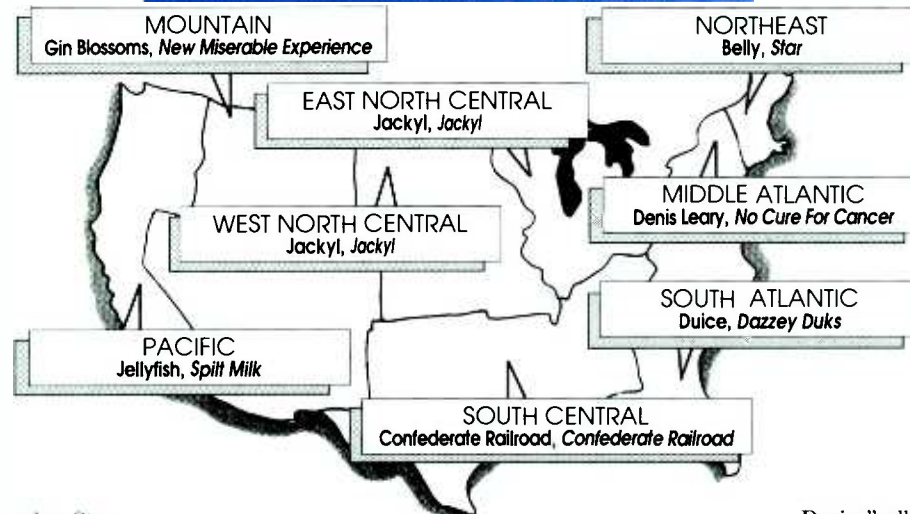
An acoustic session had MCA's Nanci Griffith, Sire's John Wesley Harding, Epic's Martyn Joseph, Polydor's Jules Shear, and Chaos' Wailing Souls join Capitol's Tom Cochrane and A&M's Robyn Hitchcock, and a Saturday jazz show had RCA/Novus' Vanessa Rubin and Triloka's Jeff Beal join jazz vet Joe Henderson. And, an alternative artists panel at the Gavin meet included comments from members of Bash & Pop, King Missile, Gene Loves Jezebel, and Best Kissers In The World, along with the aforementioned Shonen Knife and Jellyfish.

IS THIS THE YEAR of the dinosaur? One named Barney is a kid-show star on PBS, and film maker Steven Spielberg is setting us up for the release of his dino-filled "Jurassic Park." Meanwhile, Dinosaur Jr. bypasses Heatseekers with a big debut, at No. 50, on The Billboard 200.

CHART DETAILS: No artists graduate from Heatseekers, but it was a strong week for the chart, no doubt bolstered by the strong shopping activity during President's Day weekend (see Between The Bullets, page 87). Units sold on this week's Heatseekers list represents a 12% gain over the previous week... Clannad's comeback, fueled by the use of its music in a Volkswagen commercial (Popular Uprisings, Feb. 13), continues to roll. Its "Anam" sees a 35% sales increase (see story,

page 14) . . . Curtis Stigers re-enters Heatseekers. Last week marked the first time in Popular Uprisings' 71-week history that his self-titled debut did not appear on the chart. Consistent sales on this album will likely build a following for his sophomore effort, expected to hit stores in late summer.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Jellyfish, <i>Spilt Milk</i>	1. Confederate Railroad, <i>Confederate Railroad</i>
2. Denis Leary, <i>No Cure For Cancer</i>	2. Underground Kingz, <i>Too Hard To Swallow</i>
3. Screaming Trees, <i>Sweet Oblivion</i>	3. Duice, <i>Dazzey Duks</i>
4. Belly, <i>Star</i>	4. Mark Collie, <i>Mark Collie</i>
5. dada, <i>Puzzle</i>	5. Bass Outlaws, <i>Illegal Bass</i>
6. A Lighter Shade Of Brown, <i>Hip Hop Locos</i>	6. Jackyl, <i>Jackyl</i>
7. Jackyl, <i>Jackyl</i>	7. D.J. Jimi, <i>It's Jimi</i>
8. Gin Blossoms, <i>New Miserable Experience</i>	8. Denis Leary, <i>No Cure For Cancer</i>
9. Shawn Colvin, <i>Fat City</i>	9. McBride & The Ride, <i>Sacred Ground</i>
10. Duice, <i>Dazzey Duks</i>	10. Jayhawks, <i>Hollywood Town Hall</i>

THE WRIGHT STUFF: Pianist Danny Wright debuted on Billboard's New Age Albums chart last week with "Curtain Call," his 10th album and his third to appear on the New Age list. The success story helped him land a segment on the Feb. 17 edition of CNN's "Showbiz Today."

Wright's recording career began in 1986, when Bob and Dori Nichols heard his dinner music in a Fort Worth, Texas, restaurant. The couple liked Wright's sound so much, they funded the independently distributed Moulin D'Or label to record him. From the early days, when the Nichols stocked Wright's first tape on consignment in Dallas/Fort Worth-area boutiques and gift stores, Wright has quietly developed big-league numbers.

Moulin D'Or says Wright's catalog hit the 1-million-unit mark in June of last year. Since then, bolstered by the addition of "Curtain Call" and his seasonal "Just Wright For Christmas," his combined titles have shipped another 750,000 units.

ROAD WORK: Beggars Banquet/Columbia's Daniel Ash, late of Love & Rockets and Bauhaus, started a North American tour Feb. 17 to support his "Foolish Thing Desire" album. The monthlong swing hits at least 18 cities, including Chicago, San Francisco, Los Angeles, Atlanta, and New York . . . Queen guitarist Brian May has begun his solo career. His "Back To The Light" debuted last week on The Billboard 200 and Heatseekers, and he'll pump that in the opening slot on the next Guns N' Roses tour, which begins Tuesday (23). So far, 23 North American dates have been set. The far-flung itinerary includes stops in the South, New England, the Midwest, the Northwest, and five Canadian cities.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	27	JACKYL GEFENN 24489* (9.98/13.98)	JACKYL
2	3	5	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER
3	5	42	CONFEDERATE RAILROAD ATLANTIC 82335*AG (9.98/15.98)	CONFEDERATE RAILROAD
4	2	5	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
5	4	13	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
6	6	23	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
7	8	6	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
8	—	1	JELLYFISH CHARISMA 86459*/VIRGIN (9.98/15.98)	SPILT MILK
9	7	2	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR
10	12	16	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
11	10	13	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
12	16	4	JAYHAWKS DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9.98/15.98)	HOLLYWOOD TOWN HALL
13	13	8	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
14	9	2	BRIAN MAY HOLLYWOOD 61404*/ELEKTRA (10.98/15.98)	BACK TO THE LIGHT
15	11	2	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
16	14	42	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
17	24	4	CLANNAD ATLANTIC 82409* (10.98/15.98)	ANAM
18	20	23	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
19	22	17	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
20	19	44	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS

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	18	34	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
22	17	10	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
23	26	17	JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
24	15	13	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
25	34	2	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
26	37	2	SUNSCREAM COLUMBIA 53449* (6.98 EQ/9.98)	O3
27	23	13	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
28	28	18	IZZY STRADLIN AND THE JU JU HOUNDS GEFENN 24490* (10.98/15.98)	IZZY STRADLIN
29	27	16	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
30	30	4	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
31	38	2	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
32	25	20	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
33	31	22	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
34	29	4	BASS 305 DMR 41260* (9.98/14.98)	DIGITAL BASS
35	36	12	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
36	21	10	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
37	33	44	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
38	—	17	THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
39	32	61	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
40	—	70	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS



All In The Family. At gospel label Star Song's winter sales conference, Fixit artists Lizz Lee and the Craig Crawford Players performed for the sales force at a showcase luncheon. Shown at the luncheon, from left, are Robert Michaels, the Robert Michaels Agency; Raina Bundy, president and CEO, Fixit Records; Darrell Harris, president, Star Song Communications; Lee; producer Mervyn Warren; and Crawford.

Murphy Takes Music Career Seriously Aims For Credibility On Distinguished Motown Debut

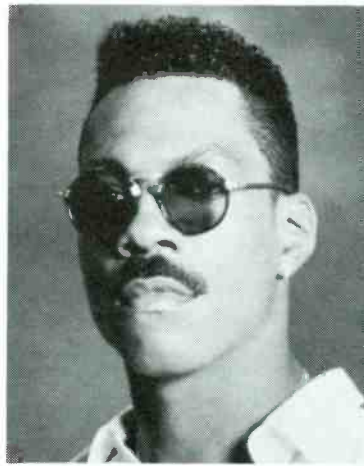
■ BY JANINE McADAMS

NEW YORK—Add songwriter/producer to the growing list of credits following Eddie Murphy's name.

Murphy is unquestionably better known for laughs. But with the upcoming release of the album "It's Alright" on Motown, Murphy wants to establish himself as a serious musical performer with a unique artistic vision. It remains to be seen, however, whether the audience will accept Murphy as a serious musical artist.

"We have a very challenging job ahead of us. The wonderful thing is that Eddie is an icon of this period and what we have to do is very patiently and deliberately market this to the consumer and get people to listen," says Jheryl Busby, chairman/CEO of Motown.

"I can express myself musically, and I do it," Murphy explains of his musical



EDDIE MURPHY

Once finished, he shopped the demo to several labels and signed with Motown because Busby "totally understood what I was trying to do." Not signed directly to the label as an artist, Murphy instead has a joint-venture marketing, promotion, and distribution deal with the company for three albums.

"What impressed me about Eddie is his passion," says Busby. "What you sense from him is integrity, something you didn't expect from him after his first two albums had that comedic edge. This is not a gimmick album. If there was ever a benchmark for the beginning of a new career, this is it. Eddie will just get better and better."

While proud of his Columbia hits, he was aware the music did not truly represent what he was about. Now aligned with Motown, Murphy plans to go the whole record-promotion route—"things you have to do in the music biz that you don't have to do in the film business."

"Love's Alright" was led off Jan. 12 by the single "I Was A King," featuring Shabba Ranks, and is rising on the Hot R&B Singles chart in its fourth week. Noted director Wayne Isham filmed a live performance video in front of thousands in Port Antonio, Jamaica, that incorporates footage of African-American heroes and history. It debuted on BET and Fox simultaneously Dec. 3.

Calling his music "psychedelic psoul," Murphy has delivered 12 tracks, 10 of which he penned and produced with collaborators Trent Gumbs and David Allan Jones. R&B fans may be surprised by Murphy's wide-ranging influences as the album's soundscape ranges from up-tempo pop to mellow R&B to funk to hard rock to retro soul and includes covers of the Beatles' "Good Morning Sunshine" and Jimi Hendrix's "Hey Joe."

Murphy's entertainment clout drew
(Continued on page 44)

interests. "Everybody said I'm a comedian. But the audience will accept whatever you show them." He adds that because he became well known as a comic while he was still relatively young, his talents have been unfairly pigeonholed despite the fact that—at 31—he feels he has expanded his talents as he has matured.

"People are not thinking about the whole growth thing," he says. "I don't think a person will be able to listen to my record and go, 'I don't know why he's making music.' Whether I sell one record or a million, you can listen and say, 'OK, he can express himself.'"

Murphy previously hit musical paydirt on the record charts with singles from two Columbia albums. But while "Party All The Time" and "Put Your Mouth On Me" were chart hits, they were penned and produced by others.

After bowing out of his Columbia deal in 1989, Murphy took two years to record "Love's Alright" in his studio at Bubble Hill, his Englewood, N.J., home.

Urban Power Jam Plugs In To Issues Questions And Complaints Fly At L.A. Gathering

POWER JAM NEWS: In the expanding universe of trade conventions, it may become more difficult for any one meet to distinguish itself from the pack. But **Jerry Boulding's** 4-year-old, no-nonsense **Urban Network Power Jam** does just that. Convening Feb. 10-14 at the Los Angeles Airport Marriott, the Power Jam featured 10 tightly focused panel sessions that addressed core radio and retail issues.

Two retail panels, "Out Of Sight, Out Of Mind" and "Truth Or Dare," were sponsored by National United Independent Retailers (NUIR), a small group of indie retail hold-outs from the SoundScan system run by **George Daniels** of George's Music Room in Chicago. These and other indie retailers expressed concerns about the use of the SoundScan reporting system and data. Many believe the info they would have to report to the system, identified only by ZIP code, will be used against them by the major chains in the same area. "You cannot tell me that the chains are not using that to take money out of my pocket!" protested one retailer. **Terri Rossi**, Billboard's director of operations, R&B division, assured attendees that chains are more concerned with competition from other large chains.

A pressing issue at the "Crossover Crisis" panel was classification by Billboard of reporting stations as "crossover" when their playlists are similar to urban stations. Explaining that Billboard classifies stations as urban based on their commitment to the black community as well as to the format, Rossi added, "A format is a format. There has to be something in common about it, and some of these [crossover] stations are outside the [urban] format."

In particular, the status of "crossover" WPGC Washington, D.C., was cited by attendees. Said **April Washington**, mid-Atlantic regional promotion rep for Motown, "That's a real problem in my book."

Summit Broadcasting's **Mary Catherine Sneed** added that station classification "should be dictated not by the records that are on the station, but by what [the audience's] ethnic content is. If the majority of people listening to PGC are black, they should be an urban and they aren't." While WPGC is not a Summit station, Sneed added

that the black listenership of the station is about 65%.

But if audience demographics are to determine classification, other stations would have to be reclassified. **Hurricane Dave** of urban WAMO Pittsburgh protested that his listenership is 55% white because his market's population is only 7% black. "We don't want to be a CHR, that's for sure. We'd lose listeners."

In this new age of simultaneous multiformat hits by black artists and increased competition between urban, churban, and top 40 stations, "The Crossover Crisis" and "Plugging The Leaks" were especially relevant. In "Leaks," panelist **Steve Hegwood**, PD of WJLB Detroit, allowed that the situation has improved in that there are not as many leaks today as two

years ago, and most panelists agreed. However, it is clear that the relationship between label promotion execs and programmers continues to rankle. Complaints flew at this panel about the disparity between add dates and early plays and how label promotion dollars are spent. Warlock Records head **Joey Bonner** pointed out that some major-label pop departments are the urban division's "worst enemy" when it comes to pop radio leaks. As Jive R&B national promotion director **Larry Khan** pointed out, radio and record companies have two different goals and each should be sensitive to the other's needs.

Culminating the panel activities was the final session, "Urban Network University/War College," which whipped through several relevant issues, including radio's use of research; the introduction of Arbitron's portable People Meter; the growth of satellite radio ("Those formats are the wave of the future," noted consultant **Tony Gray**); and the rate at which an audience becomes familiar with any new song (three to four weeks on one station in a market); and research methods. Most interesting was consultant **Dean Landsman's** presentation of a report he created with Arbitron about urban radio listenership and the preferences of the black audience. The finely detailed report showed, among other things, that the 25-34 demographic is the key urban radio listening audience. The report will be available soon through Urban Network.



by Janine McAdams



African-Americans Parlay MIDEM Meet Into Success

While the world market is clamoring for authentic African-American musical artistry, it is not clear whether African-American business people are aware of the international business opportunities available at the MIDEM music conference, which met last month in Cannes (Billboard, Feb. 6). We asked 1993 MIDEM attendee Dyana Williams, president of the International Assn. of African American Music (IAAAM), to gauge the African-American presence at the confab.

■ BY DYANA WILLIAMS

CANNES—According to Bill Craig, VP of sales for MIDEM, official attendance for the recent 27th annual conference was 8,711 registrants from all over the globe, with the U.S. delegation numbering 1,159. While no official numbers on African-American partici-

pation are available, veteran MIDEM participants say this year's event attracted many African-American newcomers. This was evident in the number of black companies with exhibition stands at the Palais des Festivals.

The emphasis at MIDEM traditionally has been on publishing and music licensing. Over the years it has expanded its focus; it now includes the International Visual Music Awards. African-American performers played a significant role in this year's proceedings, many of them performing to help to raise \$1 million for AIDS research via the benefit concert/tribute to Marvin Gaye, "Sexual Healing" [Home & Abroad, Feb. 6]. Another strong showing was made by EMI, which showcased popular act Arrested Development and new British artist Tasmin Archer.

Apart from entertainers, black en-
(Continued on page 32)

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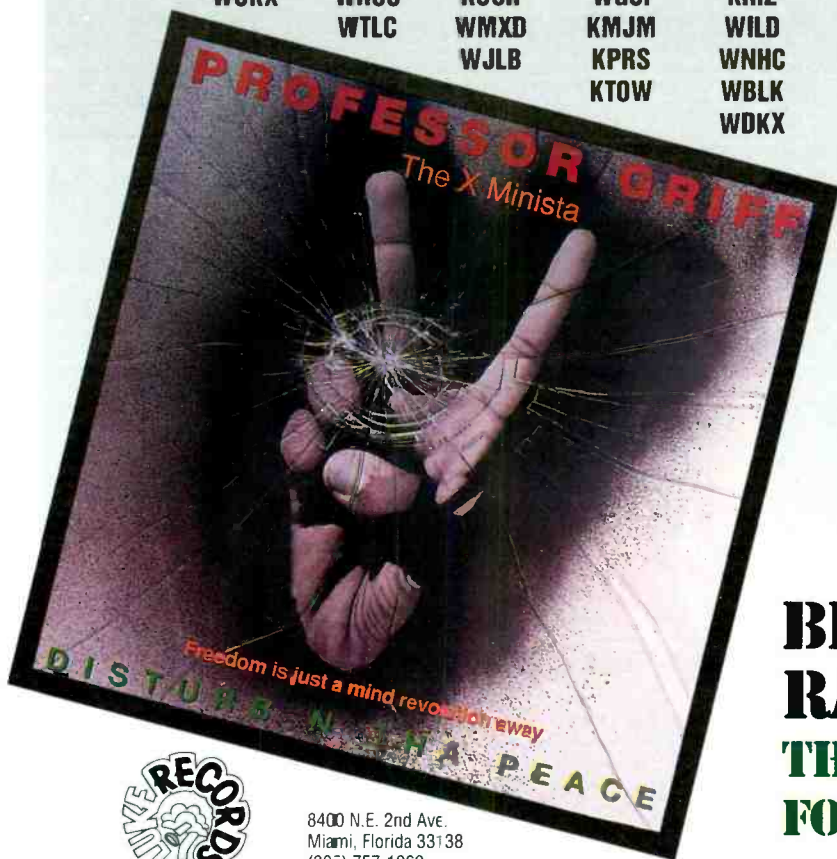
WHRK	WVCO	WJFX	WDZZ	KKBT	WRKS
WJMI	WVOI	KJMZ	WTLZ	KJLH	WBLS
WGZB	WZAK	KKDA	WKKV	KACE	WAMO
WLOU	WIZF	KIIZ	WNOV	KHRM	WUSL
WCKU	WDAO	KMJQ	WMPV	KTAA	WDAS
WCKX	WROU	KCOH	WGCI	KRIZ	WRKE
	WTLC	WMXD	KMJM	WILD	WKYS
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WBSK	WYFX	WZHT	KFYZ	KIPR
WJJS	WVFA	WTMP	WXVI	
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HOW BLACK ARE YOU!

Hughes Brothers Preview Gritty Urban 'Menace II Society'

Y'ALL'S COLUMNIST finally made it out to sunny California (that Tony! Toni! Toné! jam played in my mind all the way there)—and it was raining! Anyhow, I still milled and chilled.

I spent Feb. 9 with film makers the **Hughes Brothers**, and rappers **Too Short** and **Ant Banks**. In this journey (to Dangerous Music in Oakland, Calif., which Short owns) they were the journal; I was the journalist, so . . .

Along with actors **Samuel Jackson**, **Bill Duke**, **Jada Pinkett**, and **Charles S. Dutton**, Short will play a part in Allen and Albert Hughes' first feature-length effort, "Menace II Society," due in May from New Line Cinema; **Pooh Man** and **MC Eight**, from **Compton's Most**

Wanted, have roles in this gritty urban drama, too. Like **Boogie Down Productions**, **Spice 1**, **DJ Quik**, **Banks** and others, Short is also slated to contribute to the film's soundtrack album, coming out on **Jive Records**.

The Hughes Brothers made their mark with music videos they directed for **2Pac**, **Yo Yo**, **Boogie Down Productions**, and **Tone Loc**. The scratch-mix techniques of their clips inform the look of "Menace II Society."

After we ate lunch, Allen Hughes showed portions from the movie, which he and his twin, Albert, wrote and directed. Watching the scenes was like looking at hip-hop's jive and its flip side; brooding images of beseheads smoking and getting



by *Havelock Nelson*

smoked, cars being jacked at gunpoint, and a **Darryl Gates** target poster just *being* flashed by. At one point, Allen remarked, "This film has more violence than any black film in the '80s and so far in the '90s." He paused, then added, "But there are more heartfelt scenes than violent ones."

"Menace II Society" is a slice-of-life sketch about the struggles of growing up in the ghetto, some factual fiction that emphasizes reality. "We aren't going to college with this one," says Allen. "We're going to the streets." The impression one gets is that, like good hardcore rap music, "Menace" is aiming to represent the black male taking society's negative notions about him, pumping it full of holes, then shoving in eloquence and emotion.

Music In Cinema's **Bill Stephney** once commented, "some Hollywood weasels don't understand things like black people don't make love to **Ice Cube** records." For this reason, the 20-year-old Hugheses wanted artistic control of the aural as well as the visual; they became executive producers of the "Menace II Society"

soundtrack. At Dangerous, I heard three jams slated for the set: "Trigger Gots No Heart," by **Spice 1**; "Ya Just A Ponk," by **Ant Banks**; and "Brown Skin Woman," by **BDP**. Everything was houserocking and hard.

Jive senior VP/GM **Barry Weiss** says, "We've been waiting several years to do a soundtrack that fits with Jive's street attitude and musical direction. 'Menace II Society' is a film that provides the prime opportunity to accomplish this." New Line senior VP of music/VP of production **Toby Emmerich** adds, "The soundtrack promises to be an aggressively promoted project, with New Line and Jive jointly planning a major grass-roots marketing campaign focusing on magazine and radio advertising and promotions."

(The gray drizzle in the bay area stopped the day after the trip to Dangerous, when I met with **Casual Sequence**, **Souls Of Mischief**, and **Snupe**, from the gifted **Heiroglichs** posse. More on that to come.)

CHECK IT OUT: On the upcoming "Cell Block 4" soundtrack on MCA (executive-produced by **Kathy Nelson**, **Nelson George**, and **Stephney**), raw-realist tracks ("Mayday On The Frontline," by **MC Ren**; "Black Cop," by **Boogie Down Productions**; "Livin' In A Zoo," by **Public Enemy**), and skillful verbal displays ("Sneakin' Up On Ya," by **FU-Schnickens**) cohabitate with fun-boy

rants ("Stick Em Up," by **Hurricane**, featuring the **Beastie Boys**), hilarious parodies of hip-hop culture ("Straight Outta Locash," and a remake of **Sugar Hill Gang's** "Rapper's Delight," by **CB4**). Here, the lines between different styles and moods are clearly drawn. Smear them a little, and "Cell Block 4" might be the film that creates the blueprint for a hip-hop version of "This Is Spinal Tap" . . . Everyone who witnessed it agrees that watching **Run-DMC's** performance during the recent Gavin conference in San Francisco was like experiencing hip-hop utopia. With perfectly fitting arrogance, **Run** dropped banter like, "How many of y'all muthafuckas know hip-hop ain't hip-hop without Run-DMC?!" The crowd screamed, and as **Run**, **DMC**, and **Jam Master Jay** ripped through "Run's House," other classics, and some new stuff ("Down With The King," the title track from the group's upcoming set on Profile), they reinforced their lofty status as "kings of rock." Think of how many weak shows ya slept through, then bow to the altar of Run-DMC's greatness . . . Los Angeles rapper **Madrok** has a remake of "Skin Tight" on **AVC/Ichiban** that features the **Ohio Players**, the tunes composers and original performers . . . Following his collaboration with **FU-Schnickens** ("What's Up Doc"), Jive Records has signed basketball star **Shaquille O'Neal** as an artist.

Billboard®

FOR WEEK ENDING FEBRUARY 27, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	3	3	11	★★★ NO. 1 ★★★ INFORMER (C) (M) (T) EASTWEST 98471	◆ SNOW 1 week at No. 1	
2	2	2	11	EVERYTHING'S GONNA BE ALRIGHT (C) (M) (T) (X) UPTOWN 54523/MCA	◆ FATHER M.C.	
3	1	1	11	REBIRTH OF SLICK (COOL LIKE DAT) (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS	
4	4	4	7	MR. WENDAL (C) (D) (T) CHRYSALIS 24810/ERG	◆ ARRESTED DEVELOPMENT	
5	5	6	7	WHO'S THE MAN? (C) (M) (T) (X) UPTOWN 54543/MCA	◆ HEAVY D. & THE BOYZ	
6	7	14	3	NUTHIN' BUT A "G" THANG (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE	
7	6	7	8	TAP THE BOTTLE (C) (M) (T) SOUL 54535/MCA	◆ YOUNG BLACK TEENAGERS	
8	13	16	3	HIP HOP HOORAY (M) (T) TOMMY BOY 554*	◆ NAUGHTY BY NATURE	
9	10	17	4	THROW YOUR GUNZ (M) (T) JMJ/RAL 74766*/COLUMBIA	◆ ONYX	
10	8	10	8	HALF TIME (M) (T) RUFFHOUSE 74777*/COLUMBIA	◆ NASTY NAS	
11	12	15	6	FREEDOM GOT AN A.K. (M) (T) EASTWEST 96090*/AG	◆ DA LENCH MOB	
12	11	11	8	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541*	◆ APACHE	
13	9	5	15	I GOT A MAN (C) (T) ISLAND 864 305/PLG	◆ POSITIVE K	
14	15	21	4	YABADABADOO (M) (T) SELECT 66349*/ELEKTRA	◆ CHUBB ROCK	
15	19	22	4	CHECK IT OUT (C) (T) ELEKTRA 64671	◆ GRAND PUBA	
16	14	19	5	A.D.A.M. (C) (T) POLYDOR 861 088/PLG	◆ XCLAN	
17	18	—	2	MURDER SHE WROTE (C) (T) MANGO 530 131/ISLAND	◆ CHAKA DEMUS & PLIERS	
18	25	—	2	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN	
19	17	12	16	PUNKS JUMP UP TO GET BEAT DOWN (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN	
20	23	26	3	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.	
21	20	24	6	DITTY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 Q12	◆ PAPERBOY	
22	22	25	4	I GET WRECK (M) (T) ELEKTRA 66334*	◆ HEATHER B.	
23	24	—	2	IT'S A SHAME (M) (T) RUFFHOUSE 74836*/COLUMBIA	◆ KRIS KROSS	
24	27	27	3	RAKIN' IN THE DOUGH (C) (T) POLYDOR 861 011*/PLG	◆ ZHIGGE	
25	NEW ▶	1	1	V.S.O.P. (M) RUTHLESS 40601*/REPRISE	◆ ABOVE THE LAW	
26	21	13	10	HOMIES (C) (T) (X) PUMP 19134/QUALITY	◆ A LIGHTER SHADE OF BROWN	
27	NEW ▶	1	1	FUNKY LEMONADE (C) (T) VIOLATOR 1137/RELATIVITY	◆ CHI-ALI	
28	NEW ▶	1	1	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I	
29	16	8	13	STRAIGHT OUT THE SEWER (C) (M) (T) (X) EASTWEST 98465/AG	◆ DAS EFX	
30	26	9	14	LETTERMAN (M) (T) ATLANTIC 85803*/AG	◆ K-SOLO	

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.

AFRICAN-AMERICANS PARLAY MIDEM INTO SUCCESS

(Continued from page 26)

trepreneurs were there to make deals and improve their international profile.

For independent record company owner **Wendell Ralph** of Detroit, at MIDEM for the third time, the opportunity to broaden his small company's revenue base has been far greater in Europe than in the U.S. Frequently meeting with resistance from U.S. majors, which he says were reluctant even to listen to his product, Ralph finds European firms much more receptive to doing business, particularly at MIDEM. **Veronica**, an R&B/dance artist on his label, has a top record in Germany as a result of a deal he made at MIDEM. **Ralph** says many African Americans "can't see past New York, Los Angeles, or the United States. There are tons of folks looking to do business abroad."

Making the sojourn to MIDEM for the first time, **Erik Nuri**, president of **Black Jazz Records** and an exhibitor, was there to seek worldwide distribution of a catalog that includes music by **Doug and Jean Carne**. "MIDEM is a worthwhile investment because it provides one tremendous access to the global marketplace. This is a place where you can actually cut deals," he said.

A major deterrent to many African-American businesspeople is the cost of airfare, hotel, and registration in Cannes. **Jimmy McNeal**, president of **Star Trak Records**, said, "People are definitely trying to get their money's worth from making the trip over to France!"

Felicia Hart, a composer/producer who has attended such confabs as the **New Music Seminar** and **Jack The Rapper**, added that more African Americans would be willing to travel to Cannes if they were aware of how profitable their trip could be.

Phillip Calloway, CEO of **Entertainment Resources International**, was there with management clients **Caron Wheeler** and **Arrested Development**. He described MIDEM as "a great supermarket where major deals are made." Calloway suggested African Americans become much more savvy about the tremendous earning potential of making deals abroad. Unfortunately, many domestic artists underestimate or misunderstand the potential earnings available and sign their worldwide rights away, often without researching a better deal, leaving them little latitude to work on the international scene.

Popular New York radio personality **Ken "Spider" Webb** was seeking European distribution for his syndicated music show, "Jazz From The City," which currently is syndicated in Tokyo; Manila, the Philippines; Trinidad; the Virgin Islands; the Bahamas; and 40 outlets in the U.S. The only African-American syndicator at MIDEM, **Webb** was also there to expand his network base and avail himself of cutting-edge technological information about digital radio and satellite broadcasting.

Kendall Minter, a prominent entertainment attorney, considers MIDEM a "must-attend" event and conducts se-

rious business for his clients there. But, as for any major conference, **Minter** stresses the importance of maximizing the time while there by doing your homework. Researching who will be in attendance and setting up meetings in advance, having your product and your business cards on hand, and being prepared to negotiate on the spot are all crucial to success at MIDEM.

Among those with booths in the **Palais des Festivals**: **Sidney Miller** of **Black Radio Exclusive**, **Jill Gibson Bell** of **Jack The Rapper**, and **Don Green**, producer of the **Reggae Sunsplash Festival**. Also spotted: **Tina Turner**, the **Pointer Sisters**, manager **Fred Moultrie** (**Chante Moore**, **El DeBarge**), manager/publicist **Ramon Hervey**, producer/artist **Derek Graves**, and manager **Kevin Walden**.

I went to Cannes to promote **IAAAM**, and to broaden our international networking base. I was also promoting the next event in **IAAAM's** "global tour," an upcoming conference in London in conjunction with the U.K.'s **Black Music Industry Assn.** Like **Ken Webb**, I also learned a lot from the technological demonstrations.

Most importantly, it became even clearer to me that with the establishment of the **European Community**, there will be a new open market that will greatly impact African-American artists and business people in terms of foreign royalties and performance rights.

The Beloved Embrace Clubland On New Album

WITH SO MANY dance music acts moving deeper into the pop mainstream, it is heartening to see a group from the "other side" take a step to the left, and willingly embrace club culture. On its new Atlantic album, "Conscience," the Beloved have virtually wiped away previous radio-con-



JON MARSH

scious modern-rock leanings in favor of rich house grooves and icy-cool trance vibes.

Not that the Beloved are newcomers to the dancefloor. In 1989, they had a pair of hits with remixes of "Your Love Takes Me Higher" and "The Sun Rising." However, the tunes that fill "Conscience" are far more directly club-minded from the start. "Let The Music Take You" warmly reaches for disco memories, while "1000 Years From Today" is a jazz-spiced deep-houser, and "Celebrate Your Life" has colliding techno and hip-hop elements that make for a refreshing, original jam.

"It's quite simple, I tend to write about whatever I'm feeling, or whatever is moving me at any moment in time," Beloved leader Jon Marsh says. "Over the past two years, I became immersed in dance music. You can't force a direction in music. It has to evolve naturally."

Another evolution the Beloved has undergone since its 1990 album, "Happiness," and the U.K.-only remix package, "Blissed Out," is the departure of musician Steve Waddington, and the entrance of Marsh's wife, Helena, as a full-time song collaborator and band member. The couple began writing together after Marsh set up a home studio and began putting together material for a new album.

"It has turned into an unexpected pleasure," Marsh beams. "Who else is a better person to work with than some you love and trust more than any other? Helena is steering clear of the public side of [being a part of the group]. She is quite adept at organizing what needs to be done next, and keeping things in motion. We complement each other nicely."

The first fruits of their labor is the massive international success of "Sweet Harmony," the single that ushers in "Conscience." The track fast became a club staple, and recently entered the British pop charts in the top 10. Remixes of the song will go to U.S. jocks shortly. Lyrically, "Sweet Harmony" is typical Beloved fare:



by Larry Flick

spiritually uplifting and philosophical. Though much of the album follows a similar path, Marsh insists that he is not trying to pontificate.

"I've never fixated on lyrics, actually," he says. "Dancefloors are not necessarily the place to get a message across. When I buy a record, it's generally on the basis of how they sound, not what they say. But then again, I do need to feel the words I'm singing, so it's nice if there's something of interest to latch onto—and I suppose a little positivity never hurt anyone, either."

With the promotion machine behind "Conscience" swinging into full gear, Marsh is looking forward to the prospect of possibly forming a stage band and hitting the road.

"It's the ultimate remixing challenge, when you think about it," he says. "You're taking songs and putting them forth in a manner that will ultimately change their form."

SINGLES SCENE: Who can ever go more than a couple of months without a nice big dose of Jocelyn Brown? Certainly, not us. Just in the nick of time, A&M's U.K. branch offers

to a jam that is simply irresistible. Heavy sigh.

If that ain't enough diva-house to soothe your soul, then you can't go wrong with "I Want Your Love" by the **Adventures Of Daniel Lite With Lorraine Chambers (Go! Beat, U.K.)**. Chambers belts and whoops it up with a tad more restraint and tonal range than Brown, while Lite (with able assistance from **Frankie Fontcett**) pumps an easygoing, R&B-inflected garage beat. The underground mix is funky good fun, while the original vocal version has a little more movement and a livelier pace. Either version will leave you in a heaving sweat. Pass the towel, please.

Miami-based act **Basic Elements** are poised for a national breakthrough with "Trippin' On The Elements," which has been pressed up on their own indie label. Those groovy **Murk Productions** dudes provide a dark and dreamy deep-house mix that is a fine fit for programs with an ambient touch, while **Pantera's Rick Alonzo** goes for a more obvious, formulaic rap/techno vibe. Have a pleasant "trip."

Strictly Rhythm A&R diva **Gladys Pizzaro** takes an effective crack at writing and production on "Carnival 93," a spare deep-houser she has created with **Reel 2 Real** mastermind **Erick Morillo**. Collaborating under the moniker **Club Ultimate**, the pair keeps the arrangement simple, looping clipped vocal bits with several cool sound effects. Check out "G's Oye Mi Pana" mix for a hypnotic spin into daylight.

Australian rave act **Ground Level** follows its recent international hit "Dreams Of Heaven" with "Out Of Body" (**Sonic/Instinct, New York**), a rip'n'tear workout that melts smoldering synths into an NRGetic beat. Hardcore techno-folk likely will bond most with the "Silver Cord" mix, while more mainstream minds should check out the flipside jam, "Don't Stop," which has a decidedly house slant.

Alternative-pop spinners would be smart to climb into the raw intensity of **Zette's** rumbling, midtempo gem "Never Be" (**DSB, Germany**). Lyrics bitterly outline the pain resulting from childhood disappointments and how to parlay it into personal empowerment. Heady, eh? The French artist gives the song further depth by wrapping it in haunting synths and chugging hip-hop-derived beats.

Isn't it interesting how many rave records are sounding more and more like retro-NRG hits? The funny part is how vehemently the "rebels" who make these records would deny the obvious influence of fluffy classics by the late **Patrick Cowley**, et al. A recent example is **Eden's** "Do U Feel For Me" (**Logic, U.K.**). The beats are fairly heavy, and the synths are urgent. But there's an underlying froth that gives it a pop edge. Lots of fun—but please label it properly.

TID-BEATS: Hip indie **Nervous Records** has broadened its reach to include a traveling dance party, called

Club Nervous. Launched in 1992 at **Tilt** in New York, the highly popular event is now drawing top-shelf producers like **Louie Vega, CJ Macintosh, David Morales, Danny Tenaglia, Roger S., and John Robinson** to spin records. Club Nervous has also begun to spread to cities around the U.S. and Europe. Upcoming venues include **Zee Club** in Washington, D.C., **Martini** in San Francisco, and **Torino** in Italy... The ever-brilliant **Disco Mix Club DJ** remix service celebrates its 10th birthday with an exceptionally potent package this month. Disco denizens will delight in **Greed's** 10-minute romp through the **Trammps'** "Disco Inferno," while harder heads will dig **Deee-Lite** dude **Towa Tei's** revamping of **Taana Gardner's** new one, "What Can I Do For You." Also quite nice is the inclusion of "DMC Decade," a minibook mapping out the history of the company and its principles... Speaking of remix services, leave it to NRG-conscious **Hot Tracks** to serve the definitive extended version of **Donna Summer** and **Giorgio Moroder's** fab "Carry On." Kudos to **J. Mark Andrus** for a job well done... **Profile Records** steps into the crowded compilation field with a pair of strong albums, "Best Of Techno: Vol. 3" and "Future House: Best Of House, Vol. 4." Both albums are

packed with interesting tracks licensed from acts in the U.S. and overseas, and display the growth that techno and house have undergone over the past year. Highly recommended... Hardcore techno-heads are advised to immediately dip into "Experimental, Vol. 1," an album of previously released singles from the **Northcott**-distributed New York indie. Among the more appetizing cuts are "Evision" by **Sungods**, "Acid Overdose" by **Peace Of Mind**, and a fresh remix of the popular "Chemical Reaction" by **Toxic Two**. Good stuff... Fans of **Ingrid Chavez** and **Grace Jones** should not miss the sterling, self-titled **Rhythm King** (U.K.) debut of **Leslie Winer**. The one-time **Sinead O'Connor** backing singer whispers, growls, and recites tone-poems within a densely textured setting that swerves around club and hip-hop beat patterns. Naturally, U.S. major-label A&R people have already begun dubbing Winer "too left of center"—though we strongly disagree. This is highly charged, emotional material, delivered with unflinching honesty and grooves that will subversively creep up your spine. Incidentally, Winer has a few of her compositions on **Jones' upcoming Island** album. Be bold and give this unusual artist a whirl.

Clivilles & Cole Tap In To Five Dance Music Noms

NEW YORK—Clivilles & Cole dominate the nominations of 1993 Dance Music Awards with five nods, generated primarily by their No. 1 Columbia hit, "Pride (A Deeper Love)." The track is in the running for record of the year, among other nominations.

The production team/recording duo is followed by Rozalla, Snap, Mary J. Blige, and 2 Unlimited, all of whom earned four nominations each.

Other contenders for record of the year are "Jump Around" by House Of Pain, "Rhythm Is A Dancer" by Snap, and "Everybody's Free" by Rozalla.

Other multiple nominees are Michael Jackson and Frankie Knuckles, who each are cited in three categories, and Lidell Townsell, CeCe Peniston, House Of Pain, David Morales, and the Movement, all of whom are noted twice apiece.

For the first time in several years, the show will be framed by live performances by a number of the nominees. A lineup of talent is still to be confirmed.

The dance music awards also honor promoters at several levels, indie and major labels, and record pools. Epic, Tommy Boy,



CLIVILLES & COLE

Strictly Rhythm, and ZYX are multiple nominees with two apiece.

Nominees and winners are tabulated from ballots mailed to registrants of the Winter Music Conference, an annual dance music convention. The awards will be handed out March 5 during WMC8, at the Fountains Hilton in Miami Beach.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING FEB. 27, 1993

CLUB PLAY

1. LITTLE BIRD ANNIE LENNOX ARISTA
2. BOSS DRUM THE SHAMEN EPIC
3. SHOW ME LOVE ROBIN S. BIG BEAT
4. JAMAICAN IN NEW YORK SHINEHEAD ELEKTRA
5. PALLAS ATHENA PALLAS ATHENA ARISTA IMPORT

MAXI-SINGLES SALES

1. LITTLE BIRD ANNIE LENNOX ARISTA
2. I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
3. IT'S A SHAME KRIS KROSS RUFFHOUSE
4. FOREVERGREEN FINITRIBE EPIC
5. DONDADDA KENNY DOPE BIG BEAT

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

"Take Me Up," a rousing houser, recorded with new production team **Sonic Surfers**. A stellar peak-hour twirler, this track is fueled with shoulder-shaking percussion breaks, rollicking Chicago-style piano lines, and a bright, sing-along chorus. Dust off those gold glitter boots, and cut loose

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	4	5	7	MR. WENDAL CHRYSALIS 24805/ERG	1 week at No. 1 ◆ ARRESTED DEVELOPMENT
2	3	4	12	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
3	6	9	6	I'M EVERY WOMAN ARISTA 1-2520	◆ WHITNEY HOUSTON
4	8	17	5	LOVE U MORE COLUMBIA 74807	◆ SUNSCREAM
5	7	11	7	THING GOIN' ON SIRE 40639/WARNER BROS.	BETTY BOO
6	5	6	8	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
7	10	16	5	GET AWAY MCA 54512	◆ BOBBY BROWN
8	12	12	8	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
9	14	22	5	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
10	1	3	11	ALWAYS VIRGIN 12625	MK FEATURING ALANA
11	15	20	6	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
12	17	21	5	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
13	2	2	11	I GOT MY EDUCATION A&M 8077	◆ UNCANNY ALLIANCE
14	22	31	3	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
15	9	1	12	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
16	26	35	3	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
17	16	7	13	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
18	29	33	4	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
19	11	10	8	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
20	25	29	5	NUSH X-TREME 002	NUSH
21	27	30	4	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
22	21	25	5	I STILL WANT YA GUERILLA 13878/I.R.S.	OUTER MIND
23	19	18	7	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69
24	28	32	4	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
25	18	15	8	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
26	34	42	3	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
27	13	8	11	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
28	20	19	8	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
29	33	37	4	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
30	24	23	10	LIVING IN ECSTASY QUALITY 19133	BKS
31	23	13	11	NEXT IS THE E INSTINCT 247	MOBY
32	32	36	4	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO
*** POWER PICK ***					
33	44	—	2	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
34	40	—	2	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
35	42	—	2	FOREVERGREEN EPIC 74433	FINITRIBE
36	38	41	3	UNDERSTAND THIS GROOVE CHINA 2028	FRANKE
37	43	—	2	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
*** HOT SHOT DEBUT ***					
38	NEW	1	1	BORN 2 B.R.E.E.D. WARNER BROS. 40641	MONIE LOVE
39	45	—	2	COME RAIN COME SHINE GREAT JONES 530 621/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
40	35	26	10	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC	AB LOGIC
41	30	27	6	DJAPANA HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
42	NEW	1	1	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
43	39	28	7	LONELY FADER 920 501/MERCURY	JAZZY
44	NEW	1	1	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
45	NEW	1	1	SPEED STRICTLY HYPE 106	ALPHA TEAM
46	41	38	10	JUST US STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
47	37	34	10	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	◆ HOUSE OF PAIN
48	31	14	14	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
49	47	43	10	BINGO SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
50	36	24	12	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE

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	1	2	12	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
2	2	4	8	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
3	7	15	3	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
4	6	9	5	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
5	5	7	7	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
6	4	6	10	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
7	8	8	7	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
8	3	1	12	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
9	11	13	6	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
10	12	11	12	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
11	25	—	2	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
12	14	20	6	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
13	15	22	6	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
14	10	5	13	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
15	18	24	5	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
16	24	46	3	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
17	9	3	8	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
18	13	17	16	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
19	20	25	6	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM
20	22	28	7	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
21	17	18	10	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
22	30	44	3	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS
23	26	26	6	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
24	27	31	4	LOVE U MORE (M) (T) (X) COLUMBIA 74807	◆ SUNSCREAM
*** POWER PICK ***					
25	43	—	2	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO
26	35	42	3	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
27	19	10	13	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
28	16	14	13	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
29	46	—	2	KNOCK-N-BOOTS (M) (T) (X) MCA 54583	◆ WRECKX-N-EFFECT
30	38	50	3	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
31	31	32	5	LET ME BE YOUR UNDERWEAR (T) FFRR 350 016/LONDON	◆ CLUB 69
32	23	16	8	I GOT MY EDUCATION (T) (X) A&M 8077	◆ UNCANNY ALLIANCE
33	28	12	11	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
34	34	34	6	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
35	21	21	8	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
36	37	39	4	NOT GONNA BE ABLE TO DO IT (M) (T) BIG BEAT 10076/AG	◆ DOUBLE XX POSSE
37	29	23	11	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
38	33	30	7	MR. WENDAL (T) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
39	41	37	4	GIVE 'EM WHAT YOU GOT (T) SAVAGE 50023	◆ YB
40	47	35	15	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
41	48	43	5	MURDER SHE WROTE (T) MANGO 530 131	◆ CHAKA DEMUS & PLIERS
*** HOT SHOT DEBUT ***					
42	NEW	1	1	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN
43	42	36	6	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
44	36	33	8	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
45	NEW	1	1	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
46	40	38	6	HOW DOES IT FEEL? (M) (T) (X) FFRR 350 013/LONDON	◆ ELECTROSET
47	NEW	1	1	WHAT CAN I DO FOR YOU (T) E-LEGAL 846212	TAANA GARDNER
48	39	29	22	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
49	49	—	2	CONNECTED (T) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
50	32	19	8	7 (M) (T) (X) PAISLEY PARK 40574/WARNER BROS.	◆ PRINCE & THE N.P.G.

○ 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.

2 HIP WAYS TO TWIRL!!



ROZALLA "FAITH (IN THE POWER OF LOVE)"

The follow-up to 2 #1 dance hits, "Everybody's Free" and "Are You Ready to Fly?"! Available on 12" and CD. In store February 23rd. From the album, "Everybody's Free".

THE SHAMEN "BOSS DRUM/PHOREVER PEOPLE"

Two awesome club hits on 12" & CD. Remixes by Justin Robertson, Todd Terry, Tommy D., The Beastmasters, MK and more! In Store March 16th. From the album, "Boss Drum".



EPIC. TWIRLS 'R' US.

Columbia On Fast Track With Parton Promotion

■ BY EDWARD MORRIS

NASHVILLE—Using Dolly Parton's "Romeo" video and single as vehicles, Sony Music has launched a mammoth, across-the-board media blitz to prepare the way for Parton's new Columbia album, "Slow Dancing With The Moon." The album will be in stores Tuesday (23).

In its three weeks on the Hot Country Singles & Tracks chart, "Romeo" has risen to No. 43, partially on the publicity that surrounds Parton's brassy, boy-watching lyrics.

The much-touted accompanying video, which stars Billy Ray Cyrus in the title role, had its official debut Feb. 17 on Cyrus' ABC-TV special.

"One of the key elements in our marketing plan will be the amount of media exposure Dolly is able to garner," says Mike Martinovich, Sony's

VP of marketing. "And probably no one else in the entertainment industry is able to garner as much as she is."

To get the various promotions rolling, Parton held a satellite press conference Feb. 1 from the Grand Ole Opry House. It was taped for TV airing in 20 key markets. Then, on Feb. 6, she was the subject of a 14-minute tribute in the Country Music Assn.'s 35th-anniversary special on CBS-TV.

Sony previewed the video for journalists Feb. 9 in Nashville at Georgetown Studio's new viewing room.

On Feb. 17, the "Romeo" video was to have its official debut on the Cyrus special. In addition to Parton and Cyrus, the video features three CMA female vocalists of the year: Tanya Tucker, Mary-Chapin Carpenter, and Kathy Mattea. There is, as well, a dance in the video that cor-

responds to Parton's lyrics.

On Feb. 18, "Entertainment Tonight" was to do a piece on the making of the "Romeo" video. Martinovich says the making of "Romeo" has gotten "unprecedented media coverage from all facets of the entertainment industry," owing partly to the fact that many reporters were invited to watch the video being shot in Nashville.

USA Today is scheduled to carry an article on the video Tuesday (23).

Parton will do an "all-out TV assault" in March, Martinovich says, with appearances on "Good Morning, America," "Live With Regis & Kathy Lee," "CBS This Morning," "The Joan Rivers Show," "The Tonight Show," "Today," "Donahue," "Larry King Live," "The David Letterman Show," "The Arsenio Hall Show," and "Saturday Night Live."

On many of these shows, Martinovich adds, all or parts of the video will be aired.

The video and album are also scheduled to be covered in Rolling Stone, Us, People, Entertainment Weekly, The Village Voice, Country Music, Country America, and Music City News.

More than 200 radio stations are signed to take part in "The Dolly World Premiere Weekend," Feb. 19-21. The stations will give away cassettes of the album, using the tag, "Win it before you can buy it." They will also offer VHS copies of the "Romeo" video via a "Win it because you can't buy it" push.

Parton will be active at the Country Radio Seminar in Nashville, appearing first at the artist/radio tape session March 3 and then officially opening the convention the following morning with a performance for all the registrants.

Columbia is inserting a DigiPak CD copy of the album in the Feb. 19 issue of Radio & Records. The same edition of the album has been sent to all Sony accounts, along with a list of media activity and marketing elements.

A national Sony Music in-store merchandising contest involving the album will run from Feb. 23 through April 30. "As far as accounts go," Martinovich explains, "retail advertising is being handled with the same degree of concentration and intensity as would be for Mariah Carey or Garth Brooks. This is being treated as a top superstar feature."

Some stores will spotlight the album on billboards.

Sony launched a 100-spot teaser campaign on Country Music Television that began Feb. 12 and continues through Tuesday (23). A teaser also ran in selected markets during the Cyrus special. Television buys

are also planned for Lifetime, USA Network, the Family Channel, and certain talk shows on the days following Parton's appearance on the shows.

CMT began airing a 10-second clip from "Romeo" Feb. 13 to announce its Feb. 18 debut of the video.

"We're also putting together radio spots, which we will be airing on multi-formatted syndicated weekly countdown shows," Martinovich reports.

Sony is servicing the video to approximately 500 pools and sending a two-hour compilation reel to more than 300 dance clubs. The compilation, on which the "Romeo" video appears every fourth time, was to arrive at clubs Feb. 18. Several of the clubs, Martinovich says, are putting together "Romeo" valentine promotions and using the cassette singles for giveaways.

On Feb. 9, Sony shipped an extended-play dance mix of the song to more than 500 dance clubs. "We're also preparing a 12-inch vinyl version of the single which we're going to make available to urban clubs to whatever extent we're able to penetrate that pop market," Martinovich adds.

The label has built album teaser-announcements into all the "Romeo" dubs it is servicing to local and regional video outlets.

A trailer of the video is set to run nationally in more than 870 movie theaters. Details, Martinovich says, will be firmed up within "the next few weeks." The video will be shown also on Sony's Jumbotron sign in Times Square.

Profits from the sale of the "Romeo" cassette single—including artist and writer shares—will be given to the American Red Cross at Parton's request.

(Continued on page 38)

Owensboro Club Draws Bluegrass Fans Woodward's Cafe Named For WaxWorks Owner

BLUEGRASS SPOKEN HERE: On a chilly, snow-flecked Saturday afternoon in Owensboro, Ky., with the gray Ohio River gnawing at its banks a few yards away, it is difficult to imagine a more cozy retreat than Woodward's Cafe. The tiny multitiered cafe—new, bright, and humanely equipped to dispense food and strong drink—is tucked into the side of the town's RiverPark Center, just across the hallway from the International Bluegrass Music Museum. You're certain you're in bluegrass territory when you hear "I'll Break Out Again Tonight" keening urgently from the cafe's sound system. Don't expect the format to change.

Named in honor of Terry Woodward—owner of the far-flung WaxWorks/Disc Jockey chain and the chief force in luring the International Bluegrass Music Assn. to Owensboro—the 100-seat club recently launched a series of live bluegrass concerts. Since Jan. 15, *Lost & Found*, the *New Coon Creek Girls*, *Wild & Blue*, the *Lynn Morris Band*, and the *Larry Stephenson Band* have performed. Upcoming shows will feature *Glen Duncan*, *Larry Cordle & Lonesome Standard Time*, and the *Del McCoury Band*. The bluegrass acts, which are booked by *Becky Brandenberger*, play on Friday evenings. Saturdays are given over to acoustic-backed singer and songwriter showcases. The adjacent museum is open only during the bluegrass concerts and other major events at the Center. The cafe itself is managed by *Jerry Keller* and is in operation from 11 a.m. to 9 p.m., Monday through Thursday, and from 11 a.m. to midnight on Friday and Saturday.

Given its ambiance and aims, Woodward's could well become Owensboro's equivalent to Nashville's star-making Bluebird Cafe. But even if it falls short of this achievement, it will still be a haven for bluegrass addicts.

MAKING THE ROUNDS: Collins Publishers, of San Francisco, will photograph activities in Nashville and elsewhere the entire day of May 7 for its newest book, "A Day In The Life Of Country Music." Bill

Ivey, director of the Country Music Assn., will jointly direct the project with Collins' *Lena Tabori*. According to a press release from the publisher, 100 top photographers will spend May 7 at 400 locations around the world, illustrating various facets of country music through approximately 150,000 photos. "They will," the release continues, "capture the lives of those people most intimately involved with country music, from the front porch fiddlers of the Appalachians to the front page stars of Nashville." The book is scheduled to be released Nov. 9.



by Edward Morris

Jim Beam Brands will sponsor *Joe Ely* and *Lucinda Williams* on two Jim Beam Country Caravan tours this spring and fall. The tours will cover 15 cities . . . The German American Country Music Federation has named the *Bellamy Brothers* as its duo of the year . . . Artwork from two Warner Western albums—*Waddie Mit-*

chell's "Lone Driftin' Rider" and *Don Edwards' "Songs Of The Trail"*—will be featured in the Society Of Illustrators' 35th annual exhibition, March 1-26, at the organization's Museum of American Illustrations in New York City. The covers, depicting the artists, were done in watercolor by *William C. Matthews* . . . Singer *Lorrie Morgan* has been nominated by the National Cosmetology Assn. as one of its top 10 female stylemakers. Other nominees include *Candice Bergen*, *Demi Moore*, *Cindy Crawford*, and *Joan Lundén* . . . *M. Lisa Harless* is the new manager of First American National Bank's music industry division in Nashville. She has been with the bank since 1985.

MARK YOUR CALENDAR: *Brooks & Dunn* will guest on the "The Tonight Show" Monday (22). . . The Gospel Music Assn. holds its annual Gospel Music Week March 28-April 1 at the Stouffer Hotel and Nashville Convention Center . . . Branson, Mo., will showcase its resident stars during a three-day festival, March 5-7, at the Grand Palace. Slated to perform are *Kenny Rogers*, *Louise Mandrell*, *Jim Stafford*, *John Davidson*, *Tony Orlando*, the *Osmonds*, *Mel Tillis*,

(Continued on page 38)

Liberty Revs Up Campaign For New Billy Dean Album

NASHVILLE—Liberty Records will conduct a mammoth nationwide campaign throughout March to promote Billy Dean's new "Fire In The Dark" album. Designed and implemented by AEI Music Network, Los Angeles, the promotion involves approximately 500 Wilson's The Leather Experts locations, 550 to 600 Suzuki shops, and more than 900 Sam Goody/Musicland stores.

At each of the retail locations, a 20-by-40-inch color poster of Dean on a Suzuki motorcycle will alert consumers to the promotion.

The Wilson's stores are the keystone to the operation. Here, shoppers are given a free two-ply game card. The card opens to reveal one of the letters in Wilson's name, and the participant then matches that letter to the Dean poster in the store to discover which "instant prize" he

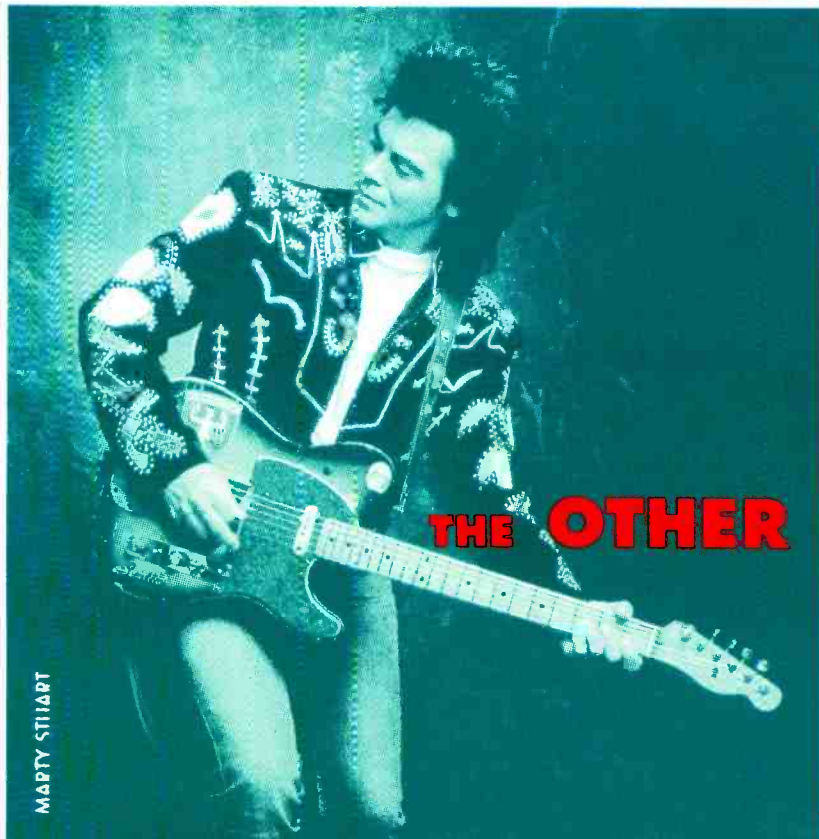
or she has won. Nearly 2.3 million game cards will be available.

INSTANT PRIZES

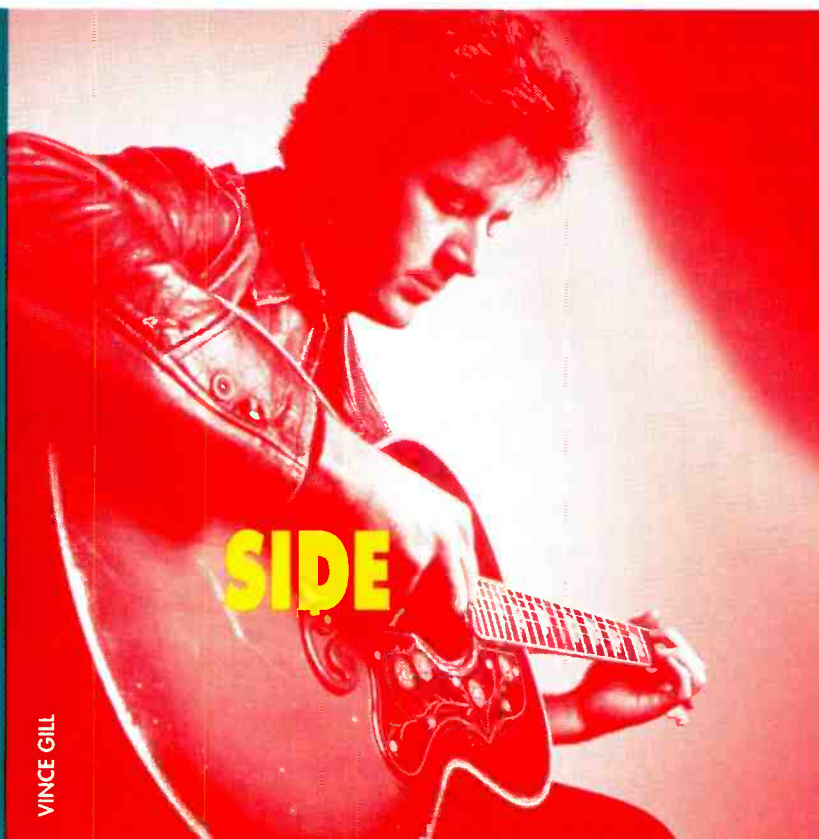
The instant prizes include two Suzuki 800 Intruder cycles, three trips for two to the Academy of Country Music Awards Show in Los Angeles (and attendance at a VIP party with Dean), 25 Dean-autographed leather tour jackets, 4,400 VHS copies of Dean's current music video, "Tryin' To Hide A Fire In The Dark," 4,400 audiocassette singles of the song, and approximately 2.3 million \$2-off coupons for the album, redeemable at Sam Goody/Musicland.

Participants can earn an additional chance to win a motorcycle by filling in their names on their game cards and taking them to a Suzuki dealership for a drawing.

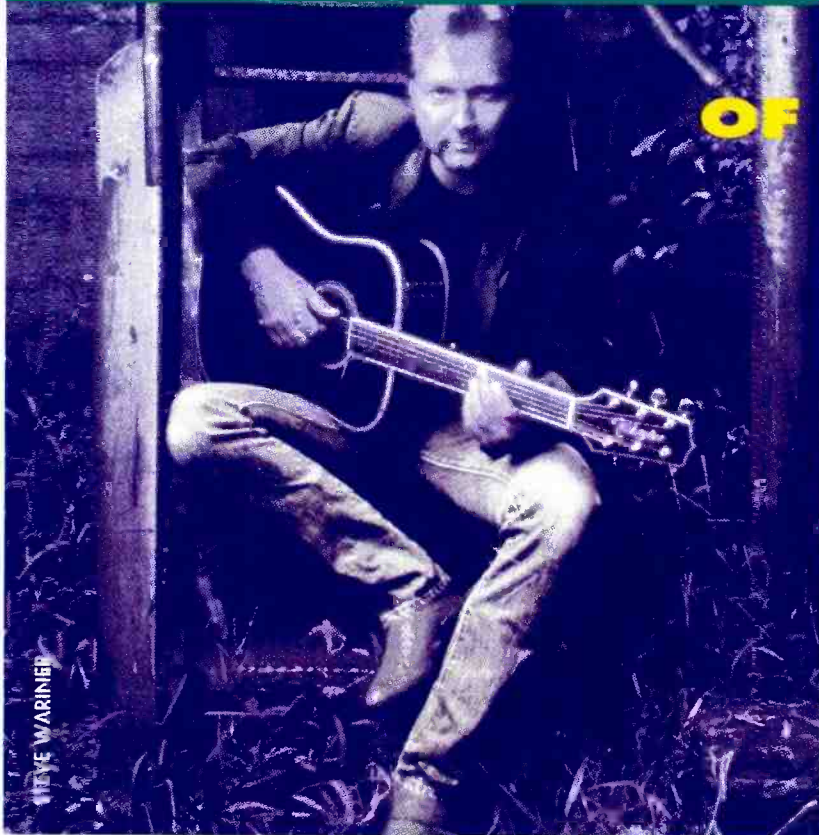
EDWARD MORRIS



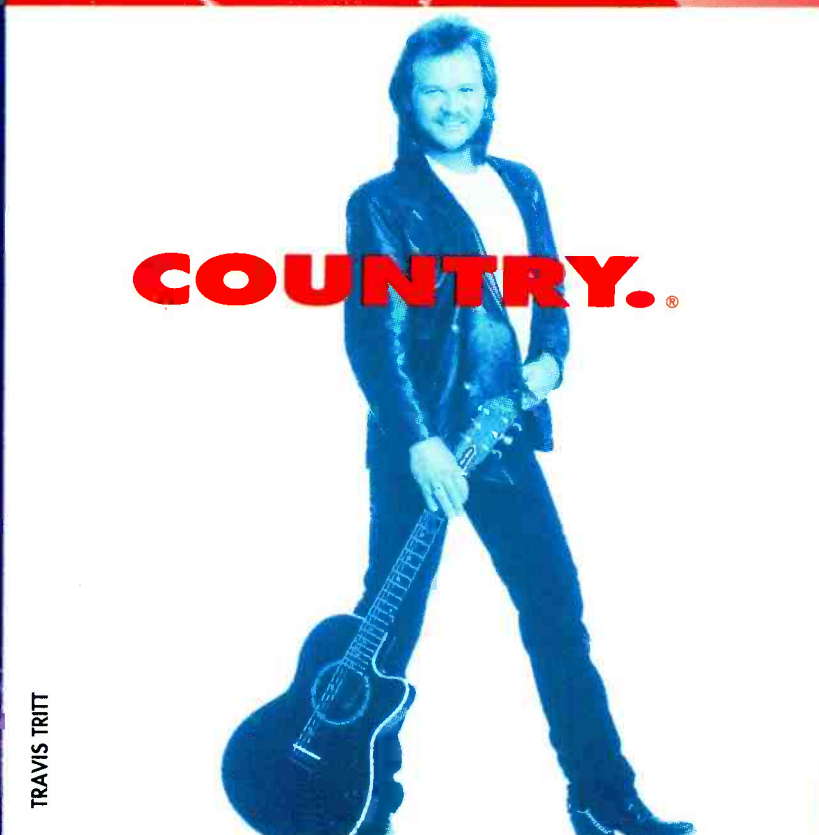
MARTY STUART



VINCE GILL



STEVE WARINER



TRAVIS TRITT

THEY STRIKE A CHORD with young adults, especially young women who are buying the records that are topping the charts. And there's only one place where young fans can see them and dozens more artists just like them—
CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!



COUNTRY CORNER



by Lynn Shults

SCORING HER SECOND No. 1 on the Billboard Hot Country Singles & Tracks chart is **Lorrie Morgan**, with "What Part Of No" (5-1). The song was written by Zomba Music's **Wayne Perry** and O-Tex music's **Gerald Smith**. Morgan is a real case study for someone wishing to be successful. Since she is the daughter of the famous **George Morgan**, one must easily assume her path to stardom was an easy stroll. But, this was not the case, nor has it been for most children of the famous. Her father died from a heart attack in July 1975, when she was 15. She received her first national chart attention in 1979. Morgan's first single, "Two People In Love," peaked at No. 75. She had two other releases that year, one on MCA and one (a duet with her father) on 4 Star Records. From that point, Morgan worked at whatever gigs she could, finally joining the Grand Ole Opry in 1984. That same year she also had one single released on MCA, peaking at No. 69. Morgan married **Keith Whitley** in November 1986, and in '87 she signed with his label, RCA Records. Her first RCA single, "Train Wreck Of Emotion," peaked at No. 20. Her first big ballad, "Dear Me," debuted in April 1989. Whitley died less than a month later. She has survived many blows in both her public and private life. Among the many strange twists of fate surrounding Morgan is the impact of the title song of her first platinum album, "Something In Red." The track reached only No. 14 on the singles chart, yet many believe the song and its accompanying video were the key elements to the album's success. Morgan's producer, **Richard Landis**, says, "It was her career record." Landis also believes the video of "Something In Red," directed by **Jim Shea**, played a major role in the sales of the album. Both Landis and Morgan are now at BNA Records. Her first album for BNA, "Watch Me," has been certified gold by the RIAA. Chances are she will be celebrating her second platinum album by summer's end.

THE MOST ACTIVE SONGS on the singles chart are "The Heart Won't Lie" (51-33) by **Reba McEntire & Vince Gill**; "Hearts Are Gonna Roll" (67-46) by **Hal Ketchum**; "Tonight I Climbed The Wall" (43-37) by **Alan Jackson**; "She Don't Know She's Beautiful" (42-39) by **Sammy Kershaw**; "Hard Workin' Man" (27-19) by **Brooks & Dunn**; "Mending Fences" (34-28) by **Restless Heart**; "Alibis" (64-51) by **Tracy Lawrence**; "Learning To Live Again" (26-20) by **Garth Brooks**; "My Blue Angel" (38-38) by **Aaron Tippin**; and "Like A River To A Sea" (53-48) by **Steve Wariner**.

ALBUM SALES WERE stronger than anticipated over the recent Valentine's Day/President's Day weekend. Valentine's Day is second only to Christmas in total per capita expenditure per consumer. This factor, combined with many people being off for President's Day, made for strong retail sales. The most active country albums are "Fire In The Dark" (21-14) by **Billy Dean**; "It's Your Call" (2-2) by **Reba McEntire**; "Come On Come On" (11-9) by **Mary-Chapin Carpenter**; "Voices In The Wind" (40-34) by **Suzy Bogguss**; and "Read Between The Lines" (47-42) by **Aaron Tippin**.

CLUBS CHANGE AUDIENCES at least once a night. This is not dissimilar to what happens at radio. It is also why clubs such as Cowboys in Dallas put a great deal of effort into determining what works best during each hour of music. **Ron Burt** of Cowboys, referring to his co-workers, says, "We are hard on each other. We have to be."

Loveless Kicks Off Opryland Season

NASHVILLE—Nashville's Opryland theme park will kick off its 1993 concert season, a 149-day series, March 27 with a show by **Patty Loveless**. The season's talent lineup is ex-

pected to include nearly three dozen acts.

According to the schedule, a celebrity performer will be featured at the 3,500-capacity Chevrolet/Geo Celeb-

rity Theater each day the park is open. Appearances range from one-day to weeklong bookings.

Artists confirmed to perform between March 27 and the final show Oct. 31 include **Holly Dunn**, **Emmylou Harris**, **Hal Ketchum**, **Joe Diffie**, **Sammy Kershaw**, **Doug Stone**, **Tracy Lawrence**, **Collin Raye**, **Lorrie Morgan**, **Tanya Tucker**, **Mark Chesnutt**, and **Gary Morris**.

Reserved seats to the concerts are priced at \$5.50 for ticketed theme park guests. All patrons are required to pay the theme park admission fee, which is \$22.95 for adults, \$12.95 for children age 4-11, and free for children 3 and younger.

In addition, The Nashville Network's live, 90-minute "Nashville Now" television program will be telecast from the theater June 21-25.



Country Evening Shade. "Evening Shade" celebs **Burt Reynolds** and **Marilu Henner**, top, visit with **Vince Gill** and **Reba McEntire** during a two-part taping of the series in which Gill and McEntire sing their current duet, "The Heart Won't Lie."

NASHVILLE SCENE

(Continued from page 35)

Moe Bandy, **Boxcar Willie**, **Mickey Gilley**, and the **Branson Brothers**. The "Branson Jam" is being produced by the Americana Television Network and will be taped by ATN for a series of TV specials... **Clint Black** and **Billy Ray Cyrus** join **Dolly Parton** for a series of benefit concerts April 24-25 at the Dollywood amusement park in Pigeon Forge, Tenn. Proceeds from the shows will be given to the Dollywood Foundation, which is set up to support educational programs in Parton's native Sevier County... **Reba McEntire**, **Randy Owen**, and **George Strait** will host the 28th annual Academy of Country Music Awards, May 11, on NBC-TV.

SIGNINGS: A.L. "Doodles" Owen to an exclusive songwriting agreement with **March Music**. His hits include "All I Have To Offer You Is Me" and "The Right Left Hand"... **Tammy Wynette** and **Ronnie Milsap** to **Buddy Lee Attractions** for personal-appearance representation worldwide... **David Axelrod** to **Liberty Records**... **Billy Lawson** to a songwriting deal with **Mike O'Rear Publishing/Catch-The-Boat Music**.

COLUMBIA ON FAST TRACK WITH PARTON PROMO

(Continued from page 35)

"Slow Dancing With The Moon" was co-produced by **Parton** and **Steve Buckingham**. Among the guests stars who sing or play on the project are **Cyrus**, **Tucker**, **Mattea**, **Carpenter**, **Collin Raye**, **Ricky Skaggs**, **Vince Gill**, **Billy Dean**, **Lari White**, **Pam Tillis**, **Maura O'Connell**, **Alison Krauss**, **Rhonda Vincent**, and **John Hiatt**.

For its sales presentation of "Slow Dancing With The Moon" to its accounts, **Sony** produced a 14-minute video, which **Parton** narrated. **Martinovich** notes the album will ship "well past gold."

Roy Wunsch, who heads **Sony's Nashville** division, marvels at **Parton's** unflagging staying power (she

first charted in 1967): "This woman is still having gold and platinum albums! And it's not taking five years to happen. When you have something happening with **Dolly**, she's so globally recognizable that the hits are just that much bigger."

According to **Wunsch**, the anticipation for **Parton's** new album is international. "The time is really ripe," he adds, noting the current worldwide popularity of **Whitney Houston's** cover of the **Parton** classic "I Will Always Love You."

Wunsch says he anticipates "Slow Dancing" will be out in Europe within two weeks of its American release date.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
51 ALIBIS (Sony Tree, BMI/Thankamillion, BMI)	
4 ALL THESE YEARS (Beginner, ASCAP) WBM	
44 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb, BMI) WBM	
58 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL	
21 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM	
34 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	
47 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP	
7 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL	
75 THE CHANGE (Rancho Bogardo, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)	
62 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	
30 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Unctec Pete, BMI) CLM/WBM	
3 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)	
64 EVERYTHING COMES DOWN TO MONEY AND LOVE (MCA, ASCAP/Emerald River, ASCAP/Music Corp Of America, BMI)	
73 GOLDEN YEARS (Sony Tree, BMI/Goldline, ASCAP/WB, ASCAP) HL/WBM	
19 HARD WORKIN' MAN (Sony Tree, BMI) HL	
13 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM	
46 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI)	
33 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)	
25 HIGH ON A MOUNTAIN TOP (Midstream, BMI)	
50 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	
57 HONKY TONKIN' FOOL (O-Tex, BMI)	
56 HONKY TONK WALKIN' (Polygram Int'l, ASCAP/Mama Effie's, ASCAP/Songs Of PolyGram, BMI/Tractor Tracks, BMI)	
59 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM	
40 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
72 IF I COULD STOP LOVIN' YOU (David N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP) WBM/HL	
5 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL	
69 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI)	

American Made, BMI/Alabama Band, ASCAP) HL/WBM	
16 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP	
14 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL	
67 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP	
9 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL	
20 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Bearthote, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP	
15 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI) HL	
12 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP	
18 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL	
48 LIKE A RIVER TO THE SEA (Steve Wariner, BMI/Irving, BMI)	
60 LOOK AT YOU GIRL (Wyoming Brand, BMI)	
27 LOOK HEART, NO HANDS (MCA, ASCAP) HL	
63 MADE FOR LOVIN' YOU (Sony Tree, BMI)	
28 MENDING FENCES (WB, ASCAP) WBM	
38 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP	
6 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP	
54 NOBODY LOVES YOU WHEN YOU'RE FREE (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI/Rita's Cloud Nine, BMI) WBM/HL	

26 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL	
45 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/PPP	
22 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM	
8 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) HL/PPP	
11 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM	
66 POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI) HL	
2 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)	
29 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey, BMI)	
43 ROMEO (Velvet Apple, BMI)	
39 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL	
74 SHE DREAMS (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	
42 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM	
23 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL	
71 SOMEBODY LIKE THAT (Stonebrook, SESAC/Meadowgreen, ASCAP)	
53 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL	
41 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP	
32 STANDING KNEE DEEP IN A RIVER (DYING OF THRIST)	

(Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI) HL	
65 STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP	
68 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM	
31 TAKE IT BACK (Fever Pitch, BMI)	
37 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM	
24 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL	
70 T-R-O-U-B-L-E (Sony Tree, BMI) HL	
52 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's Cadillac, BMI) HL	
10 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL	
36 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM	
55 WHAT A WOMAN WANTS (LaSongs, ASCAP/Almo, ASCAP/Taste Auction, BMI) CPP	
1 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP	
17 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP) CPP	
61 WHERE'M I GONNA LIVE? (Songs Of PolyGram, BMI/Sly Dog, BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL	
49 WHY BABY WHY (Trio, BMI/Fort Knox, BMI) HL	
35 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) WBM/PPP	

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 27, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	39	BILLY RAY CYRUS ▲ ⁵ MERCURY 510635* (10.98/15.98)	23 weeks at No. 1 SOME GAVE ALL	1
2	2	2	9	REBA MCENTIRE MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
3	3	3	21	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
4	4	4	79	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
5	5	5	22	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
6	6	6	46	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
7	8	7	24	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
8	7	8	127	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
9	11	13	33	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98/13.98)	COME ON COME ON	6
10	10	11	53	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
11	9	9	75	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
12	12	10	19	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
13	15	15	27	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
14	21	25	3	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
15	14	16	19	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
16	13	12	20	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98/13.98)	CHIPMUNKS IN LOW PLACES	6
17	19	19	19	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17
18	17	17	198	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
19	18	18	26	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
20	20	20	22	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
21	16	14	24	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
22	25	33	42	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	22
23	26	31	25	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
24	23	21	72	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
25	22	22	29	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
26	24	24	27	DOUG STONE EPIC 52436*/SONY (9.98/13.98)	FROM THE HEART	19
27	32	34	92	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
28	29	32	31	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
29	30	28	16	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
30	28	30	46	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
31	27	23	26	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98/15.98)	HONEYMOON IN VEGAS	4
32	33	26	14	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	25
33	35	36	25	COLLIN RAYE EPIC 48983*/SONY (9.98/13.98)	IN THIS LIFE	10
34	40	39	19	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
35	31	29	27	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98/15.98)	GREATEST HITS PLUS	9
36	34	27	18	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	27
37	37	37	20	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
38	38	40	6	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
39	42	41	22	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	36	35	16	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
41	39	42	32	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
42	47	56	49	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
43	43	46	90	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
44	45	43	73	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
45	48	50	101	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
46	44	45	150	DOUG STONE ● EPIC 45303*/SONY (5.98/9.98)	DOUG STONE	12
47	41	44	66	SAMMY KERSHAW ● MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	17
48	52	49	96	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
49	49	51	42	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
50	55	54	68	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
51	50	47	85	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
52	51	48	90	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
53	46	38	25	GARTH BROOKS ▲ ² LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
54	54	53	119	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
55	56	55	19	KATHY MATTEA MERCURY 512567* (9.98/13.98)	LONESOME STANDARD TIME	43
56	58	58	79	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
57	57	57	236	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
58	59	62	14	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
59	53	52	64	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
60	62	65	71	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
61	63	59	21	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
62	71	70	122	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98/13.98)	SHOOTING STRAIGHT IN THE DARK	11
63	68	69	154	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
64	60	61	15	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
65	64	60	85	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
66	61	64	32	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
67	67	67	127	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
68	65	63	73	COLLIN RAYE ● EPIC 47468*/SONY (9.98/13.98)	ALL I CAN BE	7
69	66	71	3	GIBSON/MILLER BAND EPIC 52980* (9.98/13.98)	WHERE THERE'S SMOKE	66
70	74	75	162	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
71	70	68	153	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
72	69	—	42	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
73	72	73	42	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
74	75	72	51	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
75	RE-ENTRY	—	66	DOUG STONE ● EPIC 47357*/SONY (9.98/13.98)	I THOUGHT IT WAS YOU	12

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

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 27, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	3	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98) 89 weeks at No. 1	GREATEST HITS	93
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98/11.98)	A DECADE OF HITS	93
3	1	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	91
4	9	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	76
5	4	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	38
6	—	PATSY CLINE DELUXE 5050*/MGM (4.98/8.98)	20 GOLD HITS	1
7	7	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	92
8	6	GEORGE JONES ● EPIC 40776*/SONY (5.98/9.98)	SUPER HITS	78
9	8	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	33
10	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	92
11	10	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	93
12	11	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	82
13	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	81

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	92
15	15	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS (9.98/13.98)	GREATEST HITS	80
16	18	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	50
17	16	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	67
18	17	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	91
19	—	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98/11.98)	URBAN CHIPMUNK	1
20	19	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	70
21	25	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	2
22	21	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98/9.98)	GREATEST HITS	12
23	22	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	63
24	24	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98/9.98)	WHITE LIMOZEEN	6
25	20	THE JUDDS ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	86

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

Secada's Singles-Mindedness Continues; Guerra Y 4.40 Top Chart; EMI Appointments

SECADA'S SINGULAR Trifecta: With his "Cree En Nuestro Amor" hitting No. 1 on the Hot Latin Tracks chart this week, **Jon Secada** becomes the first artist ever to score three consecutive No. 1 singles since the Hot Latin Tracks was re-established in September 1988. The emotive Cuban-American crooner previously sealed to the zenith of the Hot Latin Tracks with "Otro Día Más Sin Verte" and "Angel." Moreover, Secada's Spanish-language debut album, "Otro Día Más Sin Verte"—now lodged at No. 13 on the Top Latin Albums pop survey—is the first Spanish-language release to contain three No. 1 singles. That chart stat merits a qualifier, however, because both singles "Otro Día" and "Angel"—which came out originally on Secada's eponymous, English-language



by John Lannert

premiere in May 1992—were Hot Latin Tracks smashes before the album "Otro Día Más Sin Verte" was shipped last fall. "Jon Secada," incidentally, has remained atop the pop albums chart for nearly six months. During an interview in Viña Del Mar, Chile, where he was performing at that city's annual song festival, Secada commented he is delighted—and surprised—by his success in the Hispanic market.

"Three singles No. 1 and the first three in Spanish? Never in my wildest dreams," says Secada. "I mean, it was an accident, an experiment to do this stuff in Spanish. It was an afterthought that turned into three No. 1s and turned into me having a career in Spanish. And that's what makes it ever sweeter, that my career in Spanish is booming like gangbusters."

Secada's producer, **Emilio Estefan**, is equally excited about his chart prosperity, saying that Latin radio programmers and Hispanic record consumers helped launch Secada's Hispanic music career.

"I'm very thankful to radio that was very open to play this kind of music and I'm very thankful to Spanish-speaking people because they went in and bought the [English-language] album," says Estefan, who will produce Secada's next Spanish- and English-language albums.

Secada's fourth and final single to be pulled from "Otro Día" is "Sentir," the Spanish-language counterpart to "I'm Free." Come June, Secada expects to record his second English-language album, which will feature a track he co-penned with **Diane Warren**. His Spanish-language follow-up will be cut in late 1993/early 1994.

"On the second English-language album I'm looking for a little harder edge, a little bit more R&B-oriented," says Secada. Adds Estefan, "I want Jon to do something like we did before—a little bit unique, but not the same thing. And really, Jon can do any kind of music."

Secada's first English- and Spanish-language records were essentially the same album, recorded in two languages. However, Estefan points out, Secada's second English-language record will be a completely separate project from his sophomore Spanish-language album.

"What I'd like to do is one English album and then do Spanish album with totally different sounds," he says, noting that time restrictions forced him to do a Spanish-language equivalent to "Jon Secada."

Amazingly, Secada's casual entrance into the Latino arena also has led to a Grammy nomination for his album "Otro Día Más Sin Verte." And again, Secada has notched another first in his very brief recording career by being nominated in both the Latin pop and best-new-artist categories.

"What I'm most flattered by is the respect of the industry," says Secada, adding he will be in Los Angeles Wednesday (24) to attend the Grammy Awards ceremony. "The best new artist, the nomination speaks for itself, to be one of the five best new artists—that's incredible. But in the Latin category, to be among **Julio Iglesias**, **José Luis Rodríguez**, **Raphael**, **Luis Miguel**... I mean, these guys have been around and my album and career in Spanish have been short."

Upcoming plans call for spring tours in Asia and Germany, where he will perform five festivals with **Rod Stewart**. This summer, Secada will perform two months of dates in California and Florida as part of Disney's
(Continued on page 44)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
*** No. 1 ***					
1	2	4	11	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR 1 week at No. 1
2	1	2	11	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ EL COSTO DE LA VIDA
3	6	10	4	EDNITA NAZARIO CAPITOL-EMI LATIN	TRES DESEOS
4	4	3	14	PAULINA RUBIO CAPITOL-EMI LATIN	◆ MIO
5	5	5	14	JOSE JOSE ARIOLA/BMG	◆ 40 Y 20
6	3	1	14	RICARDO MONTANER RODVEN	◆ CASTILLO AZUL
7	10	15	4	CHAYANNE SONY LATIN/SONY	EXXTASIS
8	16	—	2	RICARDO MONTANER RODVEN	PIEL A DENTRO
9	22	28	3	LA MAFIA SONY DISCOS/SONY	ME ESTOY ENAMORANDO
10	11	11	6	GEORGE LAMOND SONY LATIN/SONY	BABY CREO EN TI
11	8	9	6	VICENTE FERNANDEZ SONY DISCOS/SONY	LA FIESTA
12	9	6	15	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADOS
*** POWER TRACK ***					
13	28	—	2	ANA GABRIEL SONY LATIN/SONY	TODAVIA TENEMOS TIEMPO
14	13	14	6	LOS BUKIS FONOVISA	VIENDOLO BIEN
15	19	38	3	BRAULIO SONY LATIN/SONY	CRONICA DE UN VIEJO AMOR
16	15	21	3	DANIELA ROMO CAPITOL-EMI LATIN	ATAME A TU VIDA
17	14	17	6	JESSICA CRISTINA Y RICKY MARTIN SONY LATIN/SONY	◆ TODO ES VIDA
18	17	23	4	LOS FUGITIVOS RODVEN	ESTA CARTA
19	33	—	2	PANDORA CAPITOL-EMI LATIN	PIERDO EL CONTROL
20	7	8	13	LA MAFIA SONY DISCOS/SONY	DILE
21	20	16	10	MARISELA ARIOLA/BMG	TE DEVUELVO TU APELLIDO
22	24	29	5	JERRY RIVERA SONY TROPICAL/SONY	UNA EN UN MILLON
23	21	13	10	BANDA MACHOS FONOVISA	◆ SANGRE DE INDIIO
24	18	20	6	AMANECER QUALITY	BASTA
25	12	7	15	BRONCO FONOVISA	ADORO
26	30	32	3	PEPE AGUILAR MUSART/BALBOA	RECUERDAME BONITO
27	25	—	2	MYRIAM HERNANDEZ WEA LATINA	SE ME FUE
28	23	24	5	JULIO IGLESIAS SONY LATIN/SONY	◆ ESOS AMORES
*** HOT SHOT DEBUT ***					
29	NEW ▶	—	1	VICTOR VICTOR SONY TROPICAL/SONY	ASI ES MI AMOR
30	31	39	5	XUXA GLOBO/BMG	QUE COSA BUENA
31	34	19	14	SELENA CAPITOL-EMI LATIN	QUE CREIAS
32	NEW ▶	—	1	MARIA CONCHITA ALONSO SONY LATIN/SONY	PROMESAS
33	35	35	4	LINDA RONSTADT ELEKTRA	ENTRE ABISMOS
34	NEW ▶	—	1	JOSE FELICIANO CAPITOL-EMI LATIN	SOY ALEGRE
35	36	34	4	TEXAS TORNADOS WARNER	TUS MENTIRAS
36	40	40	5	LISA M SONY TROPICAL/SONY	SUBEME EL RADIO
37	29	36	8	KIARA RODVEN	QUE SUBA LA TEMPERATURA
38	NEW ▶	—	1	ZONA ROJA TTH	YA ME VOY
39	37	—	2	CRISTIAN MELODY/FONOVISA	SOLO DAME UNA NOCHE
40	26	18	20	DANIELA ROMO CAPITOL-EMI LATIN	◆ PARA QUE TE QUEDES CONMIGO

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

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by Is Horowitz

GOING ON RECORD: Guitarist **John Williams** continues to add titles to his concerto catalog, bringing listeners fresh alternatives to worthy standards by such composers as Rodrigo and Vivaldi. In mid-January sessions for Sony Classical, he recorded concertos by Westlake and Gowers, to be coupled, respectively, with works by Sculthorpe and Gray, recorded earlier. **Paul Daniel** conducts the London Symphony Orchestra; **Nathan Waks** is producer.

In early February, **Carlo Maria Giulini** went before Sony microphones to cut Dvorak's Symphony No. 7 with the Royal Concertgebouw, slated to be part of a two-disc Dvorak set, which also includes his Symphonies Nos. 8 & 9. The producer is **David Mottley**.

A Sony audio/video project Feb. 17-24 will find **Wynton Marsalis** recording trumpet concertos by Haydn (both Joseph and kid brother Michael) and Hummel. **Raymond Leppard** conducts the English Chamber Orchestra, and the audio producer is **Steven Epstein**. **Rodney Greenberg** is in charge of visuals.

Mottley will again be the producer when Giulini records live performances of Schubert's Symphonies Nos. 4 & 7 with the Bavarian Radio Orchestra the end of February. That's just about the time **Claudio Abbado** will be conducting a live recording of solo vocal and choral pieces by Brahms, Strauss, Reger, Ligeti, Rihm, and Manzoni with the Berlin Philharmonic and the Leipzig Radio Chorus. **Karita Mattila** and **Suzanne Otto** are the soloists. All the

works are based on poems by Friedrich Hölderlin, a Beethoven contemporary. Producer of that Sony project is **Thomas Frost**.

Another February recording will lay down a Karl Weigl string quartet played by the **Artis Quartet**. The ensemble will also accompany mezzo **Marjana Lipovsek** in a group of songs by the Austrian composer. The producer is **Stephan Schellmann**.

JAMES GALWAY will pipe a few tunes and read the names of classical Grammy winners Wednesday (24).

AN OFF-HAND COMMENT in a recent column that U.S. celebratory events marking Grieg's 150th anniversary in 1993, if any, would be on the modest side, has exposed me to a rebuttal avalanche. No matter that the observation came against the background of overkill attention given Mozart's bicentennial.

I've since been made aware of dozens of concerts featuring Grieg's music, new series of recordings, plus a major symposium at Columbia Univ.'s Teachers College.

The latter event, a two-day affair of lectures, demonstrations, and performances, March 26-27, should provide us with a broader appreciation of his music.

Norway's Victoria label has been at work on a 24-CD edition of Grieg's piano music, songs, and chamber music, to be completed by year's end. Some discs have already been released; they are distributed here by Qualiton Imports, which expects to have them all on hand by early '94.

Also being marketed by Qualiton is a four-disc boxed set of more familiar Grieg music on the Norwegian Classics label. It too is pegged to the anniversary. Add a three-disc set by Norway's Simax label of historical recordings by performers of Grieg's time. Included in the latter package are transfers of cylinders recorded by the composer himself. Another historical set, due later this year, will offer a Grieg song performed by his wife, Nina Grieg.

Concert Biz Blazing In Argentina

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Bolstered by a stable economy and a stronger currency, the Argentinian concert market in 1992 enjoyed a hitherto unseen boom that has carried into 1993.

Most noteworthy was the diversity of the more than 100 international and Hispanic acts that played Buenos Aires, ranging from pop songstress Dionne Warwick to German thrash act Kreator.

The vast majority of the international concerts was promoted by Buenos Aires media firm Rock & Pop International. Company president Daniel Grinbank contends the national concert market will remain buoyant as long as it does not overheat.

"The large amount of international acts that came to Argentina in 1992 may have led to some degree of saturation—maybe due to my own fault," states Grinbank. "But the overall response was favorable."

According to Grinbank, superstar acts Roxette, the B-52's, and Keith Richards drew sellout crowds at the 45,000-seat Velez Sarsfield soccer stadium. Guns N' Roses played two shows at 70,000-seat River Plate stadium, attracting 85,000 fans, "and," notes Grinbank, "no security problems—a double satisfaction for me." He observes, as well, that ticket prices for most stadium concerts fell between \$25 and \$50.

Medium-sized shows headlined by the likes of Iggy Pop, Ramones, and Black Sabbath also fared well, comments Grinbank, adding the smaller concerts offered the best investment to revenue ratio.

Domestic acts such as Soda Stereo and Fito Páez kept pace with their foreign counterparts in the midsized venues by selling out 3,000 to 5,000-seat facilities.

In fact, the year's two biggest concerts occurred in December when beloved Argentinian outfit Seru Girán

reunited to perform a pair of shows at the River Plate stadium. More than 120,000 fans attended the two sets, which saw the stage reunion of Charly García, David Lebón, and Pedro Aznar, the latter known internationally as the percussionist of the Pat Metheny Group.

Executive-produced by Claudio Lisman, the Seru Girán sets were co-promoted by Abraxas International and Héctor Caballero. Abraxas president Pity Yñurigarro remarks that the two shows took three months of preparation and cost \$1 million to produce.

The production behind Seru Girán's shows left nothing to envy [concerts by] international acts," declares Yñurigarro. "And it was the first time that a local artist had played before so many people."

The initial crop of stadium rock concerts came in April with Roxette's four sold-out concerts at Velez Sarsfield that collectively drew 120,000 spectators. The quartet of concerts helped to push sales of the Swedish duo's "Joyride" album to more than 300,000 units. Other well-known international acts that performed at Velez Sarsfield were Nirvana and Iron Maiden.

BLUES FEVER

On a much smaller, but surprising, scale was the country's sudden fever for the blues that brought in B.B. King, Albert Collins, John Hammond, Taj Majal, James Cotton, and Albert King. The majority of blues shows averaged about 2,000 persons per show, with King drawing 8,000 fans.

Another special niche in the na-

(Continued on page 44)

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1	1	17	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI	★ ★ ★ NO. 1 ★ ★ ★ 13 weeks at No. 1
2	2	11	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL	
3	3	43	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS		
4	5	41	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)		
5	4	25	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE	
6	6	127	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)		
7	7	17	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK 48093* VLADIMIR HOROWITZ		
8	9	11	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS	
9	8	21	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT	
10	12	15	IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG		
11	10	21	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI	
12	14	43	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI	
13	11	15	THE LAST RECITAL FOR ISRAEL RCA 09026611604*	ARTUR RUBINSTEIN	
14	13	51	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET	
15	NEW ▶		AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080* ANONYMOUS FOUR		
16	15	5	ENCORE! SONY CLASSICAL SK52568*	MIDORI	
17	16	17	BACH: SONATAS RCA 09026612742*	KEITH JARRETT, MICHALA PETRI	
18	NEW ▶		BEETHOVEN: VIOLIN CONCERTO EMI CLASSICS 54574* KENNEDY, NDR SYMPHONY (TENNSTEDT)		
19	17	15	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191*	YO-YO MA, EMANUEL AX	
20	18	55	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN	
21	NEW ▶		AMERICAN ORIGINALS DG 4358642*	EMERSON STRING QUARTET	
22	25	3	MAD ABOUT OPERA DG 4376362*	VARIOUS ARTISTS	
23	24	3	BRAHMS: SEXTETS SONY CLASSICAL 45820*	VARIOUS ARTISTS	
24	21	25	BERNSTEIN: THE FINAL CONCERT DG 431768* BOSTON SYMPHONY (BERNSTEIN)		
25	19	49	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI	

			★ ★ ★ NO. 1 ★ ★ ★		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	19	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)		17 weeks at No. 1
2	2	53	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN	
3	NEW ▶		ILLUSIONS LONDON 4367202*	UTE LEMPER	
4	3	15	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON		
5	15	3	THE JULIET LETTERS WARNER BROS. 45180* ELVIS COSTELLO AND BRODSKY QUARTET		
6	5	45	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT	
7	6	19	SYMPHONIC TANGO TELDEC 9031769974*	ETTORE STRATTA	
8	7	7	THE ART OF BAWDY SONGS DORIAN 90155*	THE BALTIMORE CONSORT	
9	4	11	MAGIC: KIRI SINGS MICHEL LEGRAND TELDEC 73285*	KIRI TE KANAWA	
10	9	5	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS	
11	10	19	DARK EYES PHILIPS 4340802*	DMITRI HVOROSTOVSKY	
12	8	17	STANDING ROOM ONLY RCA 61370-2*	JERRY HADLEY	
13	13	17	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307* P.D.Q. BACH		
14	NEW ▶		BROADWAY SHOWSTOPPERS ANGEL 54586* LONDON SINFONIETTA (MCGLENN)		
15	11	9	THE AMERICAN VOCALIST ERATO 458182*	BOSTON CAMERATA (COHEN)	

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1	1	11	*** No. 1 *** HARRY CONNICK, JR. ● COLUMBIA 53172*	7 weeks at No. 1 25
2	2	21	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
3	3	15	DAVID BENOIT GRP 9687*	LETTER TO EVAN
4	4	15	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
5	7	15	MIKE STERN ATLANTIC 82419*	STANDARDS
6	NEW ▶		WYNTON MARSALIS COLUMBIA 53324*	CITI MOVEMENT
7	9	11	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
8	8	27	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
9	5	21	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
10	6	19	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
11	13	7	GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
12	11	11	TERENCE BLANCHARD 40 ACRES AND A MULE 53190*/COLUMBIA	MALCOLM X THE ORIGINAL SCORE
13	20	3	BILLY TAYLOR GRP 9692*	DR. T
14	NEW ▶		ABBEY LINCOLN VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
15	15	5	CHARLES FAMBROUGH CTI 79484*	THE CHARMER
16	12	25	STANLEY TURRENTINE MUSICMASTERS 65079*	MORE THAN A MOOD
17	NEW ▶		JOHNNY GRIFFIN ANTILLES 512 604*/VERVE	DANCE OF PASSION
18	10	17	ELIANE ELIAS BLUE NOTE 96146*/CAPITOL	FANTASIA
19	NEW ▶		MARCUS ROBERTS NOVUS 63149*/RCA	IF I COULD BE WITH YOU
20	16	5	TITO PUENTE TROPIJAZZ 80879*/SONY DISCOS	LIVE AT THE VILLAGE GATE
21	NEW ▶		JIMMY SCOTT RHINO 71059*/ATLANTIC	LOST & FOUND
22	22	3	BILLY CHILDS WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
23	17	21	BETTY CARTER VERVE 513 870*	IT'S NOT ABOUT THE MELODY
24	NEW ▶		HENRY THREADGILL AXIOM 514 258*/ISLAND	TOO MUCH SUGAR FOR A DIME
25	23	15	WALLACE RONEY MUSE 5441*	SETH AIR

TOP CONTEMPORARY JAZZ ALBUMS™

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1	1	11	*** No. 1 *** KENNY G ARISTA 18646*	7 weeks at No. 1 BREATHLESS
2	2	19	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
3	14	3	YELLOWJACKETS GRP 9689*	LIKE A RIVER
4	6	5	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
5	4	19	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
6	3	15	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
7	5	13	STEPS AHEAD NYC 6001*	YIN - YANG
8	7	13	FATBURGER SIN-DROME 1805*	ON A ROLL
9	12	11	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
10	13	11	RONNIE LAWS PAR 2015*	DEEP SOUL
11	9	25	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
12	11	17	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
13	10	25	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
14	8	19	THE BRECKER BROTHERS GRP 9684* THE RETURN OF THE BRECKER BROTHERS	
15	15	29	PAT METHENY GEFEN 24468*	SECRET STORY
16	18	41	DAVID SANBORN ELEKTRA 61272*	UPFRONT
17	NEW ▶		INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
18	20	5	KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
19	17	21	LARRY CARLTON GRP 9683*	KID GLOVES
20	21	5	VITAL INFORMATION MANHATTAN 99863*/CAPITOL	EASIER DONE THAN SAID
21	NEW ▶		SPECIAL EFX GRP 9690*	COLLECTION
22	NEW ▶		NELSON RANGELL GRP 9695*	TRUEST HEART
23	25	3	ALEX MURZYN KAME! 7006*	CROSS CURRENTS
24	16	17	BOBBY LYLE ATLANTIC 82435*/AG	SECRET ISLAND
25	24	31	MILES DAVIS WARNER BROS. 26938*	DOO BOP

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by Jeff Levenson

BLOWING THE RIGHT AWAY: In keeping with jazz's long-held tradition of doing the right—make that *correct*—thing, a number of jazz players are getting set to take aim against Germany's rising neo-Nazi movement, with a free concert that is being dubbed "Jazz Against Fascism." It is scheduled for March 13 at the Gethsemane Church, a well-known prayer site during the rise of the Berlin Wall. Sponsoring the event is RIAS, a major German radio station.

A roster of players from around the world will perform in various group configurations. They include America's **Joe Henderson**, Switzerland's **George Gruntz** and **Daniel Humair**, Germany's **Albert Mangelsdorff** and **Alexander Von Schlippenbach**, and France's **Didier Lockwood**.

SAMPLING—JOE, MACEO, AND THREE Chick Singers: Given the kind of year Henderson had in '92, there probably isn't a right-wing army big enough to handle him. (Although the news wire services did knock him for a loop by confusing him with Presidential saxophone sidekick **Everette Harp** during one of the Inaugural blowouts.) He won all kinds of jazz-mag honors for "Lush Life," his homage to **Billy Strayhorn**. It enjoyed a seven-week run at the top of Billboard's traditional chart, and was awarded the No. 2 position, overall, among the year's Top Jazz Albums.

A noteworthy piece, however, is that Joe Hen is but one of five **Verve** artists who scored big in '92. The others, from

the straight-ahead side, are **Shirley Horn**, **Abbey Lincoln**, **Betty Carter**, and **Maceo Parker**. So Verve has decided to compile the best-known tracks from its winning albums and issue a sampler CD that should do a number of things: raise its profile, help boost sales for the artists' individual albums, and sell a few copies on its own. Smart marketing, you say? Especially when you've got pay-dirt material to work with.

PORTRAIT OF A PLAYER (AND SOME): Windham Hill pianist **Billy Childs**, currently charting with his "Portrait Of A Player," is a busy man these days. He's got three commissions upcoming: a work with choreographer **Maurice Bejart**, to be performed March 22 at the Grenoble Jazz Festival in France; a 10-minute composition for the L.A. Philharmonic Orchestra, scheduled for May; and a large orchestra work, with strings, planned for Monterey Jazz in '94.

DEPARTMENT OF PET PEEVES: Warner Bros. has just issued a promotional CD welcoming saxophonist **Joshua Redman** to the label. "Introducing Joshua Redman" is the album's title. Adorning the inner flap of the package is a series of block quotes praising Redman, attributed to The Washington Post, The New York Post, The New York Times, Montreal Globe and Mail, The Village Voice, and Billboard. The writers of those words are never credited.

Here's the challenge to labels: If you're going to use a journalist's comments to pump your artist, to sell your product, to authenticate your company's efforts, then identify the critics whose words are so valuable to you. They wrote 'em, you're using 'em, they deserve the acknowledgment.

DEPARTMENT OF CLARIFICATION: A number of callers registered their surprise with an item a few weeks back that read ambiguously. It should have read, **Peter Erskine's** latest **ECM** album, "You Never Know," is the drummer's first disc as a leader for the label.

EDDIE MURPHY TAKES MUSIC CAREER SERIOUSLY

(Continued from page 26)

some top names to the project, which was recorded over the last two years. When Michael Jackson called to ask Murphy to appear in the video for "Remember The Time," Murphy asked if the Gloved One would return the favor by performing on his composition "Yeah." Jackson's presence helped draw other top names to the project, some to Murphy's studio at his home in Englewood, N.J., and others in London. The one-word-lyric tune features a who's who of top performers: Elton John, Paul McCartney, Janet Jackson, Michael Jackson, Johnny Gill, Teddy Pendergrass, Luther Vandross, Stevie Wonder, Patti LaBelle, Richie Sambora, Heavy D., Babyface, Emmanuel Lewis, Aaron Hall, Barry White, Howard Hewett, En Vogue, Julio Iglesias, Jon Bon Jovi, and Garth Brooks. The tune was released as a single last year as a benefit for several charities.

Michael Jackson also performs on the up-tempo "Whatzupwitu." Larry Graham, former bassist with Sly & the Family Stone and singer of such hits as "Once In A Lifetime You," provides bass on several tracks, including "Hey Joe"; B.B. King guests on the rocking "Desdmona," slated as the next single with a Wayne Isham video already completed; the Earth Wind & Fire Horns give spunk to the soulful "Cuteness"; and guitarist Ernie Isley adds grit to

"Hey Joe." And throughout is Murphy's own light tenor.

He knows he is bound to be the subject of criticism and speculation when the album is released, but hopes the music will be judged on its own merit.

"I'm not putting my record out for judgment or to receive love. The reason I'm so excited about getting the record out is that I know I can sit back and listen to it and go, 'That's bad.' I'm excited about bringing it all together."

LATIN NOTAS

(Continued from page 41)

"Grad Nights" package for graduating high school students.

4.40 FINALLY NO. 1: Last week, Karen superstar act **Juan Luis Guerra Y 4.40** eased into the No. 1 slot

of the Hot Latin Tracks survey with its mildly controversial, sociopolitical hit "El Costo De La Vida." Incredibly, "El Costo" not only was the first No. 1 single for the quartet, but also the first merengue number to top the Hot Latin Tracks chart. In addition, "El Costo" is just the second tropical song to reach No. 1 on the singles chart; the other was **Banda Blanca's** 1991 punta smash, "Sopa De Caracol."

APPOINTMENTS: EMI Latin America has appointed **Ana Villacorta** as the company's regional marketing director, effective April 1. The long-time EMI executive formerly was manager, international division, at EMI/Vox Spain. Villacorta will be based in Mexico City.

EMI-Odeon Brazil has named highly regarded producer **João Augusto** as A&R director, replacing **Jorge Davidson**. Augusto, who starts with EMI March 1, has produced albums for such notables as **Marina**, **Leila Pinheiro**, and **Erasmus Carlos**.

CONCERT BIZ BLAZING IN ARGENTINA

(Continued from page 42)

tional concert market was filled with the arrival of underground or alternative-rock acts, such as L.A. Guns, Dee Dee Ramone & his Chinese Dragons, Saxon, U.K. Subs, the Jonez, and Die Toten Hosen. Most of the modern rockers played at a Buenos Aires rock club called Halley, where capacity is 2,000.

The steadfast concert prosperity enjoyed by international acts encouraged promoters to bring in a mind-boggling array of artists, including Donna Summer, Grace Jones, Kenny G, Paul Anka, REO Speedwagon, Marillion, Air Supply, Jerry Lee

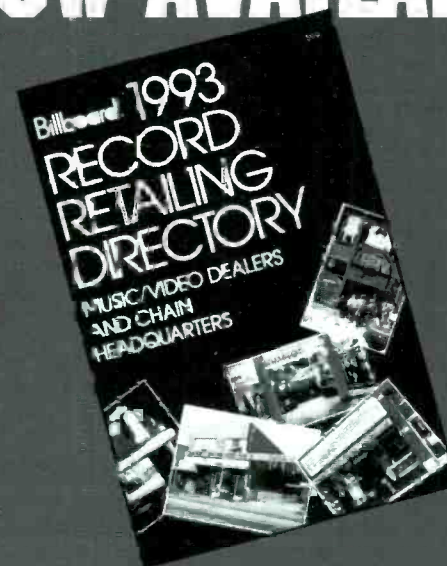
Lewis, Philip Glass, Herbie Hancock, and Ray Charles. Most of the shows—which carried tickets prices varying from \$30 to \$50—were sold-out affairs that unexpectedly sparked album sales.

International Latino acts also did well, just as in 1992. José Luis "El Puma" Rodríguez, Ricardo Montaner, Luis Miguel, and Juan Luis Guerra, just to name a few, dominated the domestic scene with massive live shows. Spanish singer/songwriter Joan Manuel Serrat performed an eye-popping 11 shows at the 3,000-seat Gran Rex theater.

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Music Video

ARTISTS & MUSIC

900 Frames Fills Hip-Hop Niche 'Tell & Sell' Goal Set For Future Clips

BY DEBORAH RUSSELL

LOS ANGELES—Those familiar with production know that in the film-to-tape transfer, it takes 900 frames of film to fill 30 seconds of tape.

Those familiar with the videos of Mary J. Blige, Das EFX, and Pete Rock & C.L. Smooth know that New York-based production house 900 Frames fills a distinct niche in the hip-hop and rap music video realm.

Since its inception in January 1991, 900 Frames can claim credit for more than 43 music videos, with a list of clients that includes EPMD, Gang Starr, Run-DMC, Professor Griff, and Grand Puba, among others.

The list is rather impressive, particularly when one considers founder Chris Halliburton's "past life" as a financial services expert who, for nine years, designed and implemented pension plans for major corporations.

"I guess I had my midlife crisis early," says 33-year-old Halliburton, who decided to shift career gears upon receiving a job offer to represent such directors as Julien Temple, Tim Pope, and Mark Story at a now-defunct commercial production house.

The firm folded about a year after Halliburton came aboard, but by that time, he had accumulated the contacts and expertise necessary to launch his own successful operation.

In fact, one of the first music videos reeled by 900 Frames—El General's "Muevelo," directed by Rolando Hudson—received an MTV award for best international video last year.

Since then, Marcus Raboy, who directed photography on "Muevelo," has become one of the 900 Frame's most prolific directors, shooting Naughty By Nature's "O.P.P.," Blige's "Real Love"

and "You Remind Me," Ice Cube's "Wicked," and the Das EFX clip "Mic Chekka," to name just a few.

Meanwhile, the person who owned the studio where "Muevelo" was shot introduced Halliburton to Chicago-based director Derrick Boatner, who recently reeled Professor Griff's new "Sista Sista." Boatner's credits include videos for Roxanne, Mobb Deep, and A.T.E.E.M.

In February alone, the director was shooting six videos.

Production budgets at 900 Frames range from \$5,000 to \$200,000, says Halliburton. New director Craig Henry shot Chi Ali's "Funky Lemonade," (currently climbing the playlist at the Box), for about \$5,000, but his Christopher Williams clip "Every Little Thing You Do" came in at "significantly more than that," Halliburton says.

"We try to provide the best possible product we can, given the financial limitations that are placed on us," says Halliburton, who notes his crews often shoot at cost-effective and evocative locations in New York, Atlanta, North Carolina, Florida, and Boston.

"The challenge is figuring out a way to create a new twist, especially when people at the label, or the artists themselves, see something someone else has done with some success and they want to replicate it," he says.

One of the key challenges in lensing rap video, he adds, is visualizing lyrics, which often can be graphically violent.

"You try to let people know where

the artist is coming from while demonstrating some social responsibility and being considerate of what the programmers are willing to accept," Halliburton says. "Sometimes you're walking on egg shells."

He describes a situation during director Guy Guillet's recent production of Gang Starr's "Gotta Get Over (Taking Loot)": "There was gun play, but we made sure there was never a scene where you saw who the gun was pointed at. You don't have to slap people over the head with it; we don't want to promote the annihilation of a person."

The challenge in the coming year, says Halliburton, is for directors to come up with different ways to "tell and sell" the urban music experience.

900 Frames will attempt to do just that, tapping the talent of a roster that includes Guillet and P.S. O'Neill, who previously had been an in-house directing team at Rap-A-Lot Records. In addition to Gang Starr, Guillet is the eye behind Ya Kid K's latest clip, "That Man," and Mr. Scarface's "A Minute To Pray, A Second To Die." O'Neill, who is developing projects at 900 Frames, shot Bushwick Bill's Rap-A-Lot clip "Ever So Clear" last year.

Other 900 Frames directors include Eric "Shorty" Meyerson, who is shooting Intro's new clip, "Love Thang," and Pascal Franchot, whose credits include a clip for guitarist Ottmar Liebert.

Marc Smerling is head of production at the firm. Producers include Joe Osborne, Bettina Schneider, and Matt Resnick.

900 Frames is poised for slow, steady growth in 1993, says Halliburton, who notes he is looking to open an L.A.-based operation in the next few months.



HALLIBURTON

Green Jello Vid Sticks; Thrilling MTV Moments

GREEN JELLO, Zoo Records' "video-only" act, has been the hot ticket on the menu at regional outlets since October, and widespread airplay of the group's "Three Little Pigs" clip is finally igniting sales on its longform parent, "Cereal Killer."

The longform title, released Oct. 9, debuted at No. 22 on Billboard's Top Music Video sales chart Feb. 13, and Zoo reports sales on the video have passed the 20,000-unit mark. A big chunk of those numbers was generated in the past few weeks, and Zoo reports sales reached 8,000 units in a recent seven-day cycle.

The Box and MTV finally added Green Jello's "Three Little Pigs" clip, nearly 12 weeks after some 90 regional and local outlets had inspired a significant buzz.

Telemotion's Laurel Sylvanus, who has been promoting "Three Little Pigs" since September, points to such outlets as Austin, Texas-based "Raw Time," Brockton, Mass.-based "Outrageous!," Tampa, Fla.'s "V 32," Romeoville, Ill.'s "The Tube," Dallas' "Dallas Music Videos," and San Diego's "Music Underground" as some key shows that were hip to Green Jello early on.

Dave Prewitt of "Raw Time" is into his third month programming "Three Little Pigs," and he classifies viewer response to the clip as "amazing."

He estimates as many as 15 of the 40 live requests he broadcasts during his four-hour show are for Green Jello. And as many as 15% of the calls that aren't broadcast target Green Jello, too.

"It's pretty weird," he says. "A clip usually dies after [six weeks] or so." Like other regional programmers, Prewitt says he was bombarded with callers seeking local retailers who were selling "Cereal Killer."

The calls turned into sales around the country. In fact, during the last week of January, the home video peaked at No. 2 at Pittsburgh's National Record Mart chain, says purchasing manager John Artale. Other chains reporting significant sales include Philadelphia's Wee Three, Miami's Spec's Music Inc., and West Sacramento, Calif.-based Tower.

And despite the fact that Zoo initially billed Green Jello as a "video-only band," the label released a CD-5 in December, which has generated sales in excess of 45,000 units, says Jayne Neches Simon, Zoo's senior VP of marketing. (A promotional cassette version of the CD-5 is being packaged as a value-added bonus to the video.)

A cassette single of "Three Little Pigs" b/w "Obey The Cow God" hits

the streets March 5. And a full-length audio counterpart to the "Cereal Killer" video is slated for mid-March release. A second single has not yet been chosen, says Simon.

MTV'S THRILLER: Time Warner executive Bob Pittman regaled a crowd of students, academics, and journalists with his recollections of the early years of MTV in a keynote speech at the Feb. 3-6 Rock 'N' Rap, Mass Media & Society conference at the Univ. of Missouri School of Journalism.

Among his more interesting revelations: In 1983, MTV, seeking to boost the profile of Michael Jackson as a video artist, provided significant funds for the John Landis-directed "Thriller" clip. But MTV did not want it known that it would bankroll an individual video. So, to disguise the funding, the network instead "paid Michael to produce the 'Making Michael Jackson's Thriller' video," said Pittman.

In reality, the longform cost "pennies" beyond the cost of the shortform clip, he said. Further, Pittman said the funding was worked out with Jackson's management (then handled by Frank DiLeo) and not with CBS Records.

THE EYE



by Deborah Russell

QUICK CUTS: VH1 has signed on as the media sponsor of Paul McCartney's "New World Tour," which kicks off April 14. Meanwhile, VH1 has "trashed the dash" that used to appear in its VH1 logo... Former N.W.A members Dr. Dre, Eazy-E, and Ice Cube held the top three spots on The Box's weekly "Boxtops" countdown segment in the first week of February... We hear Motown's Boyz II Men are scheduled to shoot an "MTV Unplugged" concert in Philadelphia in April. It's likely Motown will release a CD version of the concert shortly thereafter... Jerry Cantrell Sr., who sired Alice In Chains' Jerry Cantrell Jr., appears in the group's forthcoming "Rooster" video, directed by Mark Pellington for Woo Art. The elder Cantrell, a Vietnam veteran, also was a consultant on the clip, as it explores his son's interpretation of his father's war experience.

REEL NEWS: Eileen Kramer recently joined L.A.'s Squeak Pictures as West Coast sales rep... Dale Dobson is now directors' rep at New York-based Cyclone Pictures. In addition, the production company is now representing director Sam Martin.

Assistance in preparing this column was provided by Ken Schlager in Columbia, Mo.

PRODUCTION NOTES

LOS ANGELES

• The A&R Group's Bronwen Hughes directed Silk's new Keia/Elektra video, "Freak Me." David Ramser produced the shoot.

• Black Ball Films director David Roth shot Soul Asylum's latest Columbia clip, "Black Gold." Bitsy Byron

and Chris Ball produced.

• Director Phillipe Angiers shot Romeo And's new Elektra/Vintertainment video, "For You (I'll Do Anything)," with Propaganda producer Blake Simpson.

• Director Scott Kennedy reeled "Dead End Street," Mad Cobra's latest video from Columbia. Tom Richmond lensed the clip, which features the Geto Boys. Louise Barlow produced and Len Epand executive-produced for Flashframe Films.

NEW YORK

• Black Ball's Bradley Sellers directed Artz & Kraftz's new Columbia clip, "All Of It." Bitsy Byron and David Agosto produced.

• One World director Rich Murray is the eye behind the new Spin Doctors' video, "Two Princes." Anghel Decca shot the video; Joseph Uliano executive-produced. Murray also directed "I Get Wrecked" for Tim Dog and KRS-ONE. David Phillips lensed the shoot; Uliano executive-produced.

• Monie Love's new Warner Bros. video, "Born 2 B.R.E.E.D.," is a colorful dance clip directed by Zak Ove.

Marcus Turner produced.

• Charles Stone III directed Groove Garden's debut Tommy Boy clip, "You're Not Coming Home." Jonna Mattingly produced the shoot; Mike Falasco was cinematographer.

• Brand Nubian's Elektra clip "Love Me Or Leave Me Alone" is an O Pictures production directed by Kim Dempster. George Weiser produced.

OTHER CITIES

• Scene Three director Marc Ball reeled Tracy Lawrence's new Atlantic clip, "Alibis," on location in Cape Coral, Fla. Joe Gutt directed photography. Ball also directed and shot Ricky Lynn Gregg's latest Liberty video, "If I Had A Cheatin' Heart," for Scene Three. The crew shot the performance piece in a Dallas club.

• Midnight Films director Eric Meza shot New Model Army's new Epic video, "Here Comes The War," on location in a former steel works outside London.


• Bill Ward directed and produced the Junk Monkeys' new Metal Blade video, "Bliss," on location in Detroit's St. Andrews Hall.

MUSIC VIDEO REP

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Billboard. THE CLIP LIST™


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



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Coverdale/Page, Pride And Joy
Alice In Chains, Rooster
Living Colour, Leave It Alone
Stereo MC's, Connected
Paperboy, Ditty
Jackyl, Down On Me
Brand Nubian, Love Me Or Leave...
Faith No More, Easy
The The, Dogs Of Lust
Belly, Feed The Trees
Ali Dee, Who's Da Flava



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Leonard Coen, Closing Time
Jude Cole, Tell The Truth
Duran Duran, Ordinary World
Neil Young, Unknown Legend

FIVE STAR VIDEO


Mick Jagger, Sweet Thing

ARTIST OF THE MONTH

Prince & The N.P.G., 7

GREATEST HITS

P. Bryson/R. Belle, A Whole New World
Gloria Estefan, Megamix
Whitney Houston, I'm Every Woman
Kenny G, Forever In Love
Peter Gabriel, Steam




Black Entertainment Television

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

ADDS

Dr. Dre, Nuthin' But A "G" Thing
Lo-Key?, Sweet On U
Portrait, Honey Dip
Sade, Kiss Of Life
Shabba Ranks, Muscle Grip
Young Disciples, Apparently Nothing



THE NASHVILLE NETWORK
The Heart of Country
The Nashville Network

30 hours weekly
2806 Opryland Dr., Nashville, TN 37214

ADDS

Dolly Parton & Friends, Romeo
Alan Jackson, Tonight I Climbed...
Tracy Lawrence, Alibis

EXCLUSIVE

Coverdale/Page, Pride And Joy
Depeche Mode, I Feel You
Megadeth, Sweating Bullets

HEAVY

Arrested Development, Mr. Wendal
Black Crowes, Sometimes Salvation
Bobby Brown, Get Away
Bon Jovi, Bed Of Roses
Guns N' Roses, Garden Of Eden
Whitney Houston, I'm Every Woman
Madonna, Bad Girl
Prince & The N.P.G., 7
R.E.M., Man On The Moon
Spin Doctors, Two Princes
Ugly Kid Joe, Cats In The Cradle

HEAVY

En Vogue, Give It Up, Turn It Loose
k.d. lang, Miss Chatelaine
Annie Lennox, Little Bird
Paul McCartney, Hope Of Deliverance
Sade, No Ordinary Love
Jon Secada, Angel
Patty Smyth, No Mistakes

WHAT'S NEW

10,000 Maniacs, Candy Everybody...
Joan Baez, Stones In The Road
Mary-Chapin Carpenter, Passionate...
Clannad, Harry's Game
Debbie Gibson, Losin' Myself
Wendy Moten, Come In Out Of The...
Keith Richards, Eileen
Sting, If I Ever Lose My Faith

HEAVY

Jade, Don't Walk Away
En Vogue, Give It Up, Turn It Loose
Naughty By Nature, Hip Hop Hooray
Bobby Brown, Get Away
Hi-Five, Quality Time
Arrested Development, Mr. Wendal
Digable Planets, Rebirth Of Slick
Whitney Houston, I'm Every Woman
Positive K, I Got A Man
Freddie Jackson, Me And Mrs. Jones
Mary J. Blige, Reminisce
Silk, Happy Days
Alexander O'Neal, Love Makes No...
Prince, Damn U
P. Bryson/R. Belle, A Whole New World
Tevin Campbell, Confused
Shai, Comforter
SWV, I'm So Into You
Men At Large, So Alone
Eddie Murphy, I Was A King

MEDIUM

Chante Moore, It's Alright
LeVert, Good Ol' Days
Martha Wash, Give It To You
Miki Howard, Release Me
R. Kelly, Dedicated
Tisha Campbell, Push
Trey Lorenz, Photograph Of Mary

HEAVY

Deborah Allen, Rock Me
Clint Black, When My Ship Comes In
Suzy Bogguss, Drive South
Mark Chesnut, Ol' Country
Mark Chesnut, Ol' Country
Confederate Railroad, Queen Of...
Billy Ray Cyrus, She's Not Cryin'...
Billy Dean, Tryin' To Hide...
Brooks & Dunn, Hard Workin' Man
Diamond Rio, In A Week Or Two
Kathy Mattea, Standing Knee Deep...
Reba McEntire/Vince Gill, Heart...
Reba McEntire, Take It Back
McBride & The Ride, Just One Night
Robert Ellis Orrall, Boom! It Was Over
Collin Raye, I Want You Bad
Sawyer Brown, All These Years
Shenandoah, Leavin' Been A Long...
Doug Stone, Too Busy Being In Love
George Strait, Heartland
Tanya Tucker, It's A Little Too...
Pam Tillis, Let That Pony Run
Travis Tritt, Can I Trust...

BUZZ BIN


Digable Planets, Rebirth Of Slick
Lemonheads, Mrs. Robinson
Stereo MC's, Connected
Stone Temple Pilots, Sex Type Thing



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS

4 Non Blondes, What's Up
10,000 Maniacs, Candy Everybody...
Andrew Logan, Love Can Be Enough
Bob Marley, Exodus
Bon Jovi, Bed Of Roses
C.E.B., Get The Point
E.Y.C., Get Some
Geto Boys, Crooked Officer
J., Keep The Promise
Martha Wash, Give It To You
Lo-Key?, Sweet On U
Mary-Chapin Carpenter, Walking...
Ned's Atomic Dustbin, Walking...
Paperboy, Ditty
Pete Rock/CL Smooth, Lots Of Lovin'
Randy Travis, Look Heart, No Hands
Roy Orbison/k.d. lang, Crying
Sade, Kiss Of Life
Saigon Kick, All I Want
Shabba Ranks, Muscle Grip
Shakespeare's Sister, Hello
Simple Pleasure, Never Before
Sting, If I Ever Lose My Faith
TLC, Hat 2 Da Back
Trey Lorenz, Photograph Of Mary
Ugly Kid Joe, Cat's In The Cradle



Continuous programming
2806 Opryland Dr., Nashville, TN 37214

HEAVY

Billy Dean, Tryin' To Hide...
Billy Ray Cyrus, She's Not Cryin'...
Clint Black, When My Ship Comes In
Collin Raye, I Want You Bad
Confederate Railroad, Queen Of...
*Dolly Parton & Friends, Romeo
George Strait, Heartland
Mark Chesnut, Ol' Country
Mary-Chapin Carpenter, Passionate...
McBride & The Ride, Just One Night
Pam Tillis, Let That Pony Run
Reba McEntire, Take It Back
Robert Ellis Orrall, Boom! It Was Over
Sawyer Brown, All These Years
Shenandoah, Leavin' Been A Long...
Suzy Bogguss, Drive South
Tanya Tucker, It's A Little Too...

MEDIUM

Billy Burnette, Tangled Up In Texas
Tracy Byrd, Someone To Give...
Stacy Dean Campbell, Poor Man's Rose
Mark Collie, Born To Love You
Corbin/Hammer, I Will Stand By You
Skip Ewing, Losing You Is Not To Me
Radney Foster, Nobody Wins
Clinton Gregory, Look Who's Needing...
Toby Keith, Should Have Been A...
Kentucky Headhunters, Honky Tonk...
Chris LeDoux, Look At You Girl
Little Texas, I'd Rather Miss You
Lee Roy Parnell, Tender Moment
The Remingtons, Nobody Loves You...
Restless Heart, Mending Fences
Kenny Rogers, Wandering Man
Doug Supernaw, Honky-Tonkin' Fool
Aaron Tippin, My Blue Angel
Rick Vincent, Best Mistakes I Ever...
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything Comes...
Zaca Creek, Broken Heartland

STRESS

10,000 Maniacs, Candy Everybody...
Alice In Chains, Rooster
Dr. Dre, Nuthin' But A "G" Thing
Duran Duran, Ordinary World
Mick Jagger, Sweet Thing
The Jayhawks, Waiting For The Sun
Lenny Kravitz, Are You Gonna Go...
Jeremy Jordan, Right Kind Of Love
Living Colour, Leave It Alone
Naughty By Nature, Hip Hop Hooray
Poison, Stand
Snow, Informer
Soul Asylum, Black Gold
Sting, If I Ever Lose My Faith

ACTIVE

Black 47, Funky Ceili
Dream Theater, Pull Me Under
Jade, Don't Walk Away
INXS, Beautiful Girl
Jackyl, Down On Me
Annie Lennox, Little Bird
Alexander O'Neal, Love Makes No...
Paperboy, Ditty
Portrait, Here We Go Again
Positive K, I Got A Man
Shai, Comforter
SWV, I'm So Into You
TLC, Hat 2 Da Back
Neil Young, Unknown Legend

HOT SHOTS

Aaron Tippin, My Blue Angel
*Alan Jackson, Tonight I Climbed The...
Brooks & Dunn, Hard Workin' Man
Doug Supernaw, Honky-Tonkin' Fool
John Gorka, When She Kisses Me
Joy White, True Confessions
Lari White, What A Woman Wants
Lee Roy Parnell, Tender Moment
*Shania Twain, What Made You...
Tracy Lawrence, Alibis

MEDIUM

Cliff Richard, My Pretty One
Tim Miner, Heart
Arrested Development, Mr. Wendal
Millions & Millions, Help Somebody
Young Disciples, Apparently Nothing
Freedom Of Soul, This Is Love
In Reach, Faded Love
Restless Heart, When She Cries
Michael W. Smith, Place In This World
Steve Taylor, Since I Gave Up Hope
AVB, Anything 4 U
DeGarmo And Key, Medley
Petra, Who Is On The Lord's Side
Wilson Phillips, Hold On
Amy Grant, Stay For Awhile
Journey, Lights
Whiteheart, Unchain
Mylon Lefevre, Invincible Love
Eric Clapton, Tears In Heaven
Twila Paris, Destiny
Geoff Moore, A Friend Like You
Carman, Addicted
DC Talk, Walls
Steven Curtis Chapman, Great...
Michael W. Smith, Secret Ambition
Petra, Dance
King's X, Finding Who We Are
Bob Seger, Real Love
The Stand, Freeloze

ON

Ali Dee, Who's Da Flava
Animal Bag, Everybody
Belly, Feed The Tree
Chaka Demus/Pliers, Murder She...
Faith No More, Easy
Heavy D, Who's The Man
Hi-Five, Quality Time
Deniz Leary, A**hole
Ned's Atomic Dustbin, Walking...
Brand Nubian, Love Me Or Leave...
The Poorboys, Guilty
Keith Richards, Eileen
Saigon Kick, All I Want
Patty Smyth, No Mistakes
The The, Dogs Of Lust

BOX TOPS

Gloria Estefan, Megamix
Common Sense, Breaker 1/9
Deniz Leary, A**hole
Easy E, Only If You Want It
Half Pint, One Leg Up
Ice Cube, It Was A Good Day
Naughty By Nature, Hip Hop Hooray
Positive K, I Got A Man
Snow, Informer
TLC, Hat 2 Da Back
Whitney Houston, I'm Every Woman
Whitney Houston, I Will Always Love...
Wreckx-N-Effect, Rump Shaker

AMERICA'S NO. 1 VIDEO


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

MEDIUM

*Charlie Daniels, America, I Believe...
Chris LeDoux, Look At You Girl
Clinton Gregory, Look Who's Needing...
Curtis Wright, If I Could Stop Lovin'...
Deborah Allen, Rock Me
Diamond Rio, In A Week Or Two
Doug Stone, Too Busy Being In Love
Kathy Mattea, Standing Knee Deep...
Kenny Rogers, Wandering Man
Kentucky Headhunters, Honky Tonk...
Little Texas, I'd Rather Miss You
Lisa Stewart, Drive Time
Mark Collie, Born To Love You
Martina McBride, Cheap Whiskey
Palomino Road, Why Baby Why
Radney Foster, Nobody Wins
Reba McEntire/Vince Gill, Heart...
Restless Heart, Mending Fences
Rick Vincent, Best Mistakes I Ever...
Stacy Dean Campbell, Poor Man's Rose
The Bellamy Brothers, Hard Way To...
The Remingtons, Nobody Loves You...
Toby Keith, Should Have Been...
Tracy Byrd, Someone To Give My...
Travis Tritt, Can I Trust...
Wylie & Wild West, Doctor My...
Zaca Creek, Broken Heartland
*DENOTES ADDS

CURRENT

Cliff Richard, My Pretty One
Tim Miner, Heart
Arrested Development, Mr. Wendal
Millions & Millions, Help Somebody
Young Disciples, Apparently Nothing
Freedom Of Soul, This Is Love
In Reach, Faded Love
Restless Heart, When She Cries
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Twila Paris, Destiny
Geoff Moore, A Friend Like You
Carman, Addicted
DC Talk, Walls
Steven Curtis Chapman, Great...
Michael W. Smith, Secret Ambition
Petra, Dance
King's X, Finding Who We Are
Bob Seger, Real Love
The Stand, Freeloze



One hour weekly
216 W Ohio, Chicago, IL 60610

CURRENT

Mercury Rev, Car Wash Hair
Candyskins, Wembley
Eugenius, Bed In
Faith No More, Easy
Rage Against The Machine, Killing
Belly, Feed The Trees
Ultra Vivid Scene, Blood
Dinosaur Jr., Start Choppin'
Sunscream, Love U More
Paul Weller, Into The Clouds
Siouxsie & The Banshees, Shadowtime

FRIDAY NIGHT FEVER

One hour weekly
330 Bob Hope Dr, Burbank, CA 91523

CURRENT

P.M. Dawn, I'd Die Without You
Sade, No Ordinary Love
Prince & The N.P.G., 7
Eric Clapton, Layla
Annie Lennox, Walking On Broken...
U2, Who's Gonna Ride...
En Vogue, Free Your Mind
Madonna, Deeper And Deeper
Eddie Murphy, I Was A King
Boyz II Men, End Of The Road

Lightmusic

Five 1/2-hour shows weekly
Signal Hill Dr, Wall, PA 15148

CURRENT

Cliff Richard, My Pretty One
Tim Miner, Heart
Arrested Development, Mr. Wendal
Millions & Millions, Help Somebody
Young Disciples, Apparently Nothing
Freedom Of Soul, This Is Love
In Reach, Faded Love
Restless Heart, When She Cries
Michael W. Smith, Place In This World
Steve Taylor, Since I Gave Up Hope
AVB, Anything 4 U
DeGarmo And Key, Medley
Petra, Who Is On The Lord's Side
Wilson Phillips, Hold On
Amy Grant, Stay For Awhile
Journey, Lights
Whiteheart, Unchain
Mylon Lefevre, Invincible Love
Eric Clapton, Tears In Heaven
Twila Paris, Destiny
Geoff Moore, A Friend Like You
Carman, Addicted
DC Talk, Walls
Steven Curtis Chapman, Great...
Michael W. Smith, Secret Ambition
Petra, Dance
King's X, Finding Who We Are
Bob Seger, Real Love
The Stand, Freeloze

ON STAGE

TAPESTRY: THE MUSIC OF CAROLE KING
Directed by Jeffrey Martin
Union Square Theatre, New York

CURRENT

Mercury Rev, Car Wash Hair
Candyskins, Wembley
Eugenius, Bed In
Faith No More, Easy
Rage Against The Machine, Killing
Belly, Feed The Trees
Ultra Vivid Scene, Blood
Dinosaur Jr., Start Choppin'
Sunscream, Love U More
Paul Weller, Into The Clouds
Siouxsie & The Banshees, Shadowtime

FRIDAY NIGHT FEVER

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Madonna, Deeper And Deeper
Eddie Murphy, I Was A King
Boyz II Men, End Of The Road

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Millions & Millions, Help Somebody
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Restless Heart, When She Cries
Michael W. Smith, Place In This World
Steve Taylor, Since I Gave Up Hope
AVB, Anything 4 U
DeGarmo And Key, Medley
Petra, Who Is On The Lord's Side
Wilson Phillips, Hold On
Amy Grant, Stay For Awhile
Journey, Lights
Whiteheart, Unchain
Mylon Lefevre, Invincible Love
Eric Clapton, Tears In Heaven
Twila Paris, Destiny
Geoff Moore, A Friend Like You
Carman, Addicted
DC Talk, Walls
Steven Curtis Chapman, Great...
Michael W. Smith, Secret Ambition
Petra, Dance
King's X, Finding Who We Are
Bob Seger, Real Love
The Stand, Freeloze

ON STAGE

TAPESTRY: THE MUSIC OF CAROLE KING
Directed by Jeffrey Martin
Union Square Theatre, New York

Like four-four-time time travel, familiar songs can send listeners tripping through the years, bumping into memories.

Don't be surprised to catch a shin on a broken heart during this musical paging through Carole King's songbook, a spirited evocation of past hits that makes up in good-natured energy what it sometimes lacks in great execution.

A neon sign suspended over a bare, multileveled stage is about all the adornment given the presentation, which is a little less than what is needed in a theater—rather than nightclub—setting. More detail would baffle the empty spaces, creating a warmer environment. A six-person orchestra, led by Kathy Sommer's sure hands on the piano, fills stage right.

The music, of course, is center stage, and holds the spotlight commandingly. A cast of six—three apiece of women and men, all with fine, complementary

the Medialine™

Are Arsenio Hall's Claims To Boost Music Sales All Talk?

BY ERIC BOEHLERT

SALES TALK: Is Arsenio Hall feeling the heat? With all of the recent attention paid to David Letterman's move from NBC to CBS, Jay Leno's ratings rebound, and Hall's own dip in viewership, plenty of folks in show business and the press seem to be waiting for the right moment to put pen to paper and write Hall off as yesterday's fad.

In a recent interview with the *Los Angeles Times*, Hall maintained his popularity is not waning. And, in an interesting defense, he insisted musical performances on his show sell more records than any other program, including "Saturday Night Live." Said Hall, "Other than being in the MTV rotation, there is no better way than my show to reach young people and sell albums."

Hall's late-night competitors dispute Hall's assertions, which is to be expected. But so too, do some record executives. "That guy is so full of it," says one major-label spokesperson, who asserts that during the past 18 months the company has not seen a single significant sales increase due to an "Arsenio Hall" appearance by any of its artists. "Every time on the 'Tonight Show,'" the publicist adds, "we see a jump." Further, plenty of that label's artists fall in the R&B category—thought to be the most likely beneficiary of Hall's audience.

That R&B base may no longer belong to Hall exclusively. For instance, last November, as documented by Billboard's Geoff Mayfield, Shabba Ranks' album

jumped from No. 78-64 on The Billboard 200 following a set on "Arsenio." But at the end of the year, *Me Phi Me* enjoyed a sales bump of his own after playing on Leno's "Tonight Show."

As for Hall's claim about outperforming "Saturday Night Live," another publicist finds it "unlikely." The weekly variety show, she says, is still considered, in terms of exposing and anointing artists, "the coup." "SNL's" targeted demographics are part of the show's allure. After all, "Those are people who buy records," says Jonathan Coffino, senior VP of sales and marketing at MCA.

Purchasing records after seeing a performance on television is not a new buying pattern. Documenting it in detail though, thanks to the advent of SoundScan, is a relatively recent phenomenon. And in that short time, the late-night talk shows have moved to increase the profile of musical guests, says John Doelp, head of marketing at Epic. As opposed to introducing acts as the show's clock winds down, he says a 'Guess who-we-have-tonight!' attitude has emerged.

Clearly Hall, who initially stood out as such a contemporary contrast to Johnny Carson, had something to do with that adjustment. Now, though, label executives say Leno's show is responsible for selling far more records than any other program. (Carson, they say, wielded little sales power.)

As for the influence of Letterman, publicists say that will become clearer when he soon moves his show into the 11:30 p.m. time slot.



Alright, World. Motown recording artist Eddie Murphy, right, discusses overseas promotion plans for his upcoming album, "Love's Alright," with Karen Sherlock, senior VP of international at Motown, and Mervyn Lyn, GM of the label in the U.K.

First U.K. Market Slide Since '80 Houston's 'Always' Lifts Singles Sales

■ BY DOMINIC PRIDE

LONDON—Whitney Houston and the CD single couldn't save the British market from its first fall in value since 1980.

The total value of trade deliveries dipped some 2.4% last year to \$976.4 million (692.5 million pounds) after a final-quarter recovery failed to materialize, say statistics from the British Phonographic Industry.

The brightest spot in the figures was the recovery of the singles market and healthy growth in CD singles, up 71% in value over last year.

In the long-play market, CDs continued to gain ground, selling more than LPs and cassettes combined in both units and value.

Key trends in Europe's second largest value market were:

- CD albums rose by 10.1% in value to \$536.5 million (380.5 million pounds). CD unit sales were up 12.2% to 70.5 million.

- Cassette revenues dropped 13.4% in value to \$291.9 million (207 million pounds). Unit sales were down 15.5% to 56.4 million.

- LP sales were down 48.6% to \$33.7 million (23.9 million pounds). Unit sales dropped 48.3% to just 6.7 million units.

- CD emerged as the dominant singles format, with value of sales up 71% to \$45.4 million (32.2 million pounds) and unit sales up 68.7% to 16.4 million units.

- Cassette singles were also up, 40.7% in value to \$23.4 million (16.6 million pounds) with units up 29.8% to 13.8 million.

Some 6% fewer singles were sold in 1992, although the value of singles sales increased by 3%. For the past two years, both units and revenues had been on a steady downward trend.

Peter Scaping, BPI director of marketing, says the buoyant singles market is due mainly to the success of Houston's "I Will Always Love You."

"Without this release the value of singles sales would have been level in the last quarter instead of 6.9% ahead. This one single took 7% of all [singles] sales in the last three months," he says.

Scaping comments that the CD replacement effect is only now being

felt outside the long-play market: "The singles market has traditionally been behind the album market in taking to CD. The popularity of CD singles was delayed in the U.K. by the amount of promotional effort put behind cassette."

Observes Scaping, "The cassette single has been given a chance. CD singles came through too late to stop a decline in units."

The last recorded time the U.K. market took a tumble was 1980, when there was a 5.3% contraction in the value of trade deliveries. However, the industry is not facing the same structural crisis it was then, Scaping says.

"Ten to 15 years ago the record industry was always the first to react. In the face of such a recession this time around it hasn't been knocked so hard as the rest of business in general," he continues.

In addition to the general worsening economic climate, the British business has had to put up with an increase in piracy. The BPI has always estimated that pirates took between 2% and 3% of the market, yet it admits they have increased their activities in recent months. Last year the record number of actions taken by the BPI's anti-piracy unit reached more than 700.

"In a competitive and hostile retail environment there's more room for pirates to work," observes Scaping.

The BPI also estimates that computer games have taken in the region of \$560 million in retail spending out of the record market, and considers that last year's sales drop is a credible performance.

Aussie Music Market Stats Encouraging CD Single's Stellar Sales Outshine Other Formats

■ BY GLENN A. BAKER

SYDNEY—The Australian prerecorded music market grew by 4% in units and 2% in wholesale value last year, according to new statistics from the Australian Recording Industry Assn.

Total units were 42.3 million, worth \$279.4 million (\$410.7 million Australian). The star growth performer was the CD single, which surged to 3.8 million units, a 191% increase over 1991.

In summary, the 1992 ARIA results showed trade deliveries and wholesale value as follows:

- CD albums: 22.9 million units worth \$194.6 million (\$286.1 million Australian at current exchange rates), up by 19% and 13%, respectively.

- Cassettes: 11.6 million units worth \$67.1 million (\$98.7 million Australian), down by 18% and 20%, respectively.

- Vinyl LPs: 0.03 million units worth \$0.2 million (\$0.3 million Australian), down by 92% and 93%, respectively;

- CD singles: 3.8 million units worth \$9.8 million (\$14.4 million Australian), up by 191% and 169%, respectively;

- Cassette singles: 3.9 million units worth \$7.2 million (\$10.6 million Australian), down by 16% and 23%, respectively;

- Vinyl singles (7- and 12-inch): 0.1 million units worth \$0.3 million (\$0.45 million Australian), down by 90% and 88%, respectively;

- Total units: 42.3 million units worth \$279.4 million (\$410.7 million Australian), up by 4% and 2%, respectively.

The average wholesale price of a CD album fell by 5% to \$8.49 (\$12.48 Australian). The average wholesale price of a CD single fell by 7% to \$2.60 (\$3.83 Australian).

"The figures confirm what we all experienced in 1992," says BMG Arista/Ariola managing director Stuart Rubin. "As an industry, we sold a lot of CDs, but they were mostly midprice or budget. There were plenty of gold al-

bums, but not too many platinum ones. And, of course, it is the big, big albums which give you the profit to do everything else."

Rubin continues, "There is certainly still room for CD growth in Australia. Some of it will come from the drop in cassette sales, but I don't think that cassettes are going to go the way of vinyl for a while yet. The good news, as I see it, is the acceptance of CD singles, which will hopefully force up the acceptance of portable hardware, which

will, in turn, increase CD album sales for us all."

ARIA GM Jim White believes that, in a time of serious recession and unprecedented bankruptcies, it is a considerable achievement for any industry to post an increase in business. "It may be up by a whisker," he comments, "but the important thing is, it's up, while other industries are reaching nowhere near their previous years' figures."

MCA Enters Germany's A&R Arena

■ BY ELLIE WEINERT

MUNICH—Barely a year after becoming a full-fledged record company in Germany, MCA Music Entertainment GmbH has stepped into the national A&R arena.

Managing director Heinz Canibol has appointed Uwe Meyer-Duerkop, who has worked for Teldec/EastWest Records for 14 years, most recently as A&R manager national. Meyer-Duerkop, who holds the same title at MCA, worked with rock singer Peter Maffay.

Canibol says MCA sees the move as part of a long-term strategy: "I believe that every serious record company should serve the local market, concentrate on the developments there, and give local talent a chance."

First signing is the fun punk-rock band Absturzende Briefftauben (Crashing Carrier Pigeons), whose album "Krieg Und Spiele" (War And Games) is set for release in mid-March. The release will coincide with a movie starring comedian Hape Kerkeling, featuring the band's music.

MCA decided to sign the band, which they say has developed into a real rock act. Says Canibol: "We believe there is a niche for them between where the [now-disbanded] Die Aertze

left off and the punk band Die Toten Hosen." The musical direction of this act will not necessarily be typical of other signings, claims Canibol. However, he points out that MCA's relatively small team, which handles acts such as Guns N' Roses, Nirvana, and Sonic Youth, would not be able to handle traditional Volksmusik, MOR, schlager, or classical. "It's a natural fit in one way," he says, "since we are open for rock and pop in the German market."

Canibol declines to disclose figures on the national A&R budget, saying: "I don't want to limit myself. If one of the established artists, whose contract is to expire, should find our company attractive, there is no limit to the budget. If we only concentrate on newcomers, there will be a limit to the investment so we can sleep at night."

After 15 years in the record business, including a stint as managing director of CBS/Sony Austria, Canibol hopes he and his team can build on the experience of the past: "Our policy is to have only a few local artists but to concentrate all of our energy on each of them."

At a time of global recession, when some companies are closing down their national A&R divisions, Canibol theo-

rizes on the difference with MCA:

"Perhaps some record companies realized they could not handle this kind of repertoire or that it has become much more expensive, and that they are losing money, or perhaps they have tried on much too large a scale. We are starting out with local repertoire on a small basis, and are doing it very carefully so that it remains a calculated risk."

JAPAN A&R COUP

MCA has already had considerable international success: MCA Victor, the company's joint venture with Japan's Victor group, has become Japan's fastest-growing record company since it started up in 1991.

In accordance with Japanese practice, no details of the contract were revealed, but the company has attracted Japanese singer Akina Nakamori, a one-time superstar whose career has been on hold during the last couple of years. Nakamori left Warner Music Japan to sign with MCA Victor. His first MCA Victor single will be released in April, and an album, his first since 1989, is due in May or June.

The move robs WMJ of one of its major stars of some 10 years standing, and is a boost for MCA Victor.

Portuguese Plant Owners Sentenced In Piracy Case

■ BY THOM DUFFY

LONDON—A Portuguese court has convicted two pressing-plant owners of copyright infringement and imposed fines and suspended sentences on them. The case spotlights increasing efforts in Portugal to stem record piracy and bring the country's rights enforcement in line with its European neighbors.

The two owners were tried for copyright infringement for the 1986 manufacture of albums licensed in Portugal by BMG Ariola Germany, including releases by Whitney Houston, the Alan Parsons Project, and Grace Jones.

BMG Ariola Germany was awarded the equivalent of
(Continued on page 49)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

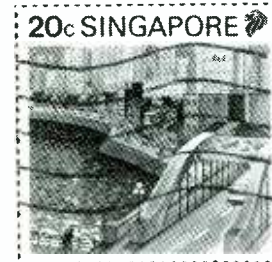
FRANCE: The hard-hitting rock band **Noir Désir** (Black Desire) is rapidly turning into a Nirvana-type phenomenon with the unexpected yet explosive, grass-roots success of its fourth album, "Tostaky" (a contraction of the Spanish phrase "todo esta aqui" meaning "everything is there"). Despite a lack of media exposure and only limited radio support, the album, released Dec. 7, has already sold more than 300,000 copies and the band's current four-month tour is a sellout. A collection of rough, dark, guitar-driven songs, "Tostaky" (Barclay) was co-produced by **Ted Nicely** (of **Fugazi** fame) and the four members of the band. Convened in the city of Bordeaux, **Noir Désir** has always set itself apart from the Parisian hype machine, building a fan base through extensive touring and a series of strong albums. Featuring the charismatic singer **Bertrand Cantat**, whose morbidly poetic lyrics have drawn criticism from some quarters, the band has prospered without surrendering its artistic integrity or softening its angry image.

EMMANUEL LEGRAND

SINGAPORE: American jazz musicians, from **Miles Davis** and **John Coltrane** onward, have been inspired by the modal harmonies of Indian and Asian music. But alto-saxophonist **Ernie Watts**, twice a Grammy award winner, has become

the first international musician to record and release an album in Singapore. The 10-track "Stand Up" was produced by local jazz pianist **Jeremy Monteiro** and was released by **Odyssey Music**. One of the highlights is "Asia Blue," a tune by Taiwanese composer **Michelle Chen** that features several Asian instruments. Watts plans to return to the region in the future to record another album blending Asian and jazz sounds. Meanwhile, **Odyssey Music** is shopping for a distribution deal in the U.S. and European markets.

CHRISTIE LEO



20c SINGAPORE

EGYPT: The variety of sounds on "Change," the latest album by **Ahmad Adawiya**, is enough to set hips moving in the traditional Egyptian way yet still shock listeners with its modern synthesized gimmicks and English catchphrases. Its lively rhythms and characteristic accordion sounds draw heavily on Adawiya's urban background, while his lyrics take a simple but direct approach to the themes of poverty and injustice. With his distinctive, husky voice, Adawiya first came to prominence in the '70s, winning over hearts and minds with his bouncy tunes and sharply humorous comments on Cairo's class system. A leader in the field of traditional urban song, he sold millions of records, and many of his lyrics were absorbed into Cairo's street language. There is, however, a new tone of bitter determination on "Change," which comes in the wake of a mysterious two-year break in his career during which he underwent medical treatment in Europe. The comeback album shows that, despite such setbacks, Adawiya still has his finger on the pulse of modern youth music.

MUHAMMAD HIJAZI

IRELAND: A cassette-only single, "This Time"/"Life Without You," by a 33-year-old housewife who died Jan. 16, has replaced **Whitney Houston** at the top of the chart. **Chris Moore**, who came from Limerick, was diagnosed as terminally ill with cancer late last year. Having recorded the songs with some friends, she went to Radio 2 FM's "Gerry Ryan Show" and expressed her wish to have the single released to raise funds for the cancer unit of Dublin's Mater Hospital. As a result of the broadcast, Warner Music donated the services of its ad agency, printers, and duplicating plant, with initial expectations of selling a few hundred copies. To date the single has registered double-platinum (10,000) sales and is now slated for release in the U.K.

KEN STEWART

SPAIN: Here, as elsewhere, there is a revival of interest in traditional music, whether it be flamenco or its poor cousin, the singing style known as *copla*. But **PolyGram Iberia's** Phonogram division is going back even further with "Plaza Mayor" (Main Square), the new CD by **Nuevo Mester de Juglaria** (New Minstrel Verse). **Nuevo Mester** is a six-piece group that plays the medieval "romances," "jotas," and "chotis" that originated in Old Castile—the kind of traditional dancing music heard at village fiestas when the locals dress up in folklore costume, although **Nuevo Mester** performs it in a more serious vein. The band, from the ancient city of Segovia, northwest of Madrid, has been together for 25 years, and released some 16 albums—but none has been launched with the kind of fanfare and press attention greeting "Plaza Mayor." With bass, drums, and keyboards being added to the traditional sounds of mandolin, mandola, lute, Spanish guitar, and dulzaina pipe, even **Nuevo Mester's** leader, **Luis Martin**, admits that some modernity has crept in.



HOWELL LEWELLYN

International

De Burgh Derails Boycott In S. Africa 100,000 Fans Flock To Shows At Midsized Arenas

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—The last shreds of the cultural boycott of South Africa have been blown away by a monthlong sellout tour by **Chris De Burgh**. Furthermore, **Duran Duran** is scheduled to play 10 dates here in April.

De Burgh performed in medium-sized arenas, drawing 100,000 people in 21 dates from Jan. 11 to Feb. 9. The promoter was **Big Concerts**; the gross ticket take was about 6 million South African rand (\$2 million), roughly the same as last year's **Paul Simon** tour, which played to approximately 120,000 people.

The average ticket price of R60 (\$20), the highest yet in South African terms, was apparently no deterrent to De Burgh's fans. The artist may not have the same international standing as **Simon**, but he is far more popular here. De Burgh's 1975 album, "Spanish Train And Other Stories," spawned a series of No. 1 hits, for instance, despite an airplay ban for supposed blasphemy.

De Burgh first toured South Africa in 1979, when he was still relatively unknown in the major markets. His records remained popular here during the '80s, but he turned down subsequent touring opportunities in deference to the cultural boycott. His signature song, "The Lady In Red," remains one of the all-time most popular ballads in South Africa.

De Burgh's current album, "The Power Of Ten," went gold (25,000 units) here even before the announcement of his shows, which concluded a world tour. It now stands at more than 35,000 units. His total sales during the past 15 years are estimated to be 350,000 units.

The tour has pushed four De Burgh albums into the top 20, including "Spanish Train," which has sold 45,000 copies in the three years since **Teal Trutone** acquired the local license for A&M, De Burgh's label. "Spark To A Flame" has passed the 35,000 mark and "Live High On Emo-

tion" is at about 20,000 units.

"We've generated roughly 40,000 extra units across the catalog with the tour," says **Steve Harris**, **Teal Trutone** marketing director. "With previous one-off concerts by international stars at Sun City, I haven't seen any of the kind of results I would have wanted. But the way this tour has been done—across the country, taking an artist to the people and not expecting just those who can afford it to travel long distance to a place like Sun City—has really worked. I would encourage other international artists to do it the same way."

Another important factor, says **Harris**, was that **Big Concerts** did not rely on the country's top 40 radio stations to promote the concerts. Instead, it hooked up with regional stations in Johannesburg, Cape Town, and Durban, which aired De Burgh's music heavily throughout the tour.

"Chris appeals to that slightly older, easy-listening audience, which happens to be the core of the CD buying public here," comments **Harris**. "That also obviously generated sales." In addition, the tour boosted new **Teal** pop artist **Gavin Minter**,

support act for all De Burgh's dates.

Big Concerts director **Attie van Wyk**, who promoted the **Simon** shows in 1992, ascribes the success of De Burgh's visit to a total absence of "political interference." He adds, "When I initially offered Chris the tour, I offered 12 concerts. I thought that would be a very good tour of South Africa. I also offered seven option dates in case business went through the roof. I didn't expect it to go through roof so fast."

The first three Johannesburg shows sold out within 15 minutes of ticket availability, and so more dates were added. The rest of the country was sold out within three days of tickets going on sale; the entire tour was sold out by the third week of December, almost a month before the artist arrived. Aside from ticket business and the boost to De Burgh's record sales, the tour generated more than \$100,000 in merchandising revenues.

De Burgh's visit was also significant for helping to open up indoor arenas (average 5,000 seats) as a viable touring itinerary, alongside the

(Continued on page 50)



Home Run. Songwriter **Marie Claire d'Ubaldo** enjoys the company of the **Hit & Run** Music team, to which she's now signed for publishing. Pictured, from left, are **Hit & Run** managing director **Jon Crawley**, **d'Ubaldo**, **Hit & Run** creative manager **Dave Massey**, and **Ian Wilson** and **John Stimpson** of **Track Management**.

Future Secure For France's Olympia

■ BY EMMANUEL LEGRAND

PARIS—The future of the famous **Olympia** venue in Paris now looks secure after the **Commission of Historical Monuments (CSMH)** has listed the building.

Last month, to the relief of the French music community, **Jack Lang**, Minister of Culture, made moves toward saving France's most famous concert hall from demolition, saying it was "an historical monument."

Lang's actions halted, for one year, all plans by the venue's owner, the bank **Société Générale**, which was considering demolition of the building and its replacement by a new structure.

The CSMH's "notice of simple classification" protects the concert hall against demolition, but does not rule out the possibility of modernizing the venue.

Concert promoters, artists, and others in the music community feared there were no guarantees from **Société Générale** that the hall would be rebuilt properly. Insiders believe **Lang's** quick action was aimed at putting pressure on the bank to give greater consideration to the historical significance of the venue.

The bank, however, has hit back at **Lang** and the CSMH's actions, saying "the rapidity of this decision could raise suspicions that the real goal of the classification owes more to an election 'coup' than the desire to ensure, in the interest of the public, the future of a venue dedicated to the French chanson."

The **Olympia** is now managed by the heirs of the venue's founder, **Bruno Coquatrix**, and his wife and daughter. Financial guarantees that the management recently renegotiated with

Société Générale raised concerns that it did not assure protection of the hall. The **Olympia** needs renovation and there is no assurance **Société Générale** will finance the work under its present arrangements.

"It is a point of dispute," says **Antoine Masure**, GM of the **Fonds de Soutien**, an organization financed by a tax on concert tickets that helps subsidize modernization of concert venues. Following **Lang's** action, he says, "we can now negotiate with **Société Générale** without being pressured by time. Before, anything could happen and we didn't want to wake up one day and discover the hall was destroyed."

Société Générale says it is working on a modernization plan to be unveiled in fall '93. The promoters, through **Fonds de Soutien**, are continuing to discuss with the bank, and maintain the final of the bank remain unclear.



Facts And Figures. Virgin Records executives toast the pan-European success of Keziah Jones' "Blufonk Is A Fact" album, which has sold 250,000 copies across Europe. The London-based artist is signed to Virgin's French label, Delabel. Pictured, from left, are Jones' manager, Phil Pickett; Ken Berry, chairman/CEO of the Virgin Music Group; Jones; and Emmanuel de Biuretel, president of Virgin France.

Animosity Again Precedes San Remo Fest Acts Grapple For Performance Slots At Italian Showcase

■ BY DAVID STANSFIELD

MILAN—If controversy could win awards, it would be a keen contender at Italy's annual San Remo Song Festival. Held in the riviera resort close to the French/Italian border, the festival is regarded by the music business here to be the major showcase for domestic talent.

But for the 43rd San Remo Festival, to be staged Tuesday through Saturday (23-27), heated arguments

have once again surfaced over which artists are to appear, following a time-honored tradition of animosity.

Artists barred from the past competitions have resorted to hunger strikes or court action against the festival organizers. One singer, Luigi Tenco, went even further by shooting himself through the head in his San Remo hotel room, supposedly because he was excluded from the final lineup.

Feelings run so high because San Remo is seen as possibly the most important way to expose new and established acts to the Italian public. State broadcaster RAI, which puts out the show live on its first TV channel RAI Uno, claims nightly viewing audiences of between 8 million and 15 million for the show.

This year some 24 domestic artists will compete in the main section, with 18 newcomers attempting to emulate past festival success by the likes of megastars Eros Ramazzotti or Marco Masini.

After appearing at the 1990 festival as a complete unknown, Masini had combined sales of more than 2 million units for his first two albums, released on Dischi Ricordi. Ramazzotti, who records for part BMG-owned imprint DDD, won the newcomers award in 1984, and has since sold more than 12 million albums.

DDD's international manager Donatella De Gaetano believes that San Remo is a still a potential gateway to national and international success. "Lots of newcomers and major artists have appeared at the festival and nothing happened," she says. "But it's a big chance for those with the right songs."

This year, however, the festival may have to do without the big-name international acts, who are likely to miss out on the exposure.

Newspaper reports have claimed Paul Mc Cartney, Duran Duran, Sade, Neil Young, and Julio Iglesias would not be appearing at the televised festival because industry federation FIMI had been "betrayed" by the Festival organizers.

The leading daily, *Corriere della Sera*, made the allegation that a secret pact between the multinationals and festival organizers had been broken.

This prompted FIMI president and BMG MD Franco Reali to release a lengthy statement aimed at stopping what he describes as desperate research into the "sensationalist scoop."

The paper claimed that FIMI had rebelled because the festival organizers had not respected a "package deal" involving guaranteed places in the contest lineup for major-label domestic talent in return for appearances by international guest artists. It also claimed that the final contest favored artists who record for members of nonmajor federation AFI.

FIMI SPEAKS OUT

FIMI was formed last year by EMI, BMG, Warner Music (Italy), PolyGram, and Sony after they split from Italy's IFPI association AFI. A number of independent labels have also now joined FIMI, which claims to represent an 80% share of Italy's domestic market share.

In its statement, FIMI says it requested a meeting with RAI in June last year to discuss the festival's rules. In December, RAI and the festival's executive producers proposed a formula that was not acceptable to FIMI. The federation did, however, agree to participate for reasons of respect to the public.

This February, FIMI expressed its total disagreement in working with RAI and the festival selection committee.

The festival is organized by broadcaster TV RAI, the commune of San Remo and the Rome-based entertainment organizations Publispei and S.A.I. FIMI also objects to the fact that Publispei, which owns a record company, has its own artists participating in the festival.

FIMI says it will hold a press conference after the festival to clarify its position and to make constructive proposals that correspond to the real needs of the national and international music market. Yet it still does not state whether international guest artists will be at San Remo. FIMI president Reali could not be contacted by press time, but a close source admitted the situation was "difficult."

Spain Inaugurates Pop Music Awards

■ BY HOWELL LLEWELLYN

MADRID—The largest pop music awards ceremony to date in Spain was held here Feb. 11, with 18 national and international honors bestowed on artists including Eric Clapton, R.E.M., Mecano, Spain's most successful group, and the late flamenco superstar Camaron de la Isla.

The Premios Ondas de la Musica Popular 1992 was staged by Cadena SER, Spain's largest radio network and part of the media holding company Grupo Prisa, which plans to make it an annual event.

"Our idea is that Premios Ondas de

la Musica 1992, the first such event, will be seen as the Spanish Grammy ceremony, especially in view of the growing importance of Latin music," says Augusto Delkader, director general of the Cadena SER network, whose flagship FM networked station, Los 40 Principales, is the largest in Spain.

The widow of the late Camaron de la Isla accepted awards for best Spanish artist and best musical direction. Mecano garnered three awards: best Spanish video for "Una Rosa Es Una Rosa," best Spanish group, and best Spanish concert. Clapton was voted best international artist by a jury of

39 judges and his "Unplugged" was chosen as best international album. R.E.M.'s single "Drive" was voted best international song and the group was named best international group.

Other top awards went to Antonio Vega for best Spanish song; Presuntos Implicados for best Spanish album; Rosario for best Spanish performance; and the Red Hot Chili Peppers for best international performance. The Scottish band Deacon Blue was among the artists who performed at the Palacio de Congresos, and Irish singer Enya was among the award presenters.

PORTUGUESE PIRACY CRACKDOWN

(Continued from page 47)

\$320,000 in damages (at the exchange rate of 150 escudos to the dollar) in the case against pressing-plant owners José Serafim and Arnaldo Trindade. The amount was based on losses and unpaid royalties from the sale of pirated product in 1986. BMG estimates 460,000 illegally manufactured albums were exported from Portugal under the scheme.

Portuguese authors and composers society SPA received the equivalent of \$73,000 in the ruling by the Tribunal Judicial Da Comarca De Matosinhos in the Portuguese city of Oporto. The court also imposed suspended sentences of 17 months on Serafim and 13 months on Trindade and fines exceeding the equivalent of \$6,600 each.

BOOST IN MORALE

"This has definitely lifted the morale of a lot of [music industry] people in Portugal," says Toze Brito, managing director of BMG Ariola Portugal. The court action signifies a more serious stance by the judiciary here against infringement of intellectual property rights, he says. "It is the first time a court has actually done something that can be seen as a fair and good sentence in a case like this."

Serafim and Trindade are owners of a pressing plant that had been used by an unnamed BMG sublicensee under an agreement that expired March 31, 1986.

According to the court case, Serafim and Trindade kept copies of master tapes and other material to

continue manufacturing pirated product between April and December 1986 on BMG-owned and -distributed labels including Ariola, Arista, Hansa, and Island.

"We are not just responsible for protecting the rights of our own labels, but the artists and songwriters whose talent and artistry we value highly," says Rudi Gassner, president and CEO of BMG International.

STAMPING OUT PROBLEM

Pirated audiocassettes accounted for 80% to 90% of the music market in Portugal as recently as the early '80s, according to Eduardo Simoes, secretariat of the Portugal office of the IFPI. In the decade since, legitimate record labels competed against pirated goods with budget-priced product and, following industry lobbying, the Portuguese government has introduced hologram-style stamps to certify legal audio product. As a result, says Simoes, the pirated share of the audio market has plummeted to less than 10%.

While the BMG case was unusual in the amount of product involved, it did not set any new legal precedent, says Simoes.

In another piracy-related matter, Brito reports BMG Ariola Portugal, in consultation with the management of U2, is seeking to block the importation from Italy of bootlegged live U2 albums, recorded on the group's recent tour. BMG has a licensing agreement in Portugal with U2's label, Island Records, which runs through 1996.

newsline...

BELGIAN INDIES Hans Kusters Music and Centropa have moved distribution to Indisc from CNR Records. The move follows Indisc's merger with CNR in January.

FEWER SALES certifications were made by French Industry body SNEP in 1992 than in the previous year. SNEP gave out 238 diamond, gold, and platinum discs last year, compared with 285 in 1991. Greatest falloff was in singles sales, down from 51 to 15, while albums stayed buoyant, down only eight awards to 231. Diamond awards for 1 million sales were given for Eric Sarra, "Le Grand Bleu" (Virgin); Mylene Farmer, "L'Autre" (Polydor); Dire Straits, "On Every Street" (Phonogram); Michael Jackson, "Dangerous" (Epic); Queen, "Greatest Hits" (EMI); and Audin & Modena, "Ocarina" (Delphine/Sony).

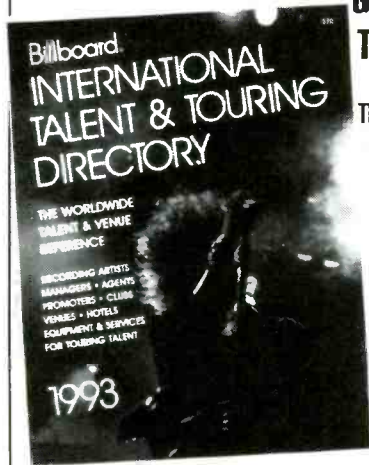
WARNER MUSIC Japan's Kyoshi Hachiya has been promoted from senior VP to the post of representative director, effective Jan. 1. Stephen Shrimp-ton and Ikuzo Orita remain Warner Music Japan's chairman and president, respectively.

SPANISH VIDEO piracy is now below 15%, according to the anti-piracy federation (FAP), compared with 85% when the federation was set up in 1984. Last year, Spanish police seized 45,000 cassettes in 834 raids, with 124 prosecutions. The improvement has come from stiffer court sentences, a demise in rental, and a drop from 8,000 to 3,500 retail outlets in Spain, says FAP secretary-general Antonio Recoder.

IMMEDIATE III, the revamped label founded by Andrew Loog Oldham and Tony Calder, is to cooperate with Europe's MMS Group, run by Mausoleum head Michael Lothar Berresheim and writer/producer Evert Wilbrink. The two will work together exchanging artists and repertoire, will represent each other in Europe and the U.S., and will exploit the Orcan Licensing division, with its masters to be released at midprice and budget level.

GERMANY'S BPW, the industry federation, has sent an open letter to radio stations asking for their help in promoting new talents. The increase in new media has resulted in fewer opportunities for new acts. "Hits are always a part of the past," writes BPW's managing director, Peter Zombik, "but our common interests need a future. Today's unknown is tomorrow's hit."

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Warner Canada Hopes Wendy Matthews' Career Will Blossom In North America

(Continued from page 22)

With Nobody But You" received the Australian Record Industry Assn.'s award for best Australian single in 1991.

The award-winning streak continued with Matthews' solo debut, "Emigre," produced by ex-Sweetwater drummer Ricky Fataar.

At the ARIA awards in 1992, Matthews won best female singer, while "Emigre" song "Token Angels" was named best Australian single of the year.

Matthews teamed with producer/performer T Bone Burnett to make "Lily" in Sydney and Los Angeles.

Among those playing on the record are INXS' Jon Farriss and Garry Beers, as well as former Go Betweens' violinist Amanda Brown.

Despite the subdued piano-vocal track "The Day You Went Away" reaching No. 2 in Australia, the song's agonizingly slow build-up was a sizable hurdle in getting initial radio airplay. Yet, at an early staff meeting about the album, rooArt president Chris Murphy picked it as the lead-off single, correctly predicting, "If we can get radio to test it, they'll get reaction and it will be a hit."

"I'm sure it only got on the air because programmers knew who I was," says Matthews. "It's such a quiet song. There's so much space in it. It's like going off a mountain and flying."

Interestingly, a more spirited version of "The Day You Went Away" had been released in Australia a year earlier by the European funk group the Soul Family Sensation on the One Little Indian label. It had failed to chart, but Matthews heard it through rooArt's publishing affiliate.

The musically diverse album features several well-chosen covers, including a stunning version of the John Sebastian/Lowell George song "Face Of Appalachia." Matthews herself also co-wrote one track, "Quiet Art," with Mark O'Connor.

A mix of Scottish, Spanish, and Canadian and American Indian, Matthews was born and raised in Montreal. In 1976, at age 16, she left the country to travel, briefly living in Mexico before settling near Los Angeles, where she made a living performing in clubs including the Central, the Roxy, and the Whiskey, and singing on songwriters' demos.

Living in a house filled with Aus-

tralian, Matthews met Little River Band singer Glenn Sharrock, who briefly left the band and asked her to accompany him on a tour of Australia. Matthews, fed up with the local club scene, agreed to go. She has resided in Australia ever since.

In the first few years in the country, she worked as a backup and jingle performer doing up to six sessions a day. She says she repeatedly spurned offers of recording on her own. "I didn't have a burning desire to be up at the front," she declares. "I also had this idealistic view that I could do sessions during the day and work on my own stuff in my own spare time. But there was no spare time."

Matthews inadvertently made her solo recording debut in 1987 when a jingle for a clothing firm was pressed and released as a single titled "On the Hotline." "I got \$300 to sing it and next thing I know, I'm turning on one of the Saturday-morning video shows and there was this sex-kitten girl miming it," she says. "I was pretty shocked."

In the meantime, she continued to hone her craft while performing on Australia's massive club and hotel circuit. "The audiences are very tough in so far as they keep you honest," says Matthews who now tours with a seven-piece band. "They don't let you get away with half as much pretentious crap as they do in the States. You become ready for anything else in the world."

Matthews, ready for anything, says she is not alarmed there is not yet an U.S. label commitment for "Lily." "It's kind of perfect for me because I want to work on Canada and Europe," she says. "If they pick up it up in the States, I'd like a bit of a name first."

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Christine Chinetti
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Billboard

DE BURGH DERAILS BOYCOTT IN S. AFRICA

(Continued from page 48)

major-stadium (average 40,000 seats) circuit. He played such sites as Cape Town's Good Hope Center, Durban's Village Green, Pretoria's Momentum Arena, and Bloemfontein's Callie Hummer Arena.

"The next circuit we'd like to open up is the cricket stadiums, with 20,000-30,000 capacity," says van Wyk. "It would be an open-air configuration, with the audience standing on the field and seated in stands, and I'd be inclined to say we would make it general admission."

"The circuit we choose would affect the gross potential and the offer we make to artists. Let's say we wanted to put on [a major league artist] at the Ellis Park stadium; we would base our offer on 60,000 capacity. If we were to put him on at the Wanderers cricket ground [both venues in Johannesburg], we would base our offer on a 30,000 capacity."

"It makes it better for a promoter to have a smaller venue, because we would pay in relation to that gross potential," van Wyk continues. "If we

put an artist into Ellis Park and could only sell 30,000 tickets [as happened with one of the Simon concerts], we couldn't afford that. So we would rather choose smaller venues, offering option shows if we have a sell-out."

DURAN DURAN TO FOLLOW

Duran Duran is Big Concerts' next international act, due April 9 for a scheduled 10-date tour and several optional concerts. It will follow a program similar to De Burgh's, except that its three Johannesburg shows will take place at the National Sports and Recreation Center, site of an annual 10-day Easter fair that attracts several hundred thousand people.

The band will also play one indoor concert in Bloemfontein, two in Cape Town, an open-air concert at St. George's Park cricket ground in Port Elizabeth, and two indoor shows at a new Durban venue, the Expo Center (5,500 seated or 7,000 standing). The tour will conclude at Pretoria's Momentum Arena.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ VIGILANTES OF LOVE

Killing Floor
PRODUCERS: Peter Buck, Mark Heard & Vigilantes Of Love
Capricorn 9204

Second album from Athens, Ga., duo packs plenty of marquee value thanks to the presence of R.E.M. guitarist Buck and the late Heard. However, the real star of the show here is the music. Singer/songwriter Bill Mallonee spins American tales with Dylanesque wit and a folksy, melodic sensibility reminiscent of the Waterboys. This is an album that college programmers or anyone wishing to be in on the secret should check out forthwith. Best tracks to start with are "Undertow," "Motel Room," "Earth Has No Sorrow," and "Real Down Town," a broadside to the opportunists who've trekked to Athens to plunder the town's musical treasures. Contact: 706-548-2626.

BILLY BURNETTE

Coming Home
PRODUCER: Mark Wright
Capricorn 42007

Latter-day member of Fleetwood Mac and son of Dorsey Burnette returns to his Southern roots on album that effectively straddles the border between country and pop. While none of the material here cuts especially deep, entire enterprise is pleasantly played and sung. "This Love (Ain't Long For This World)" sounds like an excellent possibility for pop country play.

PURE

Pureafunalia
PRODUCER: Jerry Harrison
Reprise 45038

Canadian band impresses on first U.S. outing with its abrasive personality and tuneful approach to quirky yet hard-rocking original material. Group also boasts a highly potent front man in vocalist Jordy Birch. Most tracks have extended running times, but never flag; modern rockers can sample from "Blast," "Blissful Kiss," "Spiritual Pollution," and "Love Is Cool," among a brace of almost uniformly compelling numbers.

BOB TELSON

Calling You
PRODUCER: Bob Telson
Warner Bros. 45181

Composer/keyboardist/accordionist is all over the map on this compilation of his work for the movies and ballet. Telson veers delightfully through tango, steel band music, jazz, township jive, and other styles on this invigorating collection. Vocal selections include Telson's own version of his Oscar-nominated "Calling You" and a sultry k.d. lang number, "Barefoot." Those with a taste for the eclectic should dive right in.

SWELL

... Well?
PRODUCER: Swell
Def American/Psycho-Specific 45167

Even by the decidedly gnarly standards of Def American, this San Francisco unit is one mighty strange combo. Originally issued last year on the group's indie label, album is a gloomy yet somehow steely work (think of a homegrown Joy Division), with bizarre flashes of humor laced into the mix (album concludes with nearly 12 minutes of what sounds like a band practice, recorded from outside a rehearsal room). Definitely an acquired taste, Swell could tickle discerning modern-rock palates.

STARLINGS

Valid
PRODUCER: Chris Sheehan
Anxious/Atlantic 82475

Sheehan vehicle's first full-length recording—a cynical study of death, addiction, and the like—follows four EPs that solidified his long-standing

reputation as a quasi-cult figure of the alternative underground. Most compelling cuts are opener "Unhealthy," "That's It You're In Trouble," "Right School," and "Sick Puppy," all of which are musically and thematically in tune with modern-rock sensibilities.

TONY MARTIN

This Could Be The Night
PRODUCER: Colin Brown
Living Era 5099

Martin was one of the best of the crooners who achieved multimedia stardom. These tracks were recorded in the late '30s and early '40s, although his popularity extended decades beyond this period. Among the 22 sessions are some pop clinkers best left in the past.

ELISABETH WELCH

The Ultimate Elisabeth Welch
PRODUCER: none listed
Koch International 313752

The octogenarian Welch still commands vocal attention as if she were in her prime. She made these 19 recordings in the late '80s at home in England with various backdrops. As usual, she turns to the ultimate songwriters, who, in turn, got from the American-born Welch all the charm and meaning they put into their works. Fortunately, too, there are several other "ultimate" Welch discs out there.

R & B

▶ REGINA BELLE

Passion
PRODUCERS: Various
Columbia 48826

In addition to her chart-topping duet with Peabo Bryson, "A Whole New World (Aladdin's Theme)," Belle's third album offers a bounty of ballads custom-made for pop and AC. The most powerful cuts—those that best showcase the R&B songstress' stunning voice and offer the most airplay potential—are "Love," one of two tunes featuring sax player Kirk Whalum; powerhouse ballads "The Deeper I Love" and "If I Could"; "Dream In Color," an anthemic appeal to racial harmony; and "Quiet Time," featuring a spoken vocal contribution from Barry White. Album also includes a remake of the Billie Holiday classic "My Man."

NEW & NOTEWORTHY

VARIOUS ARTISTS

Blues Masters
Volume 6: Blues Originals
Rhino 71127

Volume 7: Blues Revival
Rhino 71128

Volume 8: Mississippi Delta Blues
Rhino 71130

Volume 9: Postmodern Blues
Rhino 71132

Volume 10: Blues Roots
Rhino 71135
SERIES PRODUCER: James Austin

Rhino's second five-volume sweep through blues history will be of greatest service to the neophyte. Volumes 9 and 10—respectively, a highly spotty mix of black and white performers from the '60s on, and an incomplete look at blues precursors—are the least essential. But Volumes 6 (originals of much-covered classics), 7 (a tasty study of the '60s blues revival), and 8 (a fine overview of Delta-bred performers), all superbly annotated, will make the grade with beginners and collectors alike.

▶ SNOW

12 Inches of Snow
PRODUCER: MC Shan
EastWest 92207

Dancehall's first white star is riding high with the single "Informer" and has already crossed over into pop terrain with this album. The thematically linked "Lonely Sunday Morning" and the album's other quick-tongued, bass-heavy, ragga-style jams are sturdy enough to keep him up there for a while, notwithstanding songs like "Lady With The Red Dress," where he sings off-key and falls flat artistically.

★ CARMEN ELECTRA

PRODUCER: none listed
Paisley Park/Warner Bros. 25338

Latest Prince protégée may be the most entertaining of the lot. Electra raps her sultry, high-spirited way through one of the most densely mixed Paisley Park productions in some time; musical references and in-jokes abound, and atmosphere exudes exuberance. "S.T." (a gloss on the Ohio Players' "Skin Tight"), "Everybody Get On Up," and appropriately titled "Fun" are among most radio-worthy selections; "This Is My House" is a left-field wonder redolent of Prince's influence.

MORRIS DAY

Guaranteed
PRODUCERS: Various
Reprise 45040

Day has pretty much left behind the fly-guy lounge-lizard persona he created during his Time heyday, and that is probably not such a good thing. Minus his royal slyness, material here slumps by on a tepid serving of refried new-jack beats; singer himself sounds less than enthused by the proceedings. "Guaranteed" is about the only lively number on this sorely disappointing record.

JAZZ

LOU LEVY

Lunarcy
PRODUCERS: Lou Levy & Daniel Richard
Verve 314 514 317

Better known as a side man than as a leader, pianist Levy shines on this quartet session. He contributes a couple of originals and essays a variety of standards, with excellent support supplied by tenorist Pete Christlieb, bassist Eric Von Essen, and drummer Ralph Penland. A very warm performance that should go down well at jazz radio.

BOLLING-GRAPPELLI

First Class
PRODUCER: none listed
Milan 35633

Here's an idea that was miscalculated from the start: Stephane Grappelli's delicate, lively playing is swamped by massive big band arrangements under the baton of pianist Claude Bolling. In order for the violinist to be heard, most of the group has to lay out, leading a listener to wonder why a large ensemble was necessary in the first place. Still, Grappelli and Bolling both turn in some nice solos on a repertoire primarily composed of standards.

NEW AGE

MAX LASSER'S ARK

A Different Kind Of Blue
PRODUCER: Max Lasser
Real Music 5050

Swiss guitarist and onetime Andreas Vollenweider collaborator steps out with an album of instrumental music of varied influences. Title is somewhat misleading given that the blues does not figure prominently in the mix of genres (except

in a cut called "Ry's Blues," a tribute to Ry Cooder). Nevertheless, the record is compelling and exotic enough to rate among the new age/adult alternative set.

WORLD MUSIC

▶ THE CHIEFTAINS

The Celtic Harp
PRODUCER: Paddy Moloney
RCA Victor 09026-61490

On their 30th album in as many years, traditional Irish music standard-bearers team with the Belfast Harp Orchestra for a salute to harp legend Edward Bunting, who assembled the top players of the instrument for a festival two centuries ago. Execution is as emotive and technically perfect on the instrumental selections as on the lone vocal number, an a cappella reading of "The Green Fields Of America" by group member Kevin Conniff. As if the Chieftains' musical virtuosity needed any validation, they already have to their credit five Grammy nominations and a history of critical raves; this album is one more jewel in the crown.

LATIN

RICARDO ARJONA

Animal Nocturno
PRODUCER: none listed
Sony Latin/Sony 80966

Already an increasingly hot item in Mexico, this handsome, twentysomething crooner tries to realize a border crossover hit on the strength of hip pop/rock arrangements and well-crafted anecdotes about the vagaries of male/female relationships. Arjona puts his fine vocal rasp to best use on slower romantic entries "Solo," "Quien Diria," "Así De

VITAL REISSUES™

JIMMY REED

Speak The Lyrics To Me, Mama Reed
COMPILATION PRODUCER: Billy Vera
Vee Jay 705

The celebrated Chicago blues and R&B label begins the plumbing of its catalog with this extremely generous 25-track anthology devoted to its best-known blues star. Singer/guitarist/harp player Reed is among the most instantly recognizable stylists: His lazy rhythm and drawling vocals have been imitated by innumerable performers, both black and white. Most of his best-known hits (many featuring guitarist Eddie Taylor) are found here. Other current Vee Jay collections include anthologies devoted to Dee Clark, the Spaniels, the Flamingos, and the Moonglows.

MARVIN GAYE

Seek And You Shall Find: More Of The Best (1963-1981)

COMPILATION PRODUCERS: David McLees, Bill Inglot & Cary E. Mansfield
Motown/Rhino 71182

While this compilation includes material from the latter part of Gaye's career, after he had taken the production reins, the single B sides and lesser-known album tracks cut when the singer was part of the Motown assembly line are the highlights of the package. Standing out are the stellar B-side "Gonna Give Her All The Love I've Got" and Marv-elous readings of the Temptations' "I Wish It Would Rain" and the Four Tops' "Loving You Is Sweeter Than Ever." The Temps, the Tops, and Smokey Robinson & the Miracles receive similar treatment on newly issued collections.

Ilógico," and "Tiempo En Una Botella," a commendable cover of Jim Croce's "Time In A Bottle."

LISSETTE

... Canta Lo Sentimental
PRODUCER: Rudy Pérez
Sony Latin/Sony 80960

Normally a perky, adventurous diva in search of a stylish pop song, Lissette changes gears with an unhappily bland, over-processed ballad package that finds her rendering one uncharacteristically subdued vocal performance after another. "Apaga La Luz," a seductive duet with compatriot Donato Poveda, and poignant narrative "Un Poco Más" brighten the scenery.

COUNTRY

THE DAVID GRISMAN QUINTET

Dawgwood
PRODUCER: David Grisman
Acoustic Disc 7

The mandolin wizard strikes again with a collection of original material and a couple of pieces from Django Reinhardt and Jacob Bittencourt. Contact: 800-221-3472.

JACK BLANCHARD & MISTY MORGAN

Back In Harmony
PRODUCER: Jack Gable
Playback 4512

Blanchard and Morgan bring their understated and distinctive vocal harmonies to a collection that leans heavily on pop and country oldies. Best cuts: "Sea Of Heartbreak," "Dream A Little Dream Of Me," "I'll Never Be Free."

CLASSICAL

▶ THE REINER SOUND

Chicago Symphony Orchestra, Fritz Reiner
RCA Victor 09026-61250

One of the most potent entries in the label's "Living Stereo" reissue series. It provides new evidence of why these mid-'50s stereo recordings were so highly regarded by knowing collectors, for both musical and technical reasons. Careful digital reprocessing reveals how full and detailed the original sound was. And, of course, there was Reiner at his peak. Among the selections are Ravel's "Rapsodie Espagnole," Rachmaninoff's "Isle of the Dead," and a stunning performance of Liszt's "Totentanz," with Byron Janis as soloist. A winner.

▶ BEAUTY AND THE BEAST—GALWAY AT THE MOVIES

James Galway
PRODUCER: Ralph Mace
RCA Victor 09026-61326

The flutist literally crosses over, from a newly recorded collection of movie-associated tunes to, generously, a separate sample CD of the artist's classical works (with a separate brochure effortlessly promoting his catalog). Mood music, as the trade used to call such melody-driven collections, of the highest order.

★ VOCALISE—VIOLIN SHOW PIECES

Chee-Yun, Violin; Akira Eguchi, Piano
Denon COCO-75118

Another young violinist of high merit who stands out among most of her contemporaries for beauty of sound, engaging musicality, and easy command of the instrument. The recital program is well-planned to display these attributes, and includes among the 13 titles both lyrical and virtuoso chestnuts. Composers include Elgar, Rimsky-Korsakov, Bernstein, Suk, Faure, and Sarasate. Striking cover art.

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.



dada Drops In. Members of I.R.S. recording group dada visit Northeast One-Stop in Albany, N.Y. The band was on the road in support of "Dizz Knee Land," the lead single from its debut album, "Puzzle." Shown in back row, from left, are Northeast One-Stop singles buyer Dave Smith; I.R.S. director of sales Joie Calio; Northeast One-Stop sales manager George Smith; CEMA sales rep Linda Metz; and Northeast One-Stop president/CEO Lou Delsignore. In middle row, from left, are Northeast One-stop buyer Dave Stanton; dada drummer Phil Leavitt; Northeast One-Stop GM Mike Fitzgerald; CEMA field sales manager Leo Geiger; I.R.S. East director of promotions Karen Lee; and I.R.S. national director of sales Ira Derfler. At front right is dada guitarist/vocalist Michael Gurley.

Landmark Decision: Co. Drops Labels Distributor Planning For National Network

■ BY ED CHRISTMAN

NEW YORK—In a move to bring the company one step closer to its goal of being a national independent distributor, last week Landmark distribution dropped eight labels it handles on a regional basis (Billboard, Feb. 20).

The labels the company has ended its relationship with, according to Landmark president Burt Goldstein, are Jackson, Miss.-based Malaco; Chicago-based Alligator; New York-based Savoy; Berkeley, Calif.-based Fantasy; Concord, Calif.-based Concord Jazz; Atlanta-based Atlanta International; Durham, N.C.-based Sugarhill; and Buffalo, N.Y.-based Amherst.

The move was made as part of the company's plan to distribute labels on

an exclusive national basis. But within the independent community, it triggered much speculation about Landmark's financial health.

Landmark chairman Steve Plotnicki dismisses such speculation. Those labels accounted for only about 3% of Landmark's revenues in 1992, he says.

"We have terminated the labels that we have the most difficulty selling," he says. And the reason his company has difficulty selling those labels is that they do not police trans-shipping, he adds.

For instance, Landmark has seen its sales of Alligator, which it handles out of its Atlanta branch, drop by 50% in 1992 from the previous year's level. And of the sales Landmark did generate from Alligator product, 90% was

done in the first half of 1992, according to Plotnicki. If the company's overall sales are going up, there is no reason why Alligator's and other dropped labels' sales are going down, except that "the answer is that the competition is cheaper than us," he adds.

Plotnicki says Landmark has no intention of selling product based on price, which is what trans-shippers compete on. In a press release, he said, "The competition for these labels is so great that profit margins have been drastically reduced, in some cases to 10% or less." He questions how labels can continue to sanction sales at significantly reduced prices after what happened to Schwartz Brothers, Richman, Bros., and House Distributors—three independent distributors that were either forced into bankruptcy or were sold last year because of financial difficulties.

However, Bruce Iglauer, president of Alligator, counters Plotnicki's statement by saying: "Trans-shipping has been a problem since the day I got into business and long before that." But he acknowledges some of his other distributors are selling into the Atlanta market. However, he says Landmark wasn't innocent of trans-shipping either, selling into Minneapolis, Washington, D.C., and to Albany, N.Y., when it's assigned to the Atlanta region only.

Nonetheless, Iglauer describes the parting with Landmark as amicable. He says Landmark executives told him they were ending their distribution deal with Alligator because the company wants to distribute exclusively on a national basis.

Even with the announcement that Landmark has ended its relationship with the eight imprints, Plotnicki says the company hasn't dropped all the labels it handles on a regional basis—just the ones that look the other way on trans-shipping. Those labels, Plotnicki says, "are the ones that our competition has earmarked to steal away. They form the catalog basis for the independent sector for the last 10 years."

The regional labels it has kept are imprints that it carries in more than one territory, and that the company would like to sign on for national distribution, says Goldstein. "We can still sell these labels unimpeded in our ter-

ritories," he says. (Continued on next page)

BMG Opens Quarter With One Huge Promotion

■ BY SARI BOTTON

NEW YORK—The competitive fires within the music industry are being stoked by BMG Distribution in the first quarter of 1993, with the company's recently launched "Huge Hits & Outrageous Opportunities," a contest promotion that ties together the company's normal marketing schemes under one umbrella.

"We run promotions all the time," says Rick Bleiweiss, BMG's senior VP of marketing, "but this one is the most far-reaching, the longest, and, I'd like to believe, the best thought-out."

The contest has BMG's nine regional branches vying, in the Branch Challenge, for an expenses-paid branch meeting in the city of their choice. The contest also pits retailers against one another locally and nationally for cash prizes.

The challenge, at all levels, is to enhance visibility of BMG product and increase sales through innovative events and visual merchandising. Bleiweiss says he hopes to see volume increases of 5% to 10% as a result of the promotion, although he notes, "When you put a program like this to-

gether, it's hard to say there's a measurable sales effect, and that it's specifically attributable to that program." He says the role of other variables—such as whether the company's artists win Grammy Awards or get play on MTV—makes it difficult to accurately predict sales increases as a direct result of the promotion.

The focus of the promotion is on both BMG's established hit artists and its developing talent, on all the labels it owns and/or distributes. "That's what the name 'Huge Hits & Outrageous Opportunities' represents," Bleiweiss explains. "We are right now enjoying some very huge hits, with 'The Bodyguard' soundtrack, Kenny G, Annie Lennox, TLC and many others. And we feel we've got some really strong developing artists which can really break through and present great sales opportunities. And, to the consumer, 'Outrageous Opportunities' might mean the opportunity to discover a new artist that they may love."

In order to expand upon the outrageous theme, Bleiweiss and Rick Cohen, BMG's senior VP of sales, launched the contest at the company's convention by riding into a ballroom

on horses. A video made in preparation for the contest has them sitting atop an elephant.

At BMG's convention, branches responded spiritedly to the challenge: Some branches even began discussing which city they would pick upon victory. Indeed one branch manager, showing his intense competitive nature, suggested to his troops that if their branch wins, they should take the expense-free trip to the city of one of the other branches.

Why is this promotion different from all other promotions? "First of all," says Bleiweiss, "most promotions don't run over the course of a full quarter; they usually run for a week or so or a month." The "Huge Hits & Outrageous Opportunities" program was launched at a BMG convention held at the Beverly Hilton in January, and runs through the end of March. "The length of this program enables us to incorporate Black History Month, the Grammys and Valentine's Day in one promotion, Bleiweiss added."

Different products will be featured in the program during each month of the promotion, and every week each BMG label will designate certain

products for discounts and/or dating.

Bleiweiss says the promotion is also unique in that "it was specifically designed to facilitate the coordination of sales and marketing." He says it is more common for distribution companies to hold promotions that are either sales-intensive or marketing-intensive, but not both. "In order for a branch to win the Branch Challenge, it has to meet both sales goals and marketing goals. If you're going to stage the most outrageous event, you're pretty well going to need your entire resources to be working on it, or it probably won't be that outrageous."

Bleiweiss points out that another unusual aspect of the promotion is that it is centered around projects in which the sales and marketing forces are already involved, so they're not taking on new work for competition purposes that could detract from their ongoing efforts. "Developing and hit products are things that they would be working on already, anyway," he says. "We're now just trying to turn on the heat and take it to a higher level."

As part of the promotion, BMG is (Continued on next page)

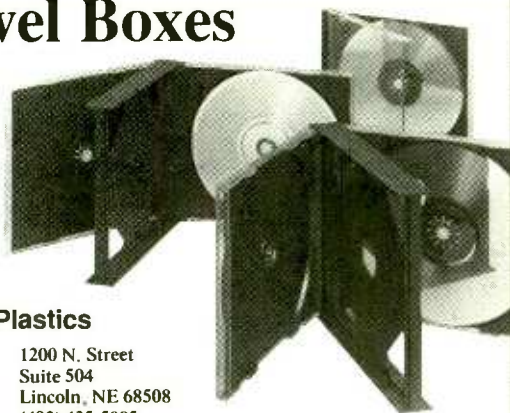
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Canada's A&A Sees Management Shuffle; INDI Stretches Out; Convention Calendar

A&A AGAIN: A&A Music & Entertainment, the largest music web in Canada, is experiencing difficulties again, reports Billboard's Canadian correspondent, Larry LeBlanc. Senior management Dan Whitt and Julian Van Erlach have left the chain and currently Anne MacPhee, the Toronto-based chain's VP of real estate, is running the chain. In addition, the company has brought in Statures Inc., a Toronto-based financial advisory firm, which specializes in restructuring.

A&A, which runs 129 stores, was forced into bankruptcy about two years ago, which lead to current owner Lincoln Partners buying the chain. MacPhee says the chain will downsize and currently is attempting to negotiate its way out of locations it finds to be unprofitable.

TODAY THE NATION: INDI, the national independent distribution company, is on the move, according to Christopher Joyce, the company's general counsel. The company has signed Concord Jazz for distribution in Atlanta, and Luke Records for Atlanta and New York. On the company's bread-and-butter side—exclusive national distribution, it has signed on CTI, the New York-based jazz label, and Sky Door. Dennis White, formerly the head of CEMA, has equity in Sky Door, according to Joyce. INDI also has signed a deal with First Quake Entertainment, which will have a new Golden Earring album out soon.

In other INDI news, Larry Twill has left the company's board of directors. Twill didn't return phone calls for comment.

CLOCK'S A TICKIN': It's less than six weeks to J-Day—jewel-box-only-merchandising—and one distribution president says he is concerned that not everyone is prepared for the conversion. He re-

LANDMARK

(Continued from preceding page)

ritories, and we view them as potential national deals. As time goes on, some will come on and some will not, and then we will let them go."

Plotnicki adds, "What we are doing is similar to Relativity, but we don't have the financial clout to do it all in the same day like they did," he says of the Hollis, N.Y.-based independent distributor owned by Sony Music.

The concept of national distribution exists in the alternative and metal markets, through Caroline and Relativity, and in classical through Koch International, Plotnicki says, but in R&B and rap, "there is no culture for it and the labels don't understand it. And some are stuck in doing it the way they have been doing it for years." But while "it will take time" to get R&B labels to think about independent national distribution, that is the road Landmark is walking down, he says.

minds that as of April 1, more than 50% of all product will be coming without the longbox and the savvy retailer should be making preparations to deal with it.

CONVENTION TRAIL HO! Track has already told you Tower

RETAIL TRACK

by Ed Christman

Records/Video will hold its convention June 26-30 at the Radisson Hotel in Sacramento, Calif. Add to the schedule the return of National Record Mart's confab, which will be held July 20-23 at the popular Seven Springs Mountain Resort in Champion, Pa. On the other hand, Albany, N.Y.-based Trans World Music Corp. is cutting back to having one national meet a year, to be held Sept. 7-12 at the Sheraton Inn in Saratoga Springs, N.Y. Trans

World's spring meet is being replaced by an awards dinner, to be held March 26 in New York.

POLITICS: BMG'S Washington branch manager Tom O'Flynn says you can already feel the difference in the state's attitude toward rock'n'roll. A recent listening party for Gene Loves Jezebel was held at the Spy Club, which simultaneously was the site of a party for the Young Democrats organization, where Al Gore, at the time the incoming Vice President, was the speaker. According to O'Flynn, the two parties became one, with rockers and democrats hobnobbing together. "It's nice to work in Washington now that rock'n'roll is back in good graces," Flynn says.

BILLBOARD sends its deepest condolences to the family and friends of Matthew Robert Vanhees, who died Feb. 5. Vanhees, who was 2 months and 7 days old, was the grandson of Bob Bean, BMG's Detroit branch manager, and Sandy Bean, VP of advertising for Troy, Mich.'s Harmony House.

BMG OPENS QUARTER WITH HUGE PROMOTION

(Continued from preceding page)

providing its regional branches with merchandising aids to distribute to retail accounts, including samplers, streamers, signs, CD header cards, and buttons with the "Huge Hits & Outrageous Opportunities" logo. In addition, the company is also updating branches and retailers with weekly information bulletins about the program and the products being featured at that time. Each branch is also being provided with funds it can use to run special advertisements centered around the program, and to purchase promotional give-away items, such as the Think Big oversized hats, writing pads, watches, and aspirin tablets that BMG gave out at its convention.

The branches are being encouraged to use their funds and promotional materials to spark competition among the retail accounts in their areas. Each branch will receive \$500 to award as prize money to stores in its territory that create the hugest displays, and an additional \$500 for

stores that put together the most creative displays incorporating the "Huge Hits & Outrageous Opportunities" theme and merchandise. There will also be prizes awarded to one retailer in each category, nationally.

The promotion, Bleiweiss says, has gotten off to a good start. "We're already getting positive responses from the branches," he says. "This program will be successful if we can get up as many displays as we are aiming to get up, and if we can have as many large and interesting and creative promotions around us, and as much visibility during Black History Month and the Grammys and Valentine's Day as the program is designed to give us."

Based on the success of "Huge Hits & Outrageous Opportunities," Bleiweiss says, BMG will probably hold this sort of promotion during two quarters each year. "Right now, we're putting some ideas together for a promotion for fall."

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From the Mouths of Babes

AN INDUSTRIOUS WALT Disney Records employee went to the mall one particularly stormy weekend for a little informal research to take back to the suits.

"Hey you, boy-in-the-red-hat," blurted out the employee to a group of kids. "I'll buy you a cookie if you answer some questions."

The boy was wary. Adults weren't usually so cool. "What kind of questions?"

"Well, for starters, what's the coolest place on earth?"

"Disneyland!"

"And what's the coolest place in Disneyland?"

"Toontown!"

The employee nodded thoughtfully. "What kind of music do you like?"

"Rock 'n roll!"

The employee didn't bat an eye. "Would you get your mom to buy a rock 'n roll concert album by a cool dude that was set in Toontown and featured all your favorite Disney characters?"

"Fresh!"

Rock 'n Toontown was born. It features Disney's famous characters and the "fresh" rock 'n roll band for kids — **Craig 'n Company**. The employee suggested May 11 as the street date and had an easy time convincing The Disney Channel to produce a **Rock 'n Toontown** television special and Disney Home Video to release the video — all before summer's end.

The employee has since been promoted to VP of A&R.



© WALT DISNEY RECORDS

Superchunk LP Tops Pile Of New Indies; Black Top Releases Magic Sam, Parker

RIFLING THE STACKS: A veritable avalanche of new indie albums has buried this desk, so the time appears right for a record roundup.

Holy smokes! New York's **Matador Records** has been gushing forth notable sides in recent weeks. Foremost among these is the new **Superchunk** long-player "On The Mouth." This stupendous North Carolina group—so humble that its members go only by their first names, **Jim, Mac, Laura, and Jon**—busts through with a new batch of mostly high-energy, highly melodic tracks that bear rightful comparison to the most radio-worthy offerings of Nirvana. Alternative programmers looking for a quick taste may want to sample a three-track 5-inch on Chapel Hill, N.C.'s **Merge Records**—the "Mouth" number, "The Question Is How Fast," and the non-album cuts "Forged It," and "100,000 Fireflies." Essential.

Also from Matador and nearly as fine is **Bettie Serveert's** "Palomine." No, it's not a female vocalist—it's an Amsterdam-based quartet fronted by the compelling **Carol van Dijk** (a Canadian emigrée, interestingly enough) on vocals and guitar. Long on songcraft and whisper-to-scream dynamics, Bettie Serveert is among the most interesting continental entries going.

Finally, New York's **Railroad Jerk** steps up on Matador with its second album, "Raise The Plow." This release should appeal to listeners with a fondness for harder edges, leavened with slightly Beefheart-ian guitar flourishes from leader **Marcellus Hall**.

Nonpareil instrumentalist **David "The Dawg" Grisman** is back with "Dawgwood," issued by his own San Rafael, Calif.-based label **Acoustic Disc**. This time around, the mandolinist gets excellent support on a slab of fresh jazz-folk-country fusions from violinist **Joe Craven** and flutist **Matt Eakle**.

From L.A.'s tiny but tasty **Fiasco** label comes "Lullabies," the debut EP by that city's **Congo Norvell**. The four tracks here are slow-burning offerings from the quintet, which includes ex-**Cramps** **Kid Congo Powers** and **Jim Selavunos**, **Kristian Hoffman** of **Mumps** and **Swinging Madisons** renown, **Mary Mullen** of L.A.'s cherished club duo

the **Hesitations**, and lead vocalist **Sally Norvell** of Austin, Texas' the **Norvells**.

Chicago's postpunk prankster **Green** rebounds with a new album from New York's **Futurist Records**, "The Pop Tarts." It's somehow appropriate that front man **Jeff Lescher** and company are wearing



by Chris Morris

dresses on the cover, since the songs reflect the frequent influence of those noted cross-dressers **David Bowie** and the **New York Dolls**. This is probably the toughest-sounding Green record yet, but it still reflects Lescher's tuneful sensibilities.

Amigos who dig the **Sir Douglas Quintet** and the **Texas Tornados** should try to lay hands on the new album by a charter member of both those bands, **Augie Meyers**. Released via Meyers' own **Bulverde, Texas, label, Augie Meyers Music**, "White Boy" finds the leader stepping back from the keyboards, essaying guitar and lead vocals in front of a big, bluesy band belting out Lone Star State swing. Great fun, and a lovely companion piece to ol' compadre **Doug Sahm's** similarly styled 1988 album "Juke Box Music."

You could call Earth's album "Earth 2," from Seattle's **Sub Pop**, new age music for hammerheads. This 74-minute suite of droning gnarl, played by the duo of guitarist **Dylan Carlson** and bassist **Dave**

Harwell, spins like "Metal Machine Music" without the migraine. **DI** found it curiously relaxing.

Two nice blues reissues should be praised in closing. **Magic Sam's** "Magic Touch," first issued several years ago on Belgium's **Black Magic** and now seeing American release via New Orleans' **Black Top Records**, is an ultra-low-fi but brain-shattering 1966 show by the late singer-guitarist, cut in the raw at **Sylvio's Lounge** in Chicago. Another (Continued on next page)

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(Continued from preceding page)

don't-miss proposition is James Booker's "Junco Partner," a 1976 solo session by the brilliant New Orleans pianist, now unleashed by Rykodisc of Salem, Mass. Rock the house with both of these.

FLAG WAVING: Black Top has had quite a run revitalizing the careers of outstanding but obscure blues and R&B performers in recent years. Add to a list that includes Robert Ward and the late James Thunderbird Davis the name of Bobby Parker, who reappears with the new "Bent Out Of Shape."

To many, singer/guitarist Parker is a footnote in music history: His 1961 single "Watch Your Step" made it halfway up the Hot 100, and was covered by the Spencer Davis Group and Dr. Feelgood, among

others.

In fact, it was the frequent covering of that song that led to Parker's disappearance from the scene. "For a long time, I was pissed off with the business," he says. "I got ripped off, I got shafted. They stole all my bass lines, my guitar lines. 'Watch Your Step' was stolen like a dozen times. I wasn't getting any money. I wasn't getting anywhere."

So Parker dropped from sight until the mid-'80s, after he stepped up on the bandstand at a Southern California club at the urging of his sister. "They got me up there, and I felt a new surge," he recalls.

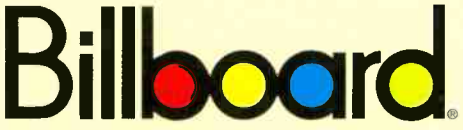
Now based in Clinton, Md., close to Washington, D.C., Parker subsequently began writing and playing again, and pulled together some demos in his home studio. D.C. guitar-

ist Bobby Radcliff, a Black Top artist himself, got Parker together with the label.

"Bent Out Of Shape" reflects Parker's background as a sideman with Bo Diddley, the Coasters, and Paul "Hucklebuck" Williams, and his exposure to such pickers as T-Bone Walker, Elmore James, and Guitar Slim. He cites the late Albert King as a major influence: "He really knocked me over."

Parker packs quite a punch himself—his stinging picking and distinctive original songs should be a revelation to anyone unfamiliar with his early work. A remake of "Watch Your Step" is included on "Bent Out Of Shape."

While plans aren't firm, Parker says he plans to tour soon. Keep an eye peeled for him.



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★★★ NO. 1 ★★★ ERIC CLAPTON ▲ ³ TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382 (7.98 EQ/11.98) 31 weeks at No. 1		
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 31 weeks at No. 1	93
2	26	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	5
3	4	ENYA ▲ ² REPRISE 26774* (WARNER BROS. (10.98/15.98))	WATERMARK	70
4	6	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210 /PLG (9.98/16.98)	LEGEND	82
5	5	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	93
6	3	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	93
7	7	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	93
8	2	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	93
9	8	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	93
10	9	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	93
11	14	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	87
12	11	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	84
13	16	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	93
14	12	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	78
15	13	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	91
16	18	GUNS N' ROSES ▲ ⁹ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	93
17	15	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	79
18	23	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	93
19	19	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	91
20	22	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	82
21	31	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	93
22	17	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	72
23	10	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	12
24	32	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	48
25	27	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	61
26	24	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	33
27	43	THE BEATLES ▲ ⁹ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	26
28	33	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	38
29	30	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	93
30	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	83
31	29	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	90
32	21	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	52
33	38	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	15
34	—	THE JACKSON 5 MOTOWN 5201* (7.98/11.98)	GREATEST HITS	2
35	—	MICHAEL JACKSON EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	1
36	37	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	20
37	36	MARVIN GAYE MOTOWN 6058* (7.98/11.98)	EVERY GREAT MOTOWN HIT	8
38	39	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	84
39	—	SOUNDTRACK ▲ ⁷ COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	8
40	—	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	1
41	42	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	31
42	35	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	53
43	46	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	89
44	—	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	11
45	—	KENNY G ▲ ³ ARISTA 8457* (9.98/15.98)	SILHOUETTE	8
46	—	THE BEATLES ▲ ⁹ CAPITOL 46445* (9.98/15.98)	ABBAY ROAD	17
47	40	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	5
48	44	KENNY G ▲ ³ ARISTA 8427* (9.98/15.98)	DUOTONES	15
49	—	LUTHER VANDROSS ▲ ² EPIC 45320* (9.98 EQ/15.98)	BEST OF LUTHER: THE BEST OF LOVE	61
50	25	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	58

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.

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PICTURE THIS



By Seth Goldstein

COUNTING BOXES: Disney wasn't happy with the inaugural edition of the weekly VideoScan charts, the first to attempt to document unit consumer purchases of sell-through titles. The point-of-sale tabulations showing percentage gains and losses have begun appearing in trade publications. Says Disney's Buena Vista Home Video label, VideoScan "is not an accurate picture of what is happening in the marketplace... It's not representative of relative sell-through activity. We know it does not have numbers from retailers with whom we do business."

True enough, as far it goes: Mike Shalett of VideoScan, in Hartsdale, N.Y., readily acknowledges he lacks Disney's key direct accounts, including K mart, Wal-Mart, and Toys 'R' Us. "We're struggling to get those accounts," says Shalett, who wants the studio's help to correct chart deficiencies. Disney had four titles in the top 25 and 10 in the top 50. Lyons Group had eight "Barney" entries—all in the top 25.

Shalett, calling VideoScan the "most accurate" in the business, claims to have a handle on 50% of all sell-through activity, "and there's no reason to stop short of 100%." The closer VideoScan gets to that goal, the more valuable its data, sold to the studios for a fee based on their percentage of the sell-through market.

Sources put the figure at 1%, or \$800,000 if \$1 billion Disney signed on. Shalett wouldn't comment, but says he has commitments verging on contracts from four of the majors. Disney's comment: "We're not participating in VideoScan, and we're not subscribing."

UNDER CONSIDERATION: Warner Home Video is still kicking around the idea of "The Bodyguard" for sell-through. R-rated features are generally off-limits to the mass merchants, who would fill the bulk of pre-orders, but in this case there are mitigating circumstances—first, the Whitney Houston soundtrack and second, her co-star status.

"Children's, family, and female themes work," says the video buyer at one big retailer. He considers Warner "still on the fence" and wants to help nudge "Bodyguard" (Continued on page 59)

LIVE Bets On 'Moneymakers' Promo Plans Retailer Contest Around 3 Titles

BY JIM McCULLAUGH

LOS ANGELES—"Bob Roberts," "Glengarry Glen Ross," and "Chaplin" will be the beneficiaries of a new "Moneymakers" marketing campaign from LIVE Home Video valued at approximately \$5 million.

The three titles will be backed by national pre- and poststreet-date advertising on NBC, ABC, CBS, Fox, MTV, and VH1, as well as an in-store reel.

Moreover, LIVE will state a special 900-number "Three To Win" sweepstakes for consumers that will cross-promote all three titles during six full months. All three titles will be part of LIVE's no-fault defective policy introduced with "Basic Instinct."

LIVE Home Video executives say the "Moneymakers" campaign was in response, in large measure, to feedback from retailers.

The company, for example, has developed a "LIVE Wire Fax Line Program" whereby retailers can provide input to LIVE on current industry issues.

The street date on "Bob Roberts" has been confirmed as April 28, while "Glengarry Glen Ross" and "Chaplin" will follow in the spring or summer time frame.

LIVE is optimistic that all three titles may receive some Academy Award nominations, including a possible supporting-actor nod for Al Pacino in "Glengarry Glen Ross."

LIVE executives also say they are optimistic about the prospects of all three movies because of their critical acclaim.

Stu Snyder, LIVE Home Video senior VP of sales and marketing, indicates "Bob Roberts" actor Tim Robbins recently won a Golden Globe, while the film has appeared on a number of critics' top 10 movies of 1992 lists.

LIVE will also offer retailers the opportunity to buy a "Bob Roberts" four-pack and receive a permanent lightbox display valued at \$125. That display comes with interchangeable header inserts and three movie inserts.

If retailers buy a four-pack, they will be entitled to be a part of the new "LIVE Wire Gold Retailer" program.

Status as a "Gold Retailer" provides benefits such as new lightbox inserts, screeners, access to the 800-number LIVE Wire fax line, premium merchandising kits, posters, standees, ad slicks, radio scripts, special mailings, and other privileges.

The "LIVE Wire Gold Retailer"

program also will continue after the "Moneymakers" campaign has ended, as a registration form will be included in the four-pack.

LIVE recently announced plans to release a special unrated "director's cut" of "Basic Instinct" (see related story, this page.)

Upcoming releases from the company include "Tom & Jerry: The Movie," which bows theatrically this summer, and "Fixing The Shadow," with Charlie Sheen.

Moreover, according to Dave Mount, LIVE Home Video president, the company is aggressively seeking independent films for home video distribution.

Mount says that LIVE Home Video remains "healthy and profitable" despite parent company LIVE Entertainment's well-documented financial difficulties.

"None of those difficulties has anything to do with the video company," he says.

LIVE is planning about three rental title releases a month for the balance of the year, as well as aggressive sell-through programs on catalog, children's, and special-interest product.

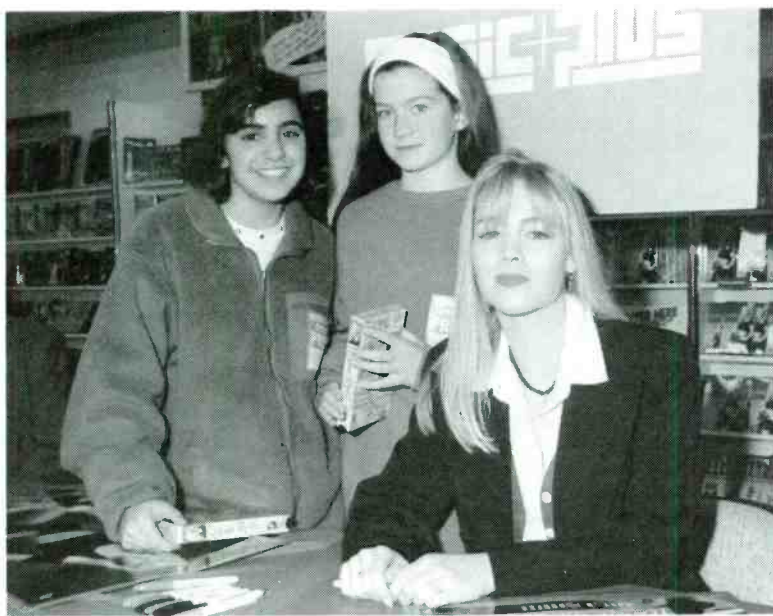
'Basic Instinct' Director's Cut Reveals VHS Trend

LOS ANGELES—Consumers finally will be able to get an eyeful of the controversial footage snipped from the erotic thriller "Basic Instinct," as LIVE Home Video plans to release an "original director's cut" video April 7. It could be the start of a trend in VHS that is already commonplace in laserdisc.

Among the "special edition" features included on the newer cassette are a conversation with director Paul Verhoeven, interviews with Michael Douglas and Sharon Stone, a steamy theatrical trailer that was not shown in movie houses, and special packaging.

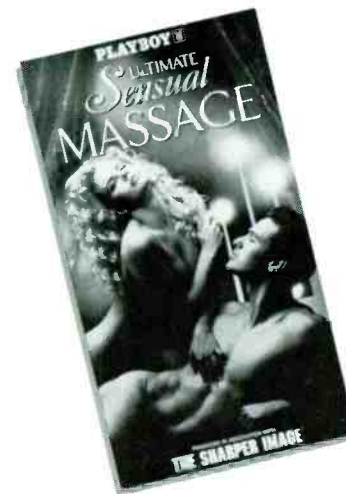
A letter-box VHS version will also be available, as well as pan-and-scan.

The release has one other significant hook—price. Suggested list is \$49.95, still in the range of rental, according to LIVE executives. Both the original and the newest versions (Continued on next page)



We Want Jennie. Two enthusiastic fans meet Jennie Garth at a recent in-store promotion at a Music Plus in Sherman Oaks, Calif. The popular "Beverly Hills, 90210" star, who plays Kelly, was on hand to promote her new "Jennie Garth's Body In Progress" fitness tape on Strand Home Video. More than 1,200 fans turned out, despite heavy rains in Los Angeles, in what was Music Plus' biggest in-store event in the chain's history. Garth is also doing other in-stores around the country for the Strand release.

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L.A. Price Wars Waning; Laennec Meet Draws Fire

PRICE-WAR SHIFT: Video retail observers see some let-up in the fierce rental price battles in Los Angeles. The newest indication is **Music Plus**, the L.A.-based combo subsidiary of **Blockbuster Entertainment**, moving away from its radical 99 cents Monday-Thursday for new releases and select catalog

New releases and select catalog are now \$1.99 Monday-Thursday, and \$2.49 weekends. The rental period is overnight due next day. The chain is still keeping the balance of its catalog at 49 cents all week.

The incentive for weekday traffic makes sense, according to one source who says, "the bottom has dropped out of midweek rentals since Christmas."

George Rogers, VP of video at leading rental chain **Wherehouse**, disagrees. "The week leading up to Super Bowl Sunday was weak, otherwise we have seen business strong," says Rogers.

Wherehouse doesn't feature a mid-week incentive plan, but has jacked up its prices a bit. The chain, which was offering rentals at \$1.50, is now up to \$1.79.

AT THE IN-STORE: In a rare occurrence, the San Fernando Valley finally scored an in-store when "Beverly Hills, 90210" star **Jennie Garth** appeared at a recent **Music Plus** pro-

motion for her exercise title. "Most artists want our Hollywood store," says a spokesperson.

A huge crowd lined up on a rain-drenched Saturday morning. Parking spots were hard to come by in the center.

TECH SUMMIT TIFF: What appears to be an innocuous gathering of

buyers and computer-tech types is taking on political aspects, according to **Aurora, Colo.**, retailer and organizer **Wayne Bailey**.

The **Laennec Group** confab on video-store operations is set for Sunday and Monday (21-22), at Bailey's **Video Unlimited**. According to Bailey, the conference is already drawing criticism. "People are saying the whole idea is to corner people and get them to subscribe to our newsletter," says Bailey of a tipsheet that his company, **Accurate Inventory Management**, publishes.

While the company uses **Bonafide Management System** computers, Bailey says, "We are not a sales agent. We are not a buying group, we are not affiliated with any organization," certainly not the **Video Software Dealers Assn.**

Because certain **VSDA** leaders attended the first meeting Bailey held and are involved again, there is confusion, Bailey notes. **Lou Berg** and **Tom Warren**, both national directors

(Continued on next page)



by Earl Paige

'BASIC INSTINCT' DIRECTOR'S CUT

(Continued from preceding page)

will not be repriced for sell-through until later in the year.

Trade sources say **LIVE** shipped approximately 565,000 copies of the theatrical edition of "Basic Instinct" last year, and could move as many as 100,000 of the director's cut.

At the same time, Pioneer will release a widescreen NC-17 laserdisc version with special features at \$69.95. Pioneer **LDCA** marketing manager **David Wallace** expects it to be his big-

gest-ever deluxe release, outstripping **LIVE's** \$89.95 "Terminator 2: Judgment Day," which had a limited pressing of 18,000 boxed sets and completely sold out.

JIM McCULLAUGH



Sharon Stone ponders the proper use of an ice pick in "Basic Instinct," which is receiving "special edition" treatment from **LIVE Home Video**. The new cassette edition includes cuts made in the original release. The question remains: Is she after a cold drink or **Michael Douglas' chest**?

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	2	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
2	3	3	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
3	4	7	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
4	NEW ▶		UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
5	2	8	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
6	5	12	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
7	6	6	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
8	9	3	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
9	7	4	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
10	8	11	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
11	NEW ▶		MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
12	12	3	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
13	13	7	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
14	11	14	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
15	10	10	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
16	15	8	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
17	18	3	MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin	1992	PG-13
18	14	7	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
19	17	17	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
20	16	13	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
21	20	5	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
22	19	19	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
23	23	3	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer	1992	R
24	21	5	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
25	24	16	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
26	22	13	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
27	NEW ▶		WHERE ANGELS FEAR TO TREAD	New Line Home Video Columbia TriStar Home Video 75703	Helena Bonham Carter Judy Davis	1992	PG
28	25	4	WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
29	26	8	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
30	40	5	CHRISTOPHER COLUMBUS: THE DISCOVERY	Warner Bros. Inc. Warner Home Video 12592	Tom Selleck Rachel Ward	1992	PG-13
31	27	7	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13
32	28	14	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
33	NEW ▶		INTERCEPTOR	Vidmark Entertainment 5510	Andrew Divoff Elizabeth Morehead	1992	R
34	31	25	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
35	34	16	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
36	37	13	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
37	NEW ▶		DEVLIN	FoxVideo M012888	Bryan Brown	1992	R
38	29	12	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
39	36	10	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
40	32	17	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	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.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

STORE MONITOR

(Continued from preceding page)

of VSDA, are among the delegates. Executive director Jim Salzer also is an attendee.

Bailey says it is unfortunate that a list of attendees made the rounds by fax machines across the country. "We're really after people who are not into ways to get their names in the trades," says Bailey. "We are interested in the quality of people, not the number."

His group, named after the French developer of the stethoscope, is considered more like a cult, according to Bailey. "What we are doing makes some people uncomfortable. We are taking as much of the emotion out of buying decisions as we can, looking at it strictly from a scientific basis." One formula he developed "has 97 variables, and more than 30 are individual store-related."

OSCAR'S NIGHT: VSDA leaders in Southern California are hoping a gala Oscar Night party only a block down the street from the actual event will be a winner in itself and help reinvigorate interest in the local chapter scene.

While the Academy Awards show airs March 29, VSDA will celebrate at the Westin Bonaventure Hotel in downtown L.A. Many of the associa-

tion's 51 state and regional chapters will hold similar affairs around the nation, but the Hollywood-area organizations feel the most privileged and pressured—according to feelings that were expressed at a strategy session held Feb. 4 at the hotel.

Fees discussed include \$35 for VSDA members for the formal, black-tie-optional affair; \$48 for non-members. Tables for 10 are available at \$325. Parking, no small item at downtown events, is discounted from \$22 to \$8.25, with Bonaventure validation. Rooms are a bargain, \$119 vs. the regular \$180. Sponsors in the souvenir program can buy ad space for \$2,000, \$1,000, and \$300.

The Feb. 4 meeting was organized by Glen Powers, head of Video Station, a 10-year-old single-store operation in Laguna Hills, Calif. A highlight of the planning session was a tour of the Bonaventure, a sprawling landmark on the downtown L.A. horizon.

Powers, president of co-host Southern California Chapter, basically the suburban dealer group, says he is "very optimistic" about the Oscar gala, following the enthusiastic committee turnout.

PICTURE THIS

(Continued from page 57)

over to the sell-through side. "That's one we're pushing for."

Conversely, "A Few Good Men," a Columbia TriStar consideration, is "questionable," he believes. Better the martial blockbuster should remain in rental, where "it's a sure winner."

FoxVideo has two surefire under-\$25 releases, "Home Alone 2" and "Once Upon A Forest," covering kids and families. "Toys" bombed theatrically and is no longer a possibility. Incidentally, FoxVideo and ITC Home Video have a closer working relationship than is usually structured in label deals (Billboard, Feb. 20).

"It's almost a partnership," maintains FoxVideo's Bob DeLellis, with both parties active in acquisitions and marketing campaigns.

DECLINE AND FALL: Superclub Entertainment's Darrell Baldwin adds more substance to the Feb. 20 story that combo stores have diminished value. He expects to pull video rentals this year from nine or 10 Turtle's outlets, where turns have been weakest, leaving Superclub with 65 combos of 110 locations. That's about 20 below the high of 85.

"You're going to end up with less and less video" in 5,000-6,000-square-foot outlets, particularly freestanding locations, Baldwin says. Bigger can be better: Turtle's 9,000-square-foot store opening in March will have rental. Baldwin notes, "We are a secondary location" vis-a-vis the specialists.

LOCKOUT: In a fit of paranoia (real or imagined), Ingram has barred Academy Entertainment sales reps from its branches, according to several distributors. Only visitors to Ingram headquarters are acceptable. Academy was preparing a statement at deadline.

Ingram supposedly wants to prevent corporate spying—the possibility that sales calls are a cover for gathering in-

formation passed along to Academy's wholesale affiliate, Artec. The lockout is largely the result of Artec's aggressive expansion plans in 1992 and 1993 (Billboard, Jan. 9).

It's become a direct competitor to Ingram and others in several territories, and pays top salaries to get experienced help. Ingram's next step, one source suggests, might be to drop the Academy line.

COME ON DOWN: New York-based Flash Distributors has scheduled its sixth annual retailer-supplier meeting to discuss industry issues March 4. The location is the Tribeca Bar & Grill in lower Manhattan, in Robert De Niro's Tribeca Film Center. Flash's Steve Scavelli expects a turnout of about 400, including about 200 store owners and (maybe) a scattering of celebrities.

RUNNING UP THE SCORE: PolyGram Video should have a Super Bowl record by now, about 200,000 copies of the January blowout featuring the Cowboys (winners) and the Bills (losers). In the first week of solicitation, PolyGram had run up the count to 100,000, according to president Joe Shults, even with the Chicago Bears' and N.Y. Giants' tallies of 100,000-125,000 each.

PolyGram VP Bill Sondheim, who found "surprising" grocery-store interest, had run short of the 24-pack floor bins as of deadline. The bins should account for 20% of total sales, double the original estimate. As usual, demand is regional: 90% of orders will be in Texas and four surrounding states.

There are doubters, however. "I think it's an overestimate," said one source familiar with the NFL market, two weeks before the Monday (22) ship date. "I'd be surprised."

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	16	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	14	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	19	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
4	4	20	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	9	45	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
6	6	4	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
7	5	90	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
8	20	3	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
9	33	2	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
10	8	9	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
11	7	17	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
12	23	2	BARNEY IN CONCERT	The Lyon's Group	Various Artists	1992	NR	14.95
13	10	12	BEYOND THE MIND'S EYE ▲	Miramax Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
14	NEW ►		FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
15	13	20	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
16	17	12	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
17	38	30	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
18	11	4	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
19	12	21	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
20	26	21	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
21	18	17	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
22	14	24	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
23	21	34	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
24	22	30	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
25	24	4	PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
26	NEW ►		GENTLEMEN'S AGREEMENT	FoxVideo 1077	Gregory Peck Dorothy McGuire	1947	NR	19.98
27	32	14	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
28	25	92	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
29	16	21	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
30	19	27	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
31	30	62	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
32	NEW ►		HOW GREEN WAS MY VALLEY	FoxVideo 1037	Maureen O'Hara Walter Pidgeon	1941	NR	19.98
33	28	2	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
34	15	48	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
35	34	10	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
36	NEW ►		BARNEY GOES TO SCHOOL	The Lyon's Group	Animated	1992	NR	14.95
37	31	6	USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.98
38	NEW ►		ROCK WITH BARNEY	The Lyon's Group	Animated	1992	NR	14.95
39	39	13	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
40	37	13	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Recent Disc Releases Make Culture Contact; 'JFK' Framed

MULTICULTURALISM ON Disc: Not so long ago, Hollywood movies portrayed an all-white world where heroes and heroines were inevitably either American or British. Our film studios had little interest in exploring the cultures of non-European countries or nonwhite America. When a movie was set in an exotic locale, the stars had to be white expatriates who found themselves in a strange new world—Bill and Ted's excellent adventures in Nepal or Harlem.

But times are changing and American films are beginning to venture into new territory. It is probably due to many factors, such as the growing in-

ternational film business, an expanding global economy, new waves of immigrants reaching our shores, changes wrought by civil rights activism, and maybe even the impact of CNN and cable TV narrowcasting.

In addition, works such as "Sounder" (1972), "Autobiography Of Miss Jane Pittman" (1974), "Roots" (1977), "Zoot Suit" (1981), and "The Last Emperor" (1987) helped blaze new trails. Whatever the causes, an increasing number of Hollywood movies now feature actors with brown, black, red, and yellow faces.

Some film makers, of course, still resort to the formula of dropping a white



by Chris McGowan

star into a movie ostensibly about the struggles of nonwhite peoples. "Cry Freedom," "The Power Of One," "Mississippi Burning," "Glory," "A Dry White Season," and "Colors" are examples. Or, the whites go native, as in "Thunderheart," "Black Robe," "Dances With Wolves," "The Emerald Forest," and "At Play In The Fields Of

The Lord."

But most of the above contemporary films are noteworthy in one very important sense: They treat other cultures with a respect rarely found in American movies of even a decade ago. Even better, there are those recent pictures that take the audience *all the way there*—into a non-Anglo world with non-Anglo leading actors. Examples include "South Central," "Boyz N The Hood," "Straight Out Of Brooklyn," "Stand And Deliver," and "Malcolm X."

Multicultural films of all the varieties described above are currently available on laserdisc, which is naturally the best way to view these works outside of the movie theater. Such movies can broaden our horizons and help us shed a few prejudices, even as they entertain.

Beginning with our own corner of the world, the following are some of the best recent Hollywood films on disc (1988-92) that offer a more comprehensive view of America than was generally available to us in previous decades:

"South Central" (Warner, 1992, widescreen, \$29.98). Director: Steve Anderson. With Glenn Plummer, Carl Lumbly. Based on the book "Crips," by Donald Baker.

"American Me" (MCA, 1992, \$39.98). Director: Edward James Olmos. With Olmos, William Forsythe.

"Mississippi Masala" (Columbia TriStar, 1992, \$34.95). Director: Mira Nair. With Denzel Washington, Roshan Seth, Charles Dutton.

"Juice" (Paramount, 1992, \$34.95). Director: Ernest Dickerson. With Omar Epps, Jermaine Hopkins.

"Thunderheart" (Columbia TriStar, 1992, \$34.95). Director: Michael Apted. With Val Kilmer, Graham Greene, Sam Shepard.

"A Rage In Harlem" (HBO, 1991, \$29.98). Director: Bill Duke. With Forest Whitaker, Gregory Hines, Danny Glover, Robin Givens.

"Boyz N The Hood" (Columbia TriStar, 1991, pan-scan, \$34.95; Voyager, wide, extras, \$49.95). Director:

John Singleton. With Larry Fishburne, Ice Cube, Cuba Gooding.

"The Mambo Kings" (Warner, 1991, \$29.98). Director: Arne Glimcher. With Armand Assante, Antonio Banderas. Based on the Oscar Hijuelos novel.

"Straight Out Of Brooklyn" (HBO, 1991, \$34.95). Director: Matty Rich. With George T. Odus, Ann D. Sanders, Lawrence Gilliard.

"Incident At Ogala: The Leonard Peltier Story" (LIVE, 1991, \$34.95). Director: Michael Apted. Narrated by Robert Redford.

"Dances With Wolves" (Orion, 1990, wide or pan-scan, \$49.95). Director: Kevin Costner. With Costner, Graham Greene, Mary McDonnell.

"To Sleep With Anger" (Image, 1990, \$39.95). Director: Charles Burnett. With Danny Glover, Mary Alice.

"Glory" (Columbia TriStar, 1990, wide, \$39.95). Director: Edward Zwick. With Matthew Broderick, Morgan Freeman, Denzel Washington.

"A Raisin In The Sun" (Image, 1989, \$69.95). Director: Bill Duke. With Danny Glover, Esther Rolle.

"Do The Right Thing" (MCA, 1989, \$39.98). Director: Spike Lee. With Lee, Danny Aiello, Ossie Davis.

"Bird" (Warner, 1988, \$29.98). Director: Clint Eastwood. With Forest Whitaker, Diane Venora.

"Colors" (Image, 1988, \$49.95). Director: Dennis Hopper. With Robert Duvall, Sean Penn, Maria Conchita Alonso, Trinidad Silva.

"School Daze" (Columbia TriStar, 1988, \$39.95). Director: Spike Lee. With Lee, Larry Fishburne.

"Stand And Deliver" (Warner, 1988, \$24.98). Director: Ramon Menendez. With Edward James Olmos, Andy Garcia, Lou Diamond Phillips.

COLLECTOR'S CORNER: Looking at new laserdiscs, Warner's limited-edition "JFK" boxed set (1991, five discs, wide, CAV, extras, \$149.98) has Oliver Stone's director's cut and includes the documentary "Beyond JFK: The Question Of Conspiracy," which

(Continued on next page)

Billboard®

FOR WEEK ENDING FEBRUARY 27, 1993

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★						
1	1	11	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	34.95
2	3	7	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	29.98
3	2	5	SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	29.98
4	NEW ▶		SINGLE WHITE FEMALE	Columbia TriStar Home Video 51438	Bridget Fonda Jennifer Jason Leigh	34.95
5	4	17	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	39.95
6	5	7	BOOMERANG	Paramount Pictures Pioneer LDCA, Inc. 32717	Eddie Murphy Robin Givens	34.95
7	NEW ▶		RAISING CAIN	Universal City Studios MCA/Universal Home Video 41285	John Lithgow Lolita Davidovich	34.98
8	8	7	ALIEN 3	FoxVideo Image Entertainment 5593	Sigourney Weaver Charles Dutton	39.98
9	7	7	THE ROCKY HORROR PICTURE SHOW	FoxVideo Image Entertainment 1974	Tim Curry Richard O'Brien	39.98
10	10	7	UNIVERSAL SOLDIER	Carolco Home Video Pioneer LDCA, Inc. LD69032	Jean-Claude van Damme	34.95
11	6	5	MONTY PYTHON AND THE HOLY GRAIL	Criterion Collection 1311	John Cleese	49.98
12	NEW ▶		DIGGSTOWN	MGM/UA Home Video Pioneer LDCA, Inc. ML102692	James Woods Louis Gossett Jr.	29.98
13	16	61	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	29.95
14	12	13	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	34.98
15	13	17	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	39.98
16	9	26	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20027	Charles Frank Scott Glenn	39.98
17	14	7	HOUSESITTER	Universal City Studios MCA/Universal Home Video 41280	Steve Martin Goldie Hawn	34.98
18	19	55	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	24.95
19	22	3	A FUNNY THING HAPPENED ON THE WAY TO THE FORUM	MGM/UA Home Video Pioneer LDCA, Inc. M102258	Zero Mostel Phil Silvers	34.98
20	21	11	THE CONNERY COLLECTION	MGM/UA Home Video Pioneer LDCA, Inc. ML102713	Sean Connery	69.98
21	11	11	BEAUTY AND THE BEAST: WORK IN PROGRESS	Walt Disney Home Video Image Entertainment	Animated	49.99
22	NEW ▶		MO' MONEY	Columbia TriStar Home Video 51316	Damon Wayans	34.95
23	18	5	BUFFY THE VAMPIRE SLAYER	FoxVideo Image Entertainment 1972	Kristy Swanson Luke Perry	39.98
24	RE-ENTRY		SCARFACE ▲	Universal City Studios MCA/Universal Home Video 41473	Al Pacino	39.98
25	25	31	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	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.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Groundhog Day (Columbia)	14,652,108	1,640 8,934	14,652,108
2	Sommersby (Warner Bros.)	9,937,001	1,710 5,811	20,418,274
3	Homeward Bound (Buena Vista)	8,112,515	1,702 4,766	8,209,372
4	Aladdin (Buena Vista)	6,734,049	1,903 3,539	173,496,142
5	Loaded Weapon 1 (New Line Cinema)	6,109,978	2,015 3,032	17,362,286
6	Untamed Heart (MGM)	4,125,556	1,123 3,674	4,125,556
7	The Vanishing (20th Century Fox)	3,530,278	1,658 2,129	9,822,368
8	A Few Good Men (Columbia)	3,271,338	1,352 2,420	124,001,638
9	Scent of A Woman (Universal)	3,189,145	1,208 2,640	38,063,514
10	The Temp (Paramount)	2,877,744	1,438 2,001	2,877,744

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Stop Sellfield: The Concert," Radioactive Records/Greenpeace (310-659-6598), 45 minutes, \$14.95. The involvement of high-profile celebrities in environmental causes can yield powerful results in terms of both dollars and awareness. Witness Amnesty's Human Rights Now! concerts, Live Aid, "We Are The World," and so on. This video, an outcry to shutter a nuclear factory in northern England only lightly disguised as pure entertainment, features a protest concert staged last year in Manchester, England, by U2, Kraftwerk, B.A.D. II, and Public Enemy. The music is moving—with U2's "Even Better Than The Real Thing" and PE's "Can't Truss It" standouts. The message is even more striking as interviews with those living around the facility, scientists, factory workers, and band members document events that brought the Sellfield to their attention. Proceeds benefit the cause.

CATHERINE APPLEFELD



CHILDREN'S

"For Our Children: The Concert," Walt Disney Home Video, 85 minutes, \$19.99. Speaking of celebrity causes, Disney follows up 1991's all-star benefit album "For Our Children" with this equally enchanting video, whose proceeds also are tagged for the Pediatric AIDS Foundation. Filmed last fall at the Universal Amphitheatre in Los Angeles, the program features a cast of such young and young-at-heart celebs as Paula Abdul, Jason Priestley, Michael Bolton, Kris Kross, Bobby McFerrin, Céline Dion & Maurice Davis (dueting on Dion & Peabo Bryson's hit single "Beauty And The Beast"), and too many others to document performing children's songs and stories. Video, which last week aired on the Disney Channel, periodically lists an 800-number for viewers to call and make additional donations to PAF.

C.A.

"Peter Cottontail: How He Got His Hop," Bogner Entertainment Inc. (818-784-3781), 30 minutes, \$14.95. Everybunny has a special talent—it's just a matter of finding it. That's the simple message of this charming video, which is every bit as warm and fuzzy as its stringed-puppet characters: Grampy Bunny, who narrates the story bedtime-fashion; Moon Bunny, a champion roller-skater; a

way-hep bear who does a mean Dylan (Bob and/or Thomas); a juggling rabbit; a mixed-species rock band; and more. And, of course, there is Peter, whose quest for a special talent leads to much singing, dancing, and (stop reading here if you don't want to know the ending) hopping. Recommended for ages 2 and up, the video's most ardent fans will likely skew to the lower end.

MARILYN A. GILLEN



SPORTS

"Michael Jordan Air Time," CBS/Fox Video, 55 minutes, \$19.98.

For those fans who have watched Chicago Bull basketball star Michael Jordan perform his feats of magic on the court, this video provides an in-depth view of the man behind the magic. The film highlights the 1991 and 1992 championship seasons, as seen and narrated through Jordan's eyes, through his participation in the 1992 Olympics as a member of the U.S. "Dream Team." Jordan provides intimate perspectives and insights on some of the game's biggest stars. Throughout the wide ranging narrative he discusses such sensitive subjects as gambling allegations leveled against him during the season, negative publicity resulting from the publication of his book "Jordan Rules," the personal effect of the retirements of Larry Bird and Magic Johnson, and the pressures caused by his elevation as the sport's preeminent superstar. These subjects are all dealt with within the context of how they impacted the team's quest for another championship. Game footage is sharp and clear. This should be a big seller for all basketball fans and can also serve as a positive motivational tool.

TERRENCE SANDERS

EDUCATIONAL

"Samson Gets A Haircut And Samuel And The Spooky Godbox," Advent Video, 30 minutes, \$19.95. From the Ancient Tales From A Promised Land series, this program is a real find. British actor Tony Robinson, of the "Black Adder" series, hilariously retells two well-known stories from the Bible. "Samson Gets A Haircut" is a funny recounting of the Samson and Deliah relationship. Especially entertaining is Robinson's account of Samson's

first encounter with Deliah and the makeup counter of a department store. "Samuel And The Spooky Godbox" is a version of the Ark of the Covenant story. Shot on location in the Holy Land, this video is entertaining, understandable, and beautifully filmed. It belongs in every Sunday School.

BRYAN CURTIS

COMEDY

"John Cleese On How To Irritate People," White Star (908-229-2343), 65 minutes, \$19.95.

Once thought to be "lost," this program is definitely a comedy treasure. With the help of Monty Python pals Michael Palin and Graham Chapman, Connie Booth from Fawlty Towers, and Tim Brooke-Taylor, John Cleese demonstrates the finer points of how to irritate people. Cleese and company show just how to pay back movie chatterboxes, job interviewers, waiters, salesmen, and bank clerks in a hilarious compilation of never-before-seen comic routines. Also included is a bonus for Monty Python fans: Cleese, Palin, and Chapman's "Airline Pilots" sketch—a British comedy classic. The viewer will find this look into the early genius of John Cleese thoroughly unique and entertaining.

MARC GIAQUINTO



ANIMATION

"The Hole," 58 minutes, "Voyage To Next," 52 minutes, "Of Men And Demons," 63 minutes, "The Cosmic Eye," 60 minutes, Lightyear Entertainment, (800-229-7867), \$59.98 each. From the '50s through the '70s, the late John Hubley—with his wife Faith—made independent cartoons of unrivaled wit and classic design. With an arty, contemplative bent, Hubley cartoons focused on elemental issues of human folly and fellowship. These titles contain various short animated subjects, including "Urbanissimo," whose smoke-belching city goes on a cross-country rampage, and "Dig," an eccentric educational film where a boy rides his bicycle to the center of the earth to watch geological history unfold. Hubley animation was peopled with unforgettable voices, including those of Jack Warden, Maureen Stapleton, Dudley Moore, and George Mathews. Yet its hallmark was the creaky, good-natured voice of the late Dizzy Gillespie, who portrayed a philosophical construction worker in "The Hole," a perplexed Father Time in "Voyage To Next," and a utopian-minded border guard in "The Hat." Subtitled "Art And Jazz In Animation," these cartoons feature music from such top artists as Gillespie, Benny Carter, Dee Dee Bridgewater, Oscar Peterson, Ella Fitzgerald, Quincy Jones, and Lionel Hampton.

DREW WHEELER

DOCUMENTARY

"Flashing On The 60's," Pacific Arts Video (310-826-4779), 60 minutes, \$19.95.

This is one for the time capsule. Directed by Lisa Law, and based on her photographic book of the same name, "Flashing On The 60's" is an excellent, refreshing look back at the decade of love, peace, and social change. Containing footage from Woodstock, the Hog Farm Commune, and Haight-Ashbury, and commentary from such '60s icons as David Crosby, Graham Nash, Dennis Hopper, and Timothy Leary, this program serves up fond memories to those who lived these events and provides a valuable history lesson to those too young to remember.

B.C.

"Legends Of Comedy: TV Comedy Classics Of The '50s And '60s," Reader's Digest Video (800-234-9000), 55 minutes, \$24.95.

The third in a series of

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

Billboard.

FOR WEEK ENDING FEBRUARY 27, 1993

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★★ NO. 1 ★★				
1	1	13	A YEAR AND A HALF IN THE LIFE OF METALLICA Elektra Entertainment 40148	Metallica	LF	34.98	
2	3	11	THIS IS MICHAEL BOLTON SMV Enterprises 19V-49159	Michael Bolton	LF	19.98	
3	4	7	USE YOUR ILLUSION: PARTS I & II Geffen Video/Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98	
4	9	25	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95	
5	2	17	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95	
6	7	35	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98	
7	11	13	LIVE PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95	
8	5	25	UNPLUGGED ● Warner Reprise Video 38311	Eric Clapton	LF	19.98	
9	16	15	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98	
10	6	7	PLUGGED SMV Enterprises 19V-49162	Bruce Springsteen	LF	19.98	
11	19	13	LIVE FROM RADIO CITY MUSIC HALL SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98	
12	NEW ▶		POP-THE FIRST 20 HITS Warner Reprise Video 3-38343	Erasure	LF	19.98	
13	12	13	BUILDING EMPIRES EMI Home Video 33153	Queensryche	LF	19.98	
14	21	11	A YEAR AND A HALF: VOL. 2 Elektra Entertainment 40147	Metallica	LF	19.98	
15	13	19	OOOOOOHHH... ON THE VIDEO TAP Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98	
16	22	3	CEREAL KILLER Zoo Records BMG Video 11036	Green Jello	LF	16.98	
17	10	15	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98	
18	24	9	THE GREAT ROCK N' ROLL SWINDLE Warner Reprise Video 3-38319	Sex Pistols	LF	24.98	
19	29	27	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98	
20	18	7	THE COMPLETE PICTURE Warner Reprise Video 3-38330	The Smiths	LF	19.98	
21	NEW ▶		VIDEO CROISSANT Warner Reprise Video 3-38323	Faith No More	LF	16.98	
22	15	7	USE YOUR ILLUSION: PART II Geffen Video/Uni Dist. Corp. 39522	Guns N' Roses	LF	19.98	
23	25	3	NIGGAZ4LIFE Priority Video 50520	N.W.A	LF	19.98	
24	14	7	USE YOUR ILLUSION: PART I Geffen Video/Uni Dist. Corp. 39521	Guns N' Roses	LF	19.98	
25	RE-ENTRY		THREE TENORS: ENCORE New Line Home Video 75933	Carreras - Domingo - Pavarotti	LF	19.95	
26	8	11	A YEAR AND A HALF: VOL. 1 Elektra Entertainment 40146	Metallica	LF	19.98	
27	20	11	FOUNDATIONS FORUM '91: A WEEKEND IN HELL A&M Video PolyGram Video 4400895573	Various Artists	LF	14.95	
28	NEW ▶		WELCOME BACK Strand Home Video 8121	Emerson, Lake & Palmer	LF	14.98	
29	23	121	THE THREE TENORS IN CONCERT ▲ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95	
30	26	19	TIME WILL TELL PolyGram Video 440084059-3	Bob Marley	LF	19.95	

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

LASER SCANS

(Continued from preceding page)

adds depth to Stone's point of view. Check it out and form your own opinion. At the very least, something was rotten in Dallas (and New Orleans).

Voyager's special edition of "Monty Python And The Holy Grail" (1975, wide, extras, \$49.95) includes audio commentary by co-directors Terry Gilliam and Terry Jones on analog track two and a Japanese dub track on track one. A zany and intriguing presentation of the Pythons' first and most successful feature film.

Voyager's "La Cage Aux Folles" (1979, wide, extras, \$49.95) is a comedy

of a different feather and its droll wit and inventive slapstick are best enjoyed in this deluxe version, which has both English and French audio tracks.

Warner Reprise's "The Great Rock'n'Roll Swindle" (1980, \$34.98) is a raw, meandering chronicle of the Sex Pistols and Malcolm MacLaren's clever manipulations of the media and music industry. Fact, fiction, lame comedy bits, and fascinating concert footage crash together in this odd Julian Temple film, which should appeal to punk enthusiasts and cultural historians.

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. 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 Turkkan, 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 Lindsey, 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 1-2, **"Reaching the Hip-Hop Generation,"** symposium featuring Chuck D and Ice Cube, presented by Motivational Educational Entertainment, Holiday Inn Crowne Plaza, New York. Tama Smith, 215-748-2345.

March 2-6, **8th Annual Winter Music Con-**

ference & DJ/Nightclub Expo, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-563-4444.

March 3, **Ninth Annual Music Radio Conference**, presented by the U.K. Radio Academy, The Brewery, London. 011-44-71-323-3837.

March 3-6, **24th Annual Country Radio Seminar**, presented by Country Radio Broadcasters Inc., Opryland Hotel & Convention Center, Nashville. 615-327-4487.

March 4, **Ninth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

March 5-7, **Fifth International Live Music Conference**, SAS Portman Hotel, London. Rob Hollingsworth, 011-44-71-359-9000.

March 6, **16th Annual Bay Area Music Awards (BAMMIES)**, Bill Graham Civic Auditorium, San Francisco. John Glodow, 415-864-2333.

March 6, **"Producing For A Living: Recording Techniques, Tips & Strategies"** and **"Marketing Your Music,"** two half-day seminars presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

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, D.C. 202-463-8970.

March 11-13, **Western Conference of College Broadcasters**, San Jose State Univ., San Jose, Calif. 401-863-2225.

March 12, **Tejano Music Awards**, San Antonio Convention Center, San Antonio, Texas. 512-377-0588.

March 13, **"Get To Know The Music Business,"** workshop presented by Huntingdon Street Music, The Mandell Theater, Philadelphia, Pa. 800-821-9834.

March 13, **"Copyright and Publishing Demystified"** and **"Legal Aspects of the Music Industry in Plain English,"** two half-day seminars presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

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 17-19, **Counseling Clients in the Entertainment Industry**, presented by the Practising Law Institute, PLI Training Center, New York. 212-765-5710.

March 18-21, **Fourth Annual Rap-A-Thon Conference**, Howard Inn, Washington, D.C. 202-723-0185.

March 18, **The First Billboard Billie Awards**, Puck Building, New York. 212-536-5019.

March 19-21, **The Record's Music Canada Conference and Awards**, Harbor Council, Toronto. 416-533-9417.



Listen To Kissin. BMG Classics executives congratulate Evgeny Kissin at a postconcert dinner after his performance of Rachmaninoff's "Piano Concerto No. 3," with Seiji Ozawa conducting the Boston Symphony Orchestra. The performance, held at Boston's Symphony Hall in January, was recorded live for release on RCA Victor Red Seal in July. Shown, from left, are Deborah Surdi, manager of artist development; Andreas Schuessl, director of artist development; James Glicker, VP of marketing; Guenter Hensler, president; Kissin; Marilyn Egol, director of publicity; Daniel Gorgoglione, director of A&R; and Andre Becker, U.S. director of marketing.

LIFELINES

BIRTHS

Boy, Dylan Scott, to Paul and Carole Freehauf, Dec. 25 in New York. He is director of pop music for PolyGram Video.

Girl, KristiAnne, to Nasty-Nes Rodriguez and CaryAnne Ortega, Jan. 13 in Seattle, Wash. He is "Hot Mix" DJ at KUBE Seattle.

Boy, William Segal, to John and Ilene Ford, Jan. 31 in Toms River, N.J. He is sales manager at WOBN-AM-FM Monmouth, N.J.

Boy, Alexander Paul, to Steven and Bonnie Beer, Jan. 31 in New York. He is a partner in Rudolf/Beer Associates, an entertainment law firm.

Girl, unnamed, to Uri Fruchtman and Annie Lennox, Feb. 9 in London. She is an Arista recording artist whose current album, "Diva," earned her three Grammy nominations.

DEATHS

Noel Rota, 30, cause of death unconfirmed, Jan. 21 in Paris. Under the stage name Helno, Rota was the lead singer and lyricist for Les Negresses Vertes, the French band that drew international acclaim through a 1989 deal with Sire Records in the U.S. French minister of culture Jack Lang called Rota "one of the major singers of his generation." For the past four years, the band toured extensively worldwide. Two other members of the group, gypsy guitarist Staphane Mellino and accordion player Matias Canavese, have announced they will continue to record and tour under the Les Negresses Vertes name.

Phyllis Ripp, 51, of lung cancer, Feb. 2 in Los Angeles. Ripp and her husband, Artie, were co-presidents of the Buddha label, whose '60s hits included Doris Troy's "Just One Look," Melanie's "Candles In The Rain," and The Lovin' Spoonful's "Do You Believe In Magic" and "Summer In The City." In 1971 they signed Billy Joel to their newly-formed Family Productions Inc. label and Home Grown Music publishing company. Aside from her husband, Ripp is survived by her children, Adam and Melissa; her mother, Jeanette Marmor; and her brothers, Hank and Bobby. Donations may be sent to the City of Hope or the T.J. Martell Foundation.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

TEAMED AGAIN FOR CHARITY: Paul Simon and Art Garfunkel will reunite for the first time in 12 years at a benefit concert March 1 at the Dorothy Chandler Pavilion in Los Angeles

FOR THE RECORD

A Page 1 headline about Jackyl in the Feb. 20 issue was incorrect. The headline should have read: "Jackyl Hits 7th Week in No. 1 Popular Uprisings Slot."

The list price of WEA-distributed MD and DCC titles is \$16.98, although, prior to the formats' launch dates, the company said it would be \$18.98. The price was incorrectly stated in a story in the Feb. 20 issue about initial sales of MD and DCC.

In a Feb. 13 article discussing the Recording Industry Assn. of America's plans for distributing digital audio royalty funds to artists, a quote from the group's senior VP, Hilary Rosen, should have read: "No one can claim to represent artists. So we've deliberately chosen not to claim a presumption of membership, because we think we'll be able to secure a large enough portion of artist members."

for The Children's Health Fund's Los Angeles Children's Health Project. The concert will also include a performance by Neil Young. CHF, a health-care provider for homeless and indigent children, was co-founded by Simon with Dr. Iewin Redlener in 1987. For info, call 818-503-0403.

HINTON TO CITY OF HOPE Exec Board: Bruce Hinton, chairman of MCA Records/Nashville, has been elected to the executive board of the music and entertainment industry chapter for the City Of Hope National Medical Center, according to chapter president Bruce Resnikoff. Hinton is the founder of the "Music Industry Celebrity Softball Challenge" benefiting City Of Hope, the 80-year-old organization that supports a national cancer medical center and the Beckman Research Institute in Duarte, Calif. This year's softball event takes place June 6 at Nashville's Greer Stadium.

A SALUTE FOR CHARITY: The Betty Clooney Foundation for Persons with Brain Injury is the beneficiary of a concert to be held April 20 at the Dorothy Chandler Pavilion in L.A. It is the eighth annual Singers Salute To The Songwriter, this year saluting Irving Berlin, Leslie Bricusse, Edward Eliscu, and Neil Sedaka. It is hosted by Rosemary Clooney, whose sister died of a brain aneurysm in 1976. Call Marilyn Fishman at 818-955-7069.

SONY OPENS CD PLANT IN BRAZIL

(Continued from page 6)

group Federaci3n Latino Americana de Productores Fonogr3ficos (FLAPF). The association says CDs make up 12%-17% of total sales in key Hispanic markets, led by Mexico and Argentina. However, the cassette continues to make up almost 70% of all units sold in Spanish-speaking Latin America.

The growth of CD in Brazil in recent years is a positive sign. In 1990, CDs made up only 9.7% of the Brazilian market; in 1991 they grew to 16.7%. They leaped to 30% in 1992, while vinyl comprised 50% of all unit sales and cassette tapes made up 20%.

"We're not worried for the moment; we believe in the future of this market and this country," said Michael Schulhof, director, Sony Corporation and chairman, Sony Music Entertainment, during the opening ceremonies for the plant. The company plans to increase its CD capacity 50% by 1993, while preparing its plant to produce MiniDiscs in 1994.

The Sony facility, which includes a range of new, highly automated manufacturing equipment, is the company's fifth CD plant worldwide. Sony also has replication plants in the U.S., Austria, Japan, and China. Prior to the opening of the Brazilian

plant, Sony's Latin product was supplied by a third-party CD manufacturer in Montreal.

While Sony has made a splashy entrance into the Brazilian market, with opening festivities that included top executives and Sony Brasil artists such as Djavan, Guilherme Arantes, and Ang3lica, Brazil's other CD manufacturers have already made their mark.

In 1991, Sonopress put up \$15 million to buy 50% of VAT's plant in the free trade zone in Manaus and subsequently launched its own plant in S3o Paulo. The company is also building a mastering and pre-mastering studio, slated to open later this year.

Two years ago, the S3o Paulo-based Microservice spent \$5 million establishing the country's first such studio in Rio de Janeiro. The firm, whose largest profits are from microfilm production, plans to invest in CD-ROM this year.

In 1992, the CD plant represented 35% of Microservice's total revenue, estimated to be \$50 million. In addition to its stake in the music business, the company's managing director Isaac Hemsy says, "We have enormous potential for growing as the offices, courts, and public institutions digitalize their files."

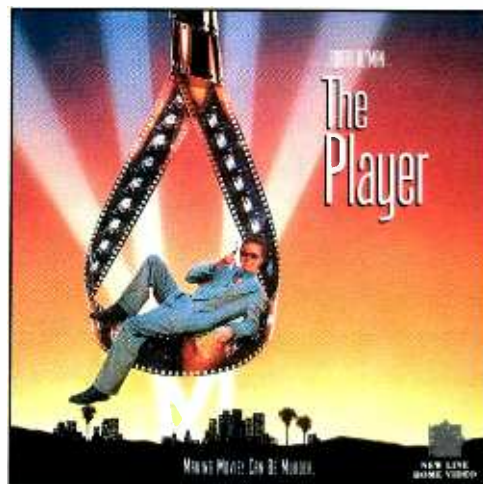
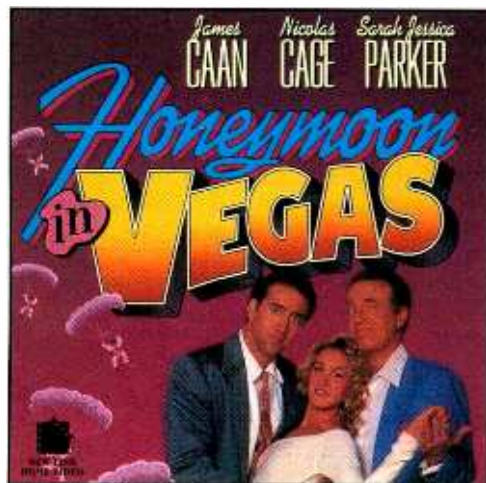
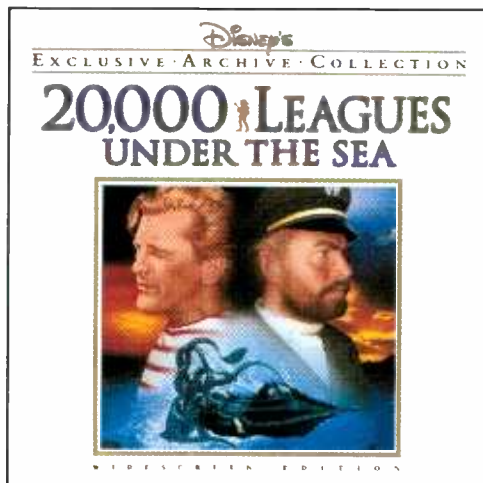
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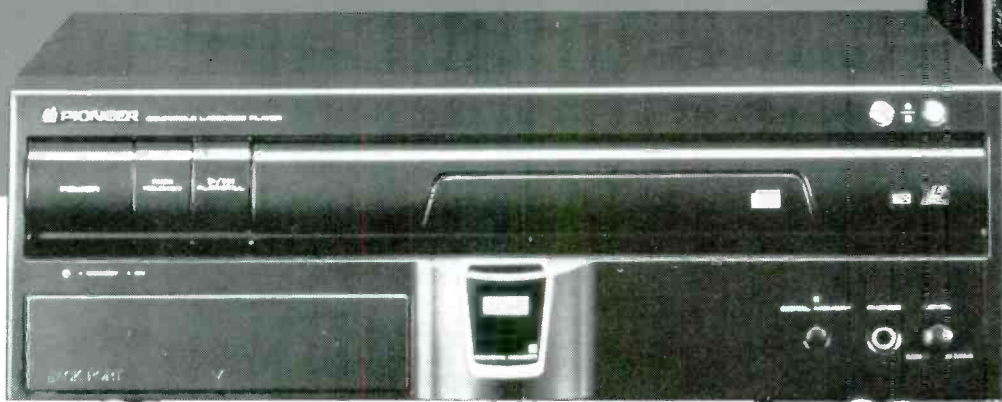
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New technology moves laserdisc to a higher level

By CHRIS MCGOWAN



Pioneer's LaserActive, due this summer, plays standard laserdiscs as well as CD-ROM software from Sega.

W

ithin the last two years, the laserdisc format finally has begun to achieve a measure of its long-promised commercial potential. The arrival of expanded software selection, greater hardware variety, and compelling new technology should ensure that laser's consistent growth will continue through the 1990s and beyond.

By the end of this year, an estimated 1.3 million American households will be outfitted with laserdisc players, many of them the centerpieces of elaborate home-entertainment systems. LD has solidly established itself as the high-quality alternative to videotape, replete with superior visual resolution, digital audio, chapter stops, and other features that VHS cannot offer.

It could be said that laserdisc is a niche market, but it's a business that achieved roughly \$330 million in software sales at retail in 1992, according to Carmel, Calif.-based Paul Kagan Associates. Sales for this year may climb as high as \$430 million.

Laser consumers are far fewer in number than VCR owners, but they are older, richer, and deeper into movies.

"You're looking at males who are 30 to 45 and make more than \$50,000 a year," says MCA Home Video's Colleen Been, who coordinates laserdisc releases. "The average laser owner buys 12 to 15 discs per year."

Adds David Wallace, marketing manager for distributor Pioneer LDCA, "It's a tremendous opportunity for retailers."

As such, virtually all major video companies, record labels, and electronics firms involved in home video now pay serious attention to the laser format and its devoted, deep-pocket buyers. Nearly 7,500 laserdisc titles are currently available. And each month around 250 new discs are released, according to Margaret Wade, director of the Laser Disc Association, a trade group.

Although the format was introduced in 1979, it was in a moribund state for most of the following decade. Laserdisc's current level of success has been achieved almost entirely since 1988, when other hardware manufacturers joined Pioneer Electronics in marketing laser players, Pioneer LDCA and Image Entertainment stepped up their distribution efforts, and more video labels began to support the format.

The year 1991 was key in terms of

"Patriot Games," starring Harrison Ford, rode the top of Billboard's laser chart in January and February.

Electric guitar legend Les Paul stars in a new laser release from BMG Video.

media attention and consumer acceptance. Several laserdisc titles surpassed 100,000 units sold, and the blockbusters "Fantasia" and "Terminator 2: Judgment Day"—released late that year—have since gone on to sell around 225,000 units apiece.

Last year was not so spectacular, but there were still 211,575 consumer laser players sold in 1992, according to the Electronics Industries Assn., an increase of roughly 2.5% over the 206,000 machines vended in 1991.

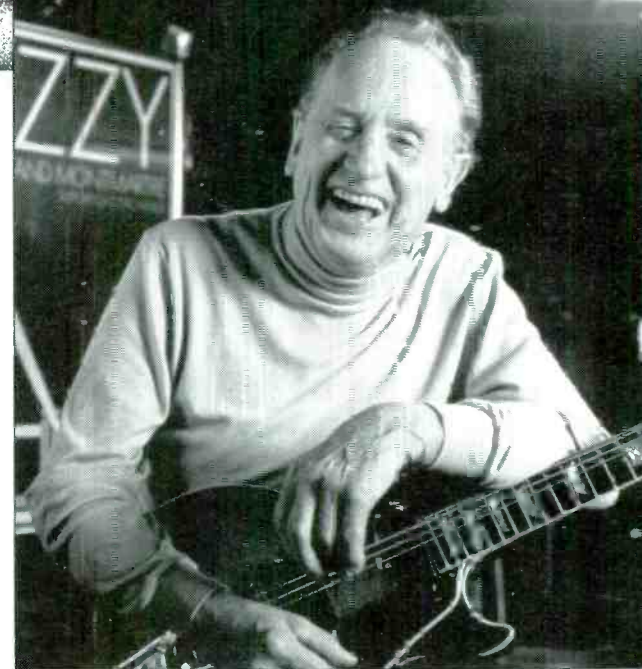
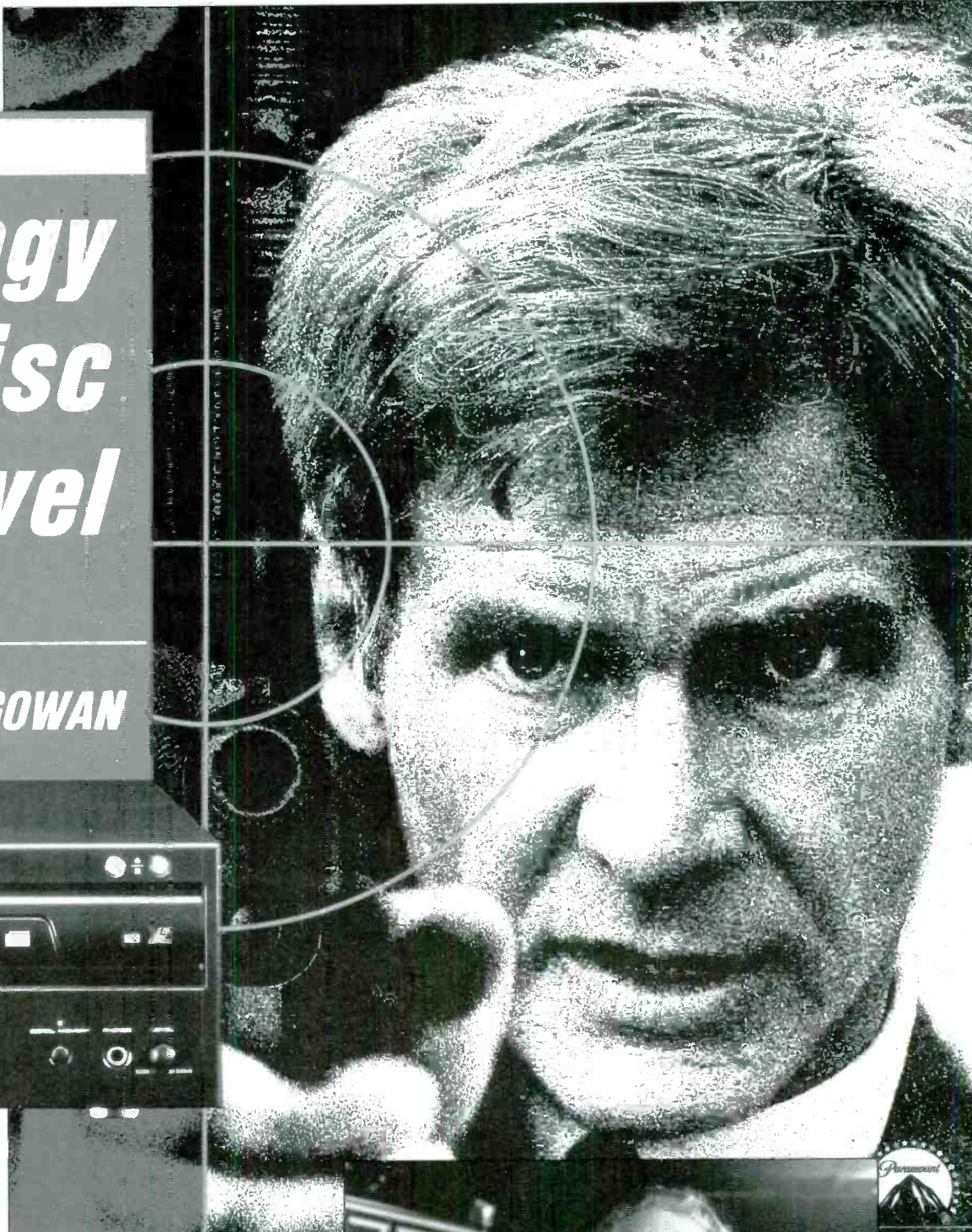
In both hardware and software sales, 1992 started strong, got weak in the middle, then recovered brilliantly at the end. "We saw a downturn in the summer months like the rest of the consumer electronics industry, but we had a very successful sell-through in November and De-

cember, and it carried through to January," says Pioneer Electronics' Mike Fidler, VP of marketing for the company's home electronics division.

Sales were significant throughout the entire Pioneer laser line, including its units with karaoke features. "We sold well over 30,000 units of our [consumer] karaoke players

alone," adds Fidler. Karaoke players are not included in EIA laserdisc statistics. In terms of all Pioneer models, there are no plans for a machine that will retail for \$450 or less. The company's cheapest current model, the \$535-list CLD-S201, will have its life cycle extended through 1993, according to Fidler.

(Continued on page L-4)





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New technology

(Continued from page L-3)

Currently there are 51 different laserdisc models, including karaoke-ready units, listed in the Laser Video File catalog. Almost all of them play both laserdiscs and CDs. Many new machines are on the way in 1993, including Panasonic's LX-600, which will list for \$800. Due in August is Pioneer's LaserActive player (Billboard, Jan. 23), a versatile machine that will play laserdiscs, CDs, CD-ROM discs from Sega and NEC's TurboGrafx, and the new LD-ROM format (see story, page L8).

Software sales last year were also up and down. "1992 was about a 25% increase for us over 1991, but that was the smallest increase in our history," says David Goodman, president of U.S. Laser Video Distributors, based in Fairfield, N.J. According to Goodman, his firm accounts for 15% of U.S. laserdisc sales.

"The laser business might have been hit by the recession," says Goodman. "We were hit in June, and it was flat from June through October. It was eerie, the same business we'd had in '91. Then in November it picked up, on Thanksgiving weekend it went wild, and December was our biggest month in history. Talk about a strange year."

As a growing format, laserdisc benefits from a big influx of new consumers each year. Some 90% of the laser machines sold last year went to new owners, according to video analyst Tom Adams of Paul Kagan Associates. Pioneer's Wallace notes, "It rejuvenates the catalog. Even a 'Top Gun' is a new title to new owners. Of our total sales in 1992, 49.8% came from new releases, and 50.2% from catalog."

Wallace further adds that 77% of Pioneer LDCA's sales are of movies, and 12% of music videos. "Music is our strongest growth area, and we're getting younger buyers," he notes. Pioneer's total sales rose 20% last year, despite the loss of Columbia TriStar, which had accounted for 12% of its business. Pioneer remains the exclusive distributor for Paramount Home Video, LIVE Home Video, Capitol Records, and Vidmark Entertainment.

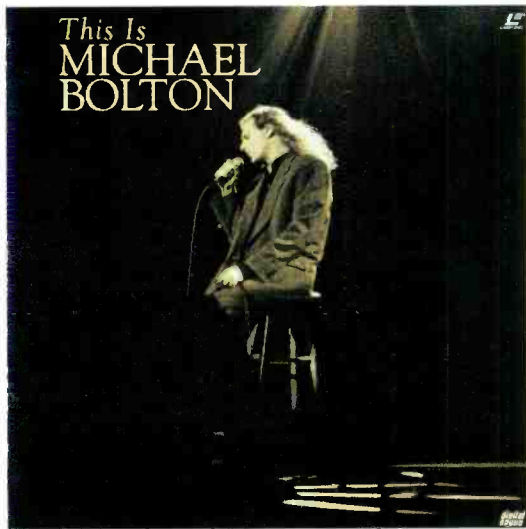
Image Entertainment is now the exclusive laserdisc distributor for Buena Vista Home Video, FoxVideo, New Line Home Video, Turner Home Entertainment, Voyager Co., Orion Home Video, and Playboy Home Video. "We project about a 30% increase in sales for 1993, and really solid, steady growth for the next couple of years," says Image senior VP Wendy Moss. "There are more stores carrying laser now and new customers who weren't previously in the format."

Video and record labels that handle their own laserdisc releases include Warner Home Video, MGM/UA Home Video, MCA Home Video, Columbia TriStar Home Video, Pacific Arts Video, Warner Reprise Video, BMG Video, Columbia Records (Sony Music Video), Sony Classical, Teldec Video, PolyGram Video, Republic Pictures, and LumiVision.

As mentioned above by Pioneer's
(Continued on page L-6)

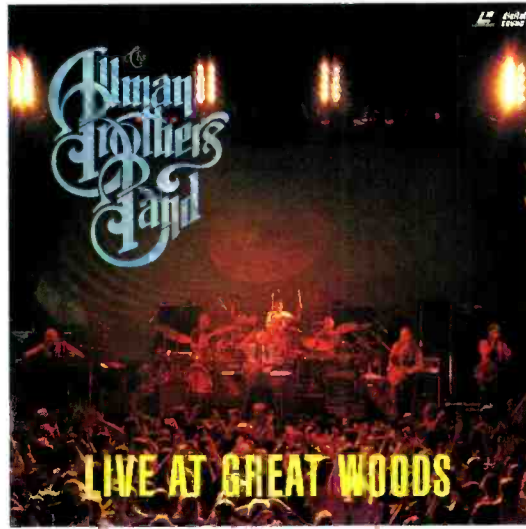
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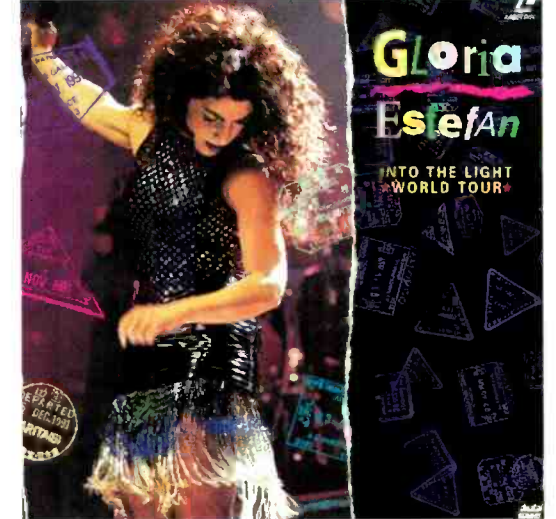
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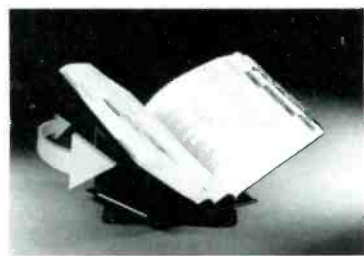
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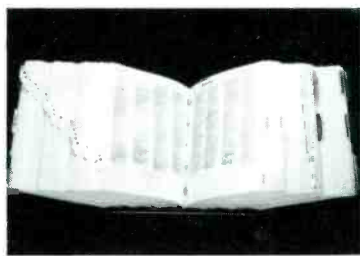
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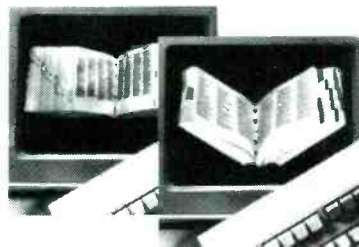
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New technology

(Continued from page L-4)

Wallace, music video is an increasingly important part of the laser mix (Billboard, Dec. 5). "Certainly we're bullish on laser. We know the market is there," says Jane Palmese, director of marketing for BMG Video.

"In 1992 we continued to see growth in total sales, and title-by-title," adds Bill Sondheim, PolyGram Video VP of sales and marketing. He notes that sales typically range between 5,000 and 20,000 for music video discs. Classical music is still the home video category with the highest percentage of LD buyers.

"Some 30-40% of our classical music video sales are skewed toward laserdisc," notes Sondheim. Last year, PolyGram Video released about 60 classical titles and 15 pop discs; the latter number should double in 1993, says Sondheim.

Profits have been aided by a 15-20% reduction in laserdisc manufacturing costs, he adds, but he has not seen any significant change in laserdisc demographics. "I haven't seen the two-laserdisc-player household emerge. And also the high price point keeps laser out of the kids' collectibility range as well," observes Sondheim.

Price points have generally stayed in the \$34-\$39 range for movies on laserdisc, although select "A" titles often bow at \$29. Warner Home Video is about the only major label releasing a large number of films at that price point.

Special-edition laserdiscs with supplementary materials often have much higher tags, ranging from \$50-\$125, which laser consumers seem quite happy to pay. Voyager pioneered the deluxe laser release with its Criterion Collection line. Many titles feature audio commentary tracks, production stills, scripts, deleted scenes, and other extras. Voyager is still the leader in that area, but Image and Pioneer are also putting out notable releases of this type.

Pioneer's upcoming uncut "Basic Instinct" special edition, FoxVideo's collector's version of "The Abyss," Warner's director's cut of "JFK," and Voyager's "The Player" and "Bram Stoker's Dracula" deluxe discs should help drive 1993 laser sales.

Other major laser movie releases for the first half of 1993 include "Pinocchio," "Raising Cain," "Hoffa," "Home Alone 2," "Toys," "The Last Of The Mohicans," "Honeymoon In Vegas," "Singles," "Sneakers," and "A League Of Their Own."

The EIA projects sales of 300,000 consumer laserdisc machines this year, and most experts believe the laser player population will climb to between 2.5 million and 3 million by the end of 1996.

"We're very confident about the long-term viability of the laser format. It's the real core for any home entertainment system," says Pioneer Electronics' Fidler.

"Retailers are happy with laserdisc. It really was the only thing that grew for them for a while," adds Pioneer LDCA's Wallace. "We anticipate a very good year in 1993. We will keep the word out there, and there are some big campaigns coming." ■

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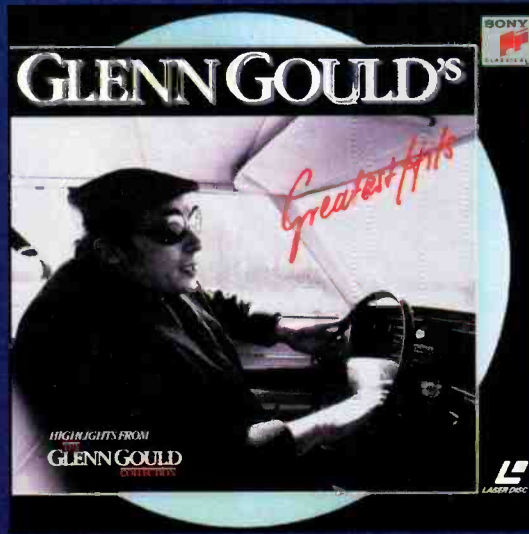
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Karaoke industry eyes growing market in U.S.

Mobile hardware helps spread the word

By Susan Nunziata

The home laserdisc and CD+G karaoke market, while still in its early stages in the United States, is viewed as one of unlimited potential.

Manufacturers of hardware and software for these products are committed to making karaoke a household word and, based on the growth of equipment in the commercial arena and a growing interest on the part of music publishers to license material for software, many feel that this is an inevitable part of the future.

"I want to put the word karaoke in the dictionary," says Roger Kurobe, president and CEO of Nikkodo U.S.A. Inc., El Monte, Calif., who was one of the first to bring karaoke from Japan to U.S. shores 12 years ago. Matching his enthusiasm is Michael Millius, director of marketing with DKKaraoke, who says, "It's from the Bible: Go forward and make a joyful noise. I think it's about to heal the hole in the ozone."

Scientifically plausible or not, the goals of these manufacturers will take some time to meet. According to Kurobe, there are approximately 100,000 home karaoke units of any format installed in the United States. However, Kurobe predicts that that number will increase tenfold in 1993, and he anticipates that the karaoke industry as a whole will sell about 200,000 units per year from now until 1998.

One of the factors helping to spread karaoke has been a shift in the commercial marketplace from installations to mobile karaoke DJs who contract out to bars, restaurants, hospitals, and other establishments.

Commercial laserdisc karaoke equipment can cost \$5,000-\$6,000, and a 28-title disc averages about \$150, a fairly substantial investment for any business to make. Karaoke jockeys can offer their services to entertainment establishments for \$400-\$500, and give a broader exposure to the concept.

According to Bud Barnes, director of marketing with Pioneer Laser Entertainment, music DJs are increasingly getting requests for karaoke as part of their package. "Star DJs [a company] in New Jersey does about 6,000 shows per year, and 30% of those are requesting karaoke," says Barnes.

Pioneer Laser Entertainment was previously responsible for all of the company's laser karaoke sales, but as of Jan. 1, the company is handling only commercial product, while home karaoke has become part of the Pioneer Electronics consumer-product line. "Over the course of the last three years, the company has put a concentrated focus on establishing a real ground-up position in synergizing the format," says Mike Fidler, senior VP of marketing with Pioneer Electronics. "As the consumer side expanded, and the commercial business has grown dramatically, it made sense to incorporate karaoke into our consumer laserdisc lineup."

Pioneer's karaoke business has

been growing at about 50% per year, according to Fidler, and the company expects to see similar growth in 1993.

One of the reasons for karaoke's slow growth here as compared with Japan and other countries is America's ethnic diversity, according to Eric Brown, director of marketing with DKKaraoke. He notes that in the United Kingdom, which has a much more pub-oriented society, it took about three to four years for karaoke to become a national word.



Pioneer has designed a selection of mobile karaoke systems for venue owners, operators, and commercial DJs.

"There are many more different types of people here; there are a lot of geographic and demographic differences," he says. "Americans spend more of their money on their homes, while people in the U.K. spend more money outside the home. It's been difficult for anybody to put their finger on the right button to push for karaoke in America."

One major push for karaoke manufacturers, many of which also make software, is to make more current material available on disc. According to Millius, this has become much easier since he started in the business four years ago. "[Then] it was like twisting publishers' arms to license songs for use, but now that they're seeing substantial royalties, publishers are sending us lists of suggested titles," he says.

Most karaoke titles are recorded with live musicians, usually in studios owned by the karaoke companies. Last summer, DKKaraoke acquired the former Sigma Sound Studios in New York and has been producing titles there for LD and CD+G. The company recently acquired the rights to "Achy Breaky Heart" and plans to release it "as soon as we can produce it," says Millius.

"We are getting more active in our licensing schedule with the current material. It used to be a combination of oldies and standards with some current, but now we're going to be concentrating a lot more on current."

Nikkodo, which recently entered a blanket licensing agreement with

EMI Music Publishing (Billboard, Jan. 30), is also planning to capitalize on music trends. By the end of February it will release six 14-song CD+G country titles and a 19-song CD+G pop disc. In addition, the company will begin releasing children's songs on karaoke discs.

In total, Nikkodo expects to release 120 CD+G discs this year, and has about 5,000 LD and CD+G titles available in 14 languages.

Pioneer Laser Entertainment has about 1,000 available in the United States.

Interestingly, industry observers note that CD+G may beat out laserdisc on the home karaoke front, mainly because of the large price difference in software. An average four-song LD karaoke title carries a \$100-\$150 pricetag, while a 14-song CD+G title usually is list-priced at around \$40-\$50.

The primary benefit of LD titles is the full-motion videos they offer; CD+G titles contain limited graphics to accompany the lyrics. However,

Nikkodo has found a way to offer the best of both worlds.

Its \$800 portable Karaoke Ninja is designed to turn any piece of cassette playback hardware into a karaoke product, while its \$500 CD+G Ninja can do the same for a CD or laserdisc player.

Last year, Sanyo introduced a portable AM/FM stereo CD player/dual cassette recorder with CD+G and sing-along karaoke functions, and other manufacturers are also expected to pursue this product line.

"It's really just started for CD+G," says Pioneer's Fidler. "There's still a limited amount of hardware in the marketplace. Certainly that is a consideration as we look to new product development and expanding our capacity from the consumer standpoint. CD+G doesn't offer the impact of full-motion video that laserdisc has, but it's certainly something we're keeping our eye on. And if it becomes successful, we'll extend our capacity to CD+G as well as karaoke LD."

Other manufacturers, including JVC and Denon, are also planning to introduce CD+G product in their karaoke lines.

In addition, Pioneer has included a laser-karaoke add-on option to its new LaserActive interactive disc player, which it plans to have on the market later this year.

Feature enhancements to existing laser karaoke lines, including the availability of pitch shifting and digital signal processing that allows changes in room ambience, will also be introduced this year. ■

LASERDISC



Retailers irked by low margins

Supply problems have waned

By Don Jeffrey

Zane Plsek, director of sale video at the 305-unit music and video chain Wherehouse Entertainment, recalls that "a year ago you would go a month or two without getting laser copies of 'The Terminator.' And that's crippling."

Plsek and other laserdisc retailers agree that the supply is now better meeting the demand, but they remain troubled by laser's low profit margins and the still-small size of the overall market.

U.S. sales of laserdisc software reached \$330 million in 1992 and may hit \$430 million this year, according to Paul Kagan Associates, Carmel, Calif. But that is still only a fraction of the \$16 billion home video market.

What will boost laserdisc is, simply, faster sales of hardware. Although penetration of LD players

passed 1 million last year in the United States, many say sales growth has begun to flatten.

"I noticed throughout the fourth quarter that ads for hardware had very little to no presence for laser for major hardware dealers," says Plsek. "When the mass merchandisers advertise laser players, then they've hit the next level. But it hasn't happened."

Laser players remain a favorite of videophiles rather than a must-have home-electronics staple of the average consumer. One big reason is that, unlike videocassette players, laserdisc players cannot record. Nevertheless, combiplayers, which also play music CDs, have been the most important vehicle for sales growth.

Because the market is still small, the movie studios and record com-

panies that manufacture laserdiscs have not committed big dollars to marketing. In some cases, the best retailers can hope for is that the studio will place an "also available on laserdisc" tag at the bottom of its videocassette posters. But distributors applaud studios like MCA and Warner that provide advertising funds amounting to about 3% of laserdisc supply orders to be used at the discretion of the wholesalers.

Moreover, too few studios have conceded to retailers' wishes that the videocassette and the laserdisc of a movie be released day-and-date; that is, on the same day. Suppliers like Disney, in particular, are worried that, with day-and-date, international video pirates will use the laser version as a perfect master from which to record bootleg copies of the videotape.

David Goodman, president of U.S. Laser Video Distributors, says, "Some studios believe selling laserdisc causes a videotape not to be sold; therefore, there's no reason to promote one business if it's only at the expense of another."

Wendy Moss, senior VP at Image Entertainment, a major laserdisc supplier that acquires product from studios and sells it to distributors and retailers, says, "We're very supportive of studios going day-and-date with product to maximize sales."

Despite the problems, many retailers and distributors are relieved that studios are generally shipping enough product to meet demand. The opening of new pressing plants has made the difference. And, as more pressing plants open, retailers say, the price of laserdiscs will come down.

But not all LD distributors say supply is adequate. Kevin Murray, advertising manager at Norwalk Distribution, says, "They can't produce it fast enough for the demand that's out there. We're sometimes short-shipped." Sometimes, though, the retailers are at fault. "People aren't used to preordering," Murray adds. "Preorders are not matching up to demand. But the real problem is there are not enough pressing plants with so many releases coming out so quickly."

For retailers, the biggest problem remains the low profit margins. "It's a bad-margin business," Wherehouse's Plsek exclaims. On a videocassette, the typical margin is about 40%; for laser, it is 30% or less. A distributor may buy a laserdisc for, say, \$20 and sell it to a retailer for \$28. To realize a 40% margin, the retailer would have to sell the disc for about \$39. But most dealers have to sell product at prices much lower than that to remain competitive. "That's why a lot of people don't want to get into laserdisc," says Cliff



Laserdisc gets good play at this Tower Video outlet.

MacMillan, laser buyer for Tower Records And Video, "especially the moms-and-pops. They really can't make a lot of money on laser."

John Artale, purchasing manager of National Record Mart, which has laser in about 20 of its 105 stores, adds, "We're not expanding. The percentage of returns [allowed] is so low on purchases, it's an area we approach with trepidation." Some suppliers, in fact, will not take back laser product at all.

Nevertheless, more and more video and music chains are entering the laser field. A spokesman for Blockbuster Entertainment, the biggest video retailer in the United States, says laser is "in test" but adds that the company "won't be discussing it." Other sources say laser is in about 55 of Blockbuster's 2,000 domestic units, and that the

number is likely to grow.

Other big chains, like Musicland and Wherehouse, are also testing the waters. It is their entry into the market that cheers many smaller retailers and distributors who, rather than fearing the competition from the giants, say they welcome the visibility such megachains will bring to the product. "When you get the big chains in, it helps everybody," says one-store retailer Ken Crane Jr.

Ken Crane's Laser Disc, in Westminster, Calif., is said to be the highest-grossing laser store in the country, with monthly volume of about 35,000 units. Crane, which sells laserdiscs only, counts as customers walk-ins, wholesalers who need to fill gaps in their supply orders, and people who buy product from Crane's catalog. ■

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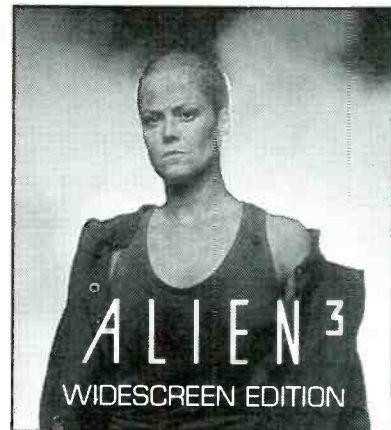
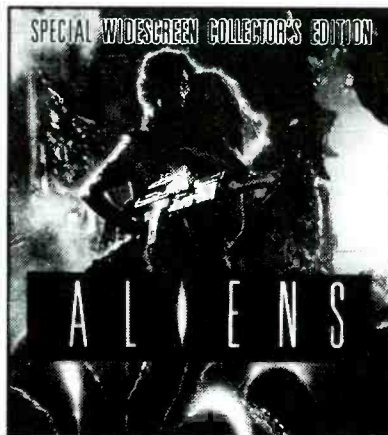
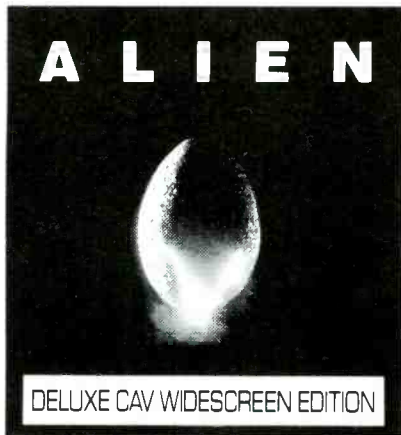
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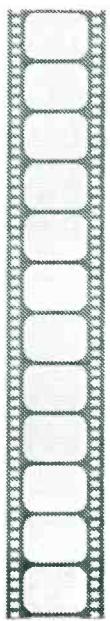
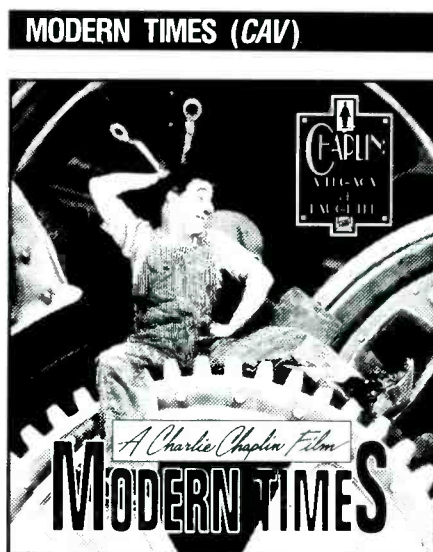
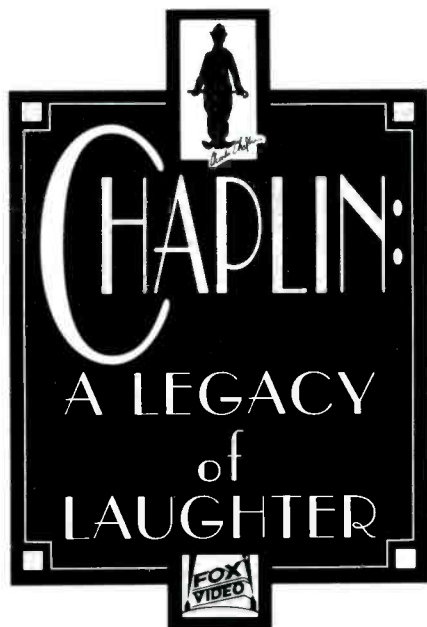
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Pro Audio

The Complex Gets New Lease On Life Tokyo Co. Takes Over Operation Of L.A. Studio

■ BY MARILYN A. GILLEN

NEW YORK—Life may have just gotten sweeter, if not simpler, for The Complex. The two-room recording studio in Los Angeles has new owners, and they bring with them a renewed commitment to growth.

Media Complex Corp., a real estate company based in Japan, took over the facility from prior owners Totsu and S-1, also Japanese firms, Dec. 17. The venture marks Media Complex Corp.'s first foray into the recording-studio market, according to The Complex's GM, Nick Smerigan.

After three years of what Smerigan describes as hands-off ownership, The Complex's crew is excited to be in the hands of a supportive parent, particularly one not hesitant to dip those hands into its pocket.

"Their plans are to build one new room and totally remodel and re-equip the two existing rooms," Smerigan says.

Media Complex also "wants to do a lot of marketing in Japan," he adds. "There are a couple of projects they want to do here because we have a large rehearsal and shooting stage—some music shows and things that would go back to Japan for Japanese

television."

Smerigan sees the changes as giving his facility "ammunition" in the ever-fiercer battle for bookings. "Last year, we did very well for our situation, for our array of equipment, and considering the lack of support from the ownership," he says. "Our biggest problem was we needed a big room, and it looks like we're going to get one."

That new big room, Studio A, is the centerpiece of a planned \$2.5 million construction/renovation slated to begin April 1. The project also involves remodeling the two existing studios. Studio B:ton has been contracted to handle the work.

"We are rather limited on space as to the other two studios we have," Smerigan says. "The sound in those studios is incredibly good—we have Massenburg equipment, two of the three Massenburg consoles that exist. But the problem we faced was our consoles were only 48s. Anybody that would come in would go, 'Well, I need this, or I need that, or I need 72.'"

"What we're going to do," he continues, "is make it, I don't want to say state-of-the-art, because that's been used by 3 million people, but make it usable by everybody."

Head engineer Todd Wilson says he

is still working up a "three- or four- or 40-page" wish list of equipment for the rooms, but that the new Studio A console in the big room will have "at least 72 input modules and be discrete; if I have my way, it will probably be a vintage console design that has been brought into the '90s—two or three older-type vintage consoles welded together into one big new thing."

"As far as multitrack machines, I think we're going to avoid getting a digital machine at this point," Wilson adds. "We are looking at the future, though, of the digital technology and hopefully when everything comes to its completion, we will install one of the digital console interfaces that are currently being waved in our face. We're also constructing a live echo chamber."

The existing studios B and C will stay open during the construction of Studio A, which Smerigan hopes to have up and running around Aug. 1.

"We're just trying to buff everything up to where we're in the race again," he says.

Shure Thing: Elvis Stamp Seals Microphone's Fame

NEW YORK—Call it a stamp of approval.

It has already co-starred in films (along with Robin Williams as a radio jock) and gloried in the historical spotlight (with Gen. Douglas MacArthur when he was accepting the Japanese surrender in World War II). Now, Shure's signature microphone is sharing a permanent throne, and a bit of glue, with the King of Rock'n'Roll.

"Shure first became aware of the 'philatelic' potential of the Model 55 Unidyne microphone when the U.S. Post Office began the balloting process for the artist's rendition of Elvis to be pictured on the stamp," says Tim Vear, applications engineer for Shure. "We were of course very happy that this particular microphone would be pictured because it has become a signature model for Shure since its introduction in



1939."

Vear says the microphone's "classic" status has made it a symbol of unique stature in modern times, appearing in numerous music videos, films, and live shows whenever a vintage look is desired. "The original product was a breakthrough design in its day," he says, "and though it has been refined and updated over the years, the company has made a conscious effort to retain the original look and feel."

Love it true.

AUDIO TRACK

NEW YORK

LYVIO G WAS IN Soundtrack producing and mixing "What The F.ck Is The 8-Ball," the debut single by rap act 8-Ball. The tune is scheduled for release this month by New York-based U.M.M. Records.

River Sound had Warner Bros. artist Donald Fagen in working on tracks with producer **Walter Becker**. **Roger Nichols** was at the **Neve 8078** with seconds **David Michael Dill** and **Jay Ryan**. The room also features a **Sony 3348** tape machine. **Blues Traveler** was in with producers **Steve Thompson** and **Mike Barbiero** mixing tracks for release on A&M. **Thompson** and **Barbiero** engineered, assisted by **Ryan**. **Joe Lovano** was in working on self-produced tracks for **Blue Note Records**. **James Farber** was at the board, assisted by **Dill**.

LOS ANGELES

SKIP SAYLOR HAD EMI artist **Brenda Russell** in mixing tracks for her new self-produced album. **Tommy Vicari** was at the board, assisted by **Chris Puram** and **Mats Blomberg**. Producer/engineer **Max Norman** mixed live tracks for Capitol act **Megadeth**. **Puram** assisted. **Rapper DJ Quik** was in co-producing tracks for **Giant Records** artist **Shello** with **Robert Bacon**. **Louie Teran** engineered.

Engineer **Mark Needham** and producer **Eric Jacobson** put final touches on the new **Chris Isaak** album at **Andora Studios**. The project is slated for release on Warner Bros. Engineer **Paul Klingberg** and producer **Maurice White** completed the new **Earth, Wind & Fire** album in Studio A. Currently, construction is under way on **Andora's Studio B**,

which will feature a **Neve 8078A**, **GML** automation, and **Genelec 1035** monitors.

Conway Recording had producer **Mike Clink** (**Guns N' Roses**) in completing the debut album by **I Mother Earth** for Capitol. Producer **Tom Werman** completed production on the **Geffen** debut by **Pariah**. **Rickie Lee Jones** completed her new self-produced project.

OTHER CITIES

ACME RECORDING, **Mamaroneck, N.Y.**, had producers **Joe Ferry** and **Jon Tiven** in working on "People Get Ready," a **Curtis Mayfield** tribute for **Shanachie**. Included on the project are **Vernon Reid**, **Will Calhoun**, **David Sanborn**, **Steve Cropper**, **Don Covay**, the **Uptown Horns**, **Huey Lewis & the News**, **Delbert McClinton**, and **Michael Hill**. **Peter Denenberg** engineered, assisted by **Thom Leinbach**. Engineer/programmer **Rory Young** was in mixing tracks for **Nice & Smooth's** next release on **RAL/Sony**. **Randall Jamail** produced final mixes on **Thrillcat's** debut album. **Denenberg** engineered, with **Leinbach** assisting. The project is slated for release on **Justice**.

Boyz II Men's **Wanya Morris** was in **Studio 4**, **Philadelphia**, producing tracks by **Columbia** act **5 A.M.** **Jiff Hinger** engineered, with **Taj Walton** assisting. Producer **David Johnson** and engineer **Phil Nicolo** completed mixes on **Dandelion's** debut album, "I Think I'm Gonna Be Sick." The project is slated for release on **Ruffhouse/Relativity** in early March. **Joe "The Butcher" Nicolo** worked with **Kid Creole** on remixes of "Baby I'm Real," "Let It Slide," and "You Should Have Told Me (You Were Catholic)." The singles are slated for

release in Europe.

Quantum Sound Studios had engineer **Andy Wallace** in mixing tracks by **Maggie's Dream** for **Capitol Records**. **Steve Sisco** assisted in the **Solid State Logic** suite. **Josh Deutsch** produced. **One Blu Shoe** worked on self-produced material with **Jeff Stevenson** at the board. **Ken Higgins** assisted. **Chad Elliott** produced the remix of **Maxi Priest's** upcoming single. "Prince" **Charles Alexander** was at the **SSL 4000E** with **G** computer. **Sisco** assisted.

Cellist Yo-Yo Ma was in **Sound Techniques**, **Boston**, with a camera crew from the **CBS** series "Street Stories" to tape a performance for an upcoming episode. **Jim Anderson** was at the board.

Uptown Studios, **Owosso, Mich.**, had the **Mad Rapper**, featuring **Question Mark** on background vocals, in mixing down "96 Tears" for a maxi-single on **Pandisc Records**. The **Rapper** produced, with **Tim Houser** at the board. The studio features a **Peavey Production Series AMR**.

At **Capri Digital Studios**, **Italy**, **Hollywood Bowl Orchestra** conductor **John Mauceri**, producer **Michael Gore**, and engineer **Joel Moss** mixed "The King And I." The **Philips Classics** release features **Julie Andrews** and **Ben Kingsley** and is nominated for a **Grammy**.

Ardent Recording, **Memphis**, had the **Eric Gales Band** in with producer **Jim Gaines** to record tracks for **Elektra**. Also, the second album by **Little Texas** was completed for **Warner Bros.**, as well as the **Hooters' MCA** debut. **Joe Hardy** produced.

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

Power Station Broadens Reach N.Y. Firm Building Int'l Network

NEW YORK—Reputation is a nebulous thing. It's all-important, but nearly impossible to get a firm grasp on.

And once you've got it, it takes on a life of its own.

Power Station International is the child of **Power Station's** reputation. Envisioned as an international network of recording studios, the setup is designed to offer **Power Station's** expertise in the recording business to other major cities, studios, and artists around the world.

"We're being dragged into this," says **Nick Balsamo**, the head of **Power Station International** and the president of **Power Station Studios** in **New York**. "We were hit in the head enough times to realize that people wanted access to the **Power Station** sound and quality."

Balsamo describes **Power Station International** as a natural outgrowth of the globe-spanning activities of **Tony Bongiovi**, the principal of **Power Station International** and the founder, owner, and designer of **Power Station Studios**.

"In working with artists and studios around the world, he recognized that a lot of people love the sound of these rooms, and would like to have that capacity in other very selective joint-venture operations," he says. "This is a very controlled continuation of what **Power Station** has been doing all along."

Eventually seen as encompassing several facilities in joint-ventured and operated deals—"not a franchise,"

stresses **Balsamo**—the first formal link in the network is **Power Station France**, designed to offer a direct bridge for artists between **France** and the **States**.

Philippe Besombes, owner of **Ver-sailles Station** studios there, is the representative for **Power Station France**. His role involves assisting **French** artists who wish to record at **Power Station New York** or any of the studios in the network, as well as **U.S.** artists looking to work in **France**.

"Right now, we are in phase one," says **Balsamo**. "But we have a contract on the table, signed, with the purpose of building a **Power Station** in **France**."

Future **Power Stations** are also planned for **Tokyo** and **Tel Aviv**, **Israel**, places in which **Power Station** has already been extremely active. "We've had a flow of people over the years to **Israel**, **Tokyo**, **France**," **Balsamo** says. "Talent, production, engineers. We just want to package it so that it's easier for people to take advantage of."

Balsamo says the network will involve a "generous exchange of personnel." "There are places in **Tokyo**," he notes, "really state-of-the-art studios that have all this wonderful equipment, but they're very frustrated because they're just not getting that sound."

In other news at **Power Station**, the studio recently purchased a **Sony D2** composite digital recorder, aimed at enhancing the company's service in audio-for-video production.

MARILYN A. GILLEN

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 20, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	HIP HOP HOORAY Naughty By Nature/ Naughty By Nature (Tommy Boy)	CAN I TRUST YOU WITH MY HEART Travis Tritt/ G.Brown (Warner Bros.)	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	UNIQUE (New York) Angela Piva	THE CASTLE (Franklin,TN) Rob Feaster	SOUND DOCTOR (N.Bergen,N.J.) Shane Faber Michael Mangini	THINK (London, ENGLAND) Richard Norris
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000E G Computer	SSL 4056 G	Tascam M3500	DDA AMR 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	Studer A800 MK III	Mitsubishi X-880 Studer A820	Tascam MSR 16	Otari MTR90II
STUDIO MONITOR(S)	Yamaha NS10	UREI with Gauss	UREI 813 Tannoy PBM 6.5	Yamaha NS10	Custom Quedsted/ Yamaha NS10
MASTER TAPE	Ampex 499/467	Ampex 499	Ampex 467/499	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	UNIQUE (New York) Angela Piva	ARDENT (Memphis,TN) John Hampton	HIT FACTORY/ SOUND ON SOUND (New York) Mike Mangini Shane Faber	MASTER ROCK (London, ENGLAND) Mike "Spike" Drake
CONSOLE(S)	Neve 8038	SSL 4000E G Computer	SSL 6000E&G	Neve VR With Flying Faders	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Studer A800 MKIII	Sony 3348	Studer A800 MK III	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	UREI with Gauss	Westlake Yamaha NS10	UREI 813	Yamaha NS10
MASTER TAPE	3M DAT	Ampex 499	Ampex 467	Ampex 456	Sony 1610 DAT
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	HIT FACTORY DMS Chris Gehringer	MASTERDISK Bob Ludwig	HIT FACTORY DMS Tom Coyne	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	DMI	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing

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(Continued on page 66)

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Gavin Ponders Women In Rap, Urban Sales Problem

This story was written by Phyllis Stark, Carrie Borzillo, and Have-lock Nelson.

SAN FRANCISCO—The status of females, particularly black females, in the radio and record business was a recurring theme at the Gavin Seminar held Feb. 11-13 here. The seminar also featured six rap panels, and programming panels for nearly every radio format.

At the "Women In Black Music And Media" session, MTV Networks VP of talent and artist relations Traci Jordan noted that black women don't have positive role models. "That

whole Gangsta Bitch thing has set black women back a tad," she said. "I'm not saying you can't have freedom of speech, but with videos being minicommercials, we have to be careful of how we portray black women."

An audience member said female rappers think they need to have a "hard" attitude to compete in the competitive rap market, but what is needed is more female rappers setting a good example for black youths.

In response, Vanessa Levy of Rowdy Records said, "This music is reflecting reality and life. Rappers are reporters of life." Jordan responded, "The way it is shown is the problem."

Also discussed at the panel were the general challenges many women face in the work world. Toni McElroy-Granberry, CEO of 2-Tuff-E-Nuff Productions, stressed that women in the music business need to be more than creative; they need to have good business sense. "The focus needs to be on generating power—brothers and sisters coming together," she said.

Jordan agreed, "Women should promote women. Men take care of each other, we should, too," she said. "Adopt your sister secretaries, educate others, take them under your wing."

When the topic turned to balancing

a social life with a professional life, Dominique DiPrima, who produced and hosted the now-canceled San Francisco-based video show "Home Base," said, "I really don't think we're going to end up lonely, powerful spinsters. That whole thing about our biological clocks is just propaganda perpetuated to make women fear power. It's dangerous to buy into that thought."

At another panel on women in music, the topic turned to what women have brought to the industry. Capitol Records senior VP of promotion John Fagot said, "Women have made it no longer acceptable for men to act the way they did in the past."

Speaking about the weaknesses of

some women in the business, Shelli Heber of Vision Management said, "Women have a problem with self-promotion, while most men don't. You have to be persistent and prepared and tell people what they're doing that's wrong or sexist."

Other advice came from PolyGram Label Group president Rick Dobbis, who said, "If you want more you need to be aggressive. I didn't get any power I didn't ask for."

GHETTOIZATION OF RAP

Many attendees at the seminar felt rap had less of a presence than in the past. This year, Gavin's rap forums (Continued on page 70)

Fall Book Country's Best; Top 40, Album Rock Slump

(Continued from page 6)

demo (7.6%-8.3%). The format gained 13 new outlets in Arbitron's continuously measured markets since the summer, but lost an average of 10 minutes of time spent listening (TSL).

TEENS FOR TOP 40

Despite its losses, top 40 posted significant improvements in its prime teen demo (37.5%-39.4%), in its nighttime stronghold (12.9%-13.9%), and in mornings (8.9%-9.5%). The format's biggest losses were among men 18-plus (7.3%-6.8%) and in middays (9.7%-7.9%).

N/T's gain of 1.2 shares from the summer gives the format its highest share ever, up from the period during the Persian Gulf war when N/T stations enjoyed a major boost in listening. The N/T format was clearly powered by the 1992 election, which propelled quite a few N/T outlets to their best books ever (Billboard, Feb. 6), but programmers also speculate that the baby-boom generation is beginning to

wean itself off music in favor of more news and information programming.

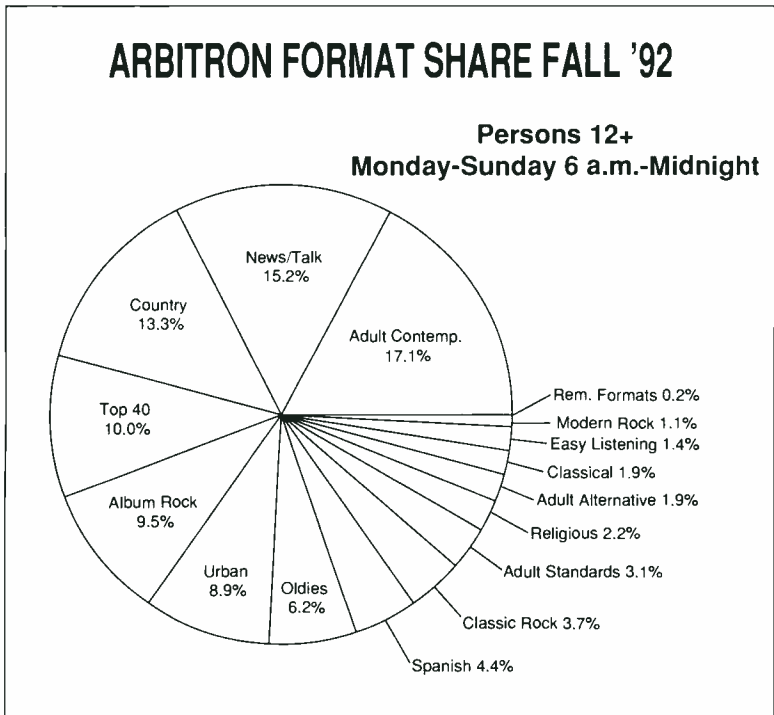
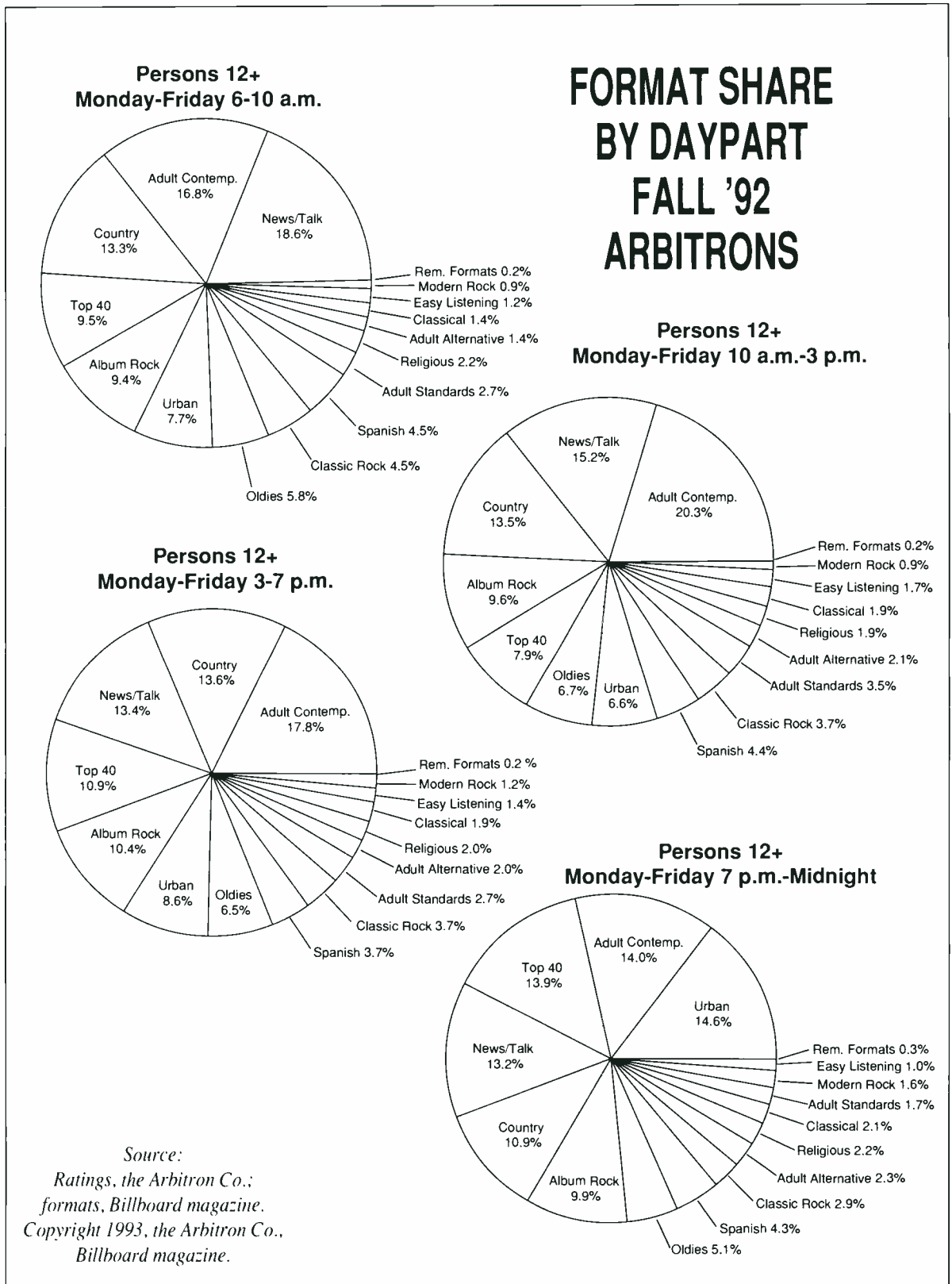
Although N/T was off in nights (14.3%-13.2%), it was up in every other demo and daypart with the exception of teens. Most significantly, the format gained in mornings (17.9%-18.6%), middays (13.1%-15.2%), afternoons (12.5%-13.4%), 18-34-year-olds (5.3%-6.0%), 25-54-year-olds (10.8%-12.3%), 35-64-year-olds (16.6%-18.1%), and both women 18-plus (13.6%-14.3%) and men 18-plus (16.4%-18.2%).

N/T gained 13 new outlets since the summer, but, oddly, lost an average of 14 minutes of TSL.

ALBUM ROCK SLIPS

Album rock was off 10.1%-9.5% overall, posting its lowest share since the winter of 1991. The format was off in every demo and daypart except nights, where it was up slightly. Album's biggest loss was among 18-34-year-olds, where it was off a full share point (18.7%-17.7%).

(Continued on page 70)



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FEMALE**

**MARY-CHAPIN CARPENTER
PAM TILLIS**

BEST COUNTRY VOCAL PERFORMANCE, MALE

**VINCE GILL
TRAVIS TRITT**

BEST COUNTRY PERFORMANCE BY A

**DUO OR GROUP WITH VOCAL
BROOKS & DUNN
RESTLESS HEART**

BEST COUNTRY VOCAL COLLABORATION

MARY-CHAPIN CARPENTER*
TRAVIS TRITT*
TANYA TUCKER*

BEST COUNTRY SONG

MARY-CHAPIN CARPENTER*
VINCE GILL*

BEST ROCK/CONTEMPORARY GOSPEL ALBUM

PETRA

BEST CONTEMPORARY SOUL GOSPEL ALBUM

**AL GREEN
THE RICHARD
SMALLWOOD SINGERS
HANDEL'S MESSIAH - A
SOULFUL CELEBRATION**

BEST GOSPEL ALBUM BY A

**CHOIR OR CHORUS
AFRICAN CHILDREN'S
CHOIR**

BEST LATIN POP ALBUM

**JULIO IGLESIAS
JON SECADA**

BEST TROPICAL LATIN ALBUM

**RUBEN BLADES
LINDA RONSTADT**

BEST MEXICAN/AMERICAN ALBUM

**EMILIO NAVAIRA
LINDA RONSTADT**

BEST CONTEMPORARY FOLK ALBUM

JOAN BAEZ

BEST REGGAE ALBUM

**THIRD WORLD
WAILING SOULS**

BEST WORLD MUSIC ALBUM

**GIPSY KINGS
SERGIO MENDES
STRUNZ & FARAH**

BEST ALBUM FOR CHILDREN

HOWARD ASHMAN*

BEST MUSICAL SHOW ALBUM

SUSAN BIRKENHEAD*

BEST SONG WRITTEN SPECIFICALLY FOR A

**MOTION PICTURE OR FOR TELEVISION
HOWARD ASHMAN***

BEST MUSIC VIDEO — SHORT

EN VOGUE

BEST MUSIC VIDEO — LONG FORM

**GWAR
ANNIE LENNOX
PUBLIC ENEMY**

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TOP 40, ALBUM ROCK SLUMP

(Continued from page 67)

The format also lost 17 minutes of TSL from the summer. Classic rock remained flat at 3.7.

Urban was off a bit (9.2%-8.9%), posting its lowest share since winter 1992. The format remained flat with an 11.8% share in the 18-34 demo, but was off in every other demo, particularly among 25-54-year-olds (9.1%-8.5%) and 35-64-year-olds (7.1%-6.5%). Urban also lost a full share point in middays (7.6%-6.6%), but was up in nights (14.1%-14.6%). The format also lost 23 minutes of TSL from the summer.

Spanish was up two-tenths of a point (4.2%-4.4%), but the format has posted significant gains since its low starting point of 3.3% in the spring of 1989. In the most recent ratings, the Spanish format also had the most growth in number of outlets, with 15 new entries since the summer.

Despite drops in every demo and daypart, oldies' 12-plus share was off just three-tenths of a point (6.5%-6.2%) in the fall. The format also lost 13 outlets and 10 minutes of TSL from the summer.

Adult standards was off 3.9%-3.1%, its lowest share since the fall of 1990. The format was off in all 11 demos and dayparts, particularly

with its prime target of 35-64-year-olds (3.8%-2.7%), among women 18-plus (4.7%-3.7%), and in middays (4.2%-3.5%) and nights (2.7%-1.7%).

Religious was up a bit (2.0%-2.2%) and, although it was flat in teens, the format rose in every other category. It also gained 21 minutes of TSL from the summer.

Modern rock was off a tenth of a share (1.2%-1.1%), and was down in every daypart but nights, where it was flat at 1.6%. The format also gained some teen shares (1.9%-2.3%).

Easy listening made a surprising 1.0%-1.4% rebound after seven consecutive quarters where it was down or flat. Although the format was flat among 18-34-year-olds, it was up in every other demo and daypart. Nevertheless, it lost a dramatic 57 minutes of TSL since the summer.

The very consistent adult alternative format checked in with its fifth consecutive 1.9% share and gained 11 minutes of TSL.

Classical was up a bit (1.7%-1.9%) and was flat or up in every category.

For complete ratings information, see charts this page and page 67.

GAVIN PONDER'S WOMEN IN RAP, DULL COLLEGE RADIO

(Continued from page 67)

all took place on the same day and in the same space, the hotel's grand ballroom. This kind of ghettoization irked many who saw it as an attack on rap, whose slice of the Gavin pie had been steadily growing. One delegate charged, "They think we're taking over and they got nervous."

A smaller set had no problem with the consolidation, but even some of them remarked that the large ballroom squeezed intimacy out of the proceedings. A few complained that a one-day affair left two days with far fewer networking opportunities.

There were six meets with rap themes at the seminar, including one called "Step To The Mic And Spill Out Ya Cranium." Here moderator Dan Charnas of Def American threw a number of provocative topics out for discussion including "Female MCs—will they ever sell any records?"

Except for Salt-N-Pepa, no female MCs have broken the 500,000-unit sales mark. Tanya Cepeda of Step Sun Entertainment suggested that females making hip-hop is a marketing creation with no cultural precedent. "Rap is a male-dominated thing," she said.

Sincere Thompson of PolyGram quoted a market-research statistic to support this. "Female audiences don't respond to or consume hardcore," he said. Citing sophomore releases by Queen Latifah, MC Lyte, and Yo Yo, Bruce Negrin of Wild Pitch said the reason females don't sell is a lack of creative consistency.

Another topic bantered about was the proliferation of a pro-marijuana hip-hop culture. Cepeda said that in the context of the civil rights struggle and in light of numerous inner-city problems, any artist who endorses weed is irresponsible. Negrin said he had no problem with it as long

as business comes first.

PURPLE HAIR & EYEBALL EARRINGS

One of the seminar's best sessions was one that featured PDs of commercial modern-rock stations and their bosses. According to panelist and KITS (Live 105) San Francisco VP/GM Pat McNally, the format's biggest challenge "is breaking down the perception that our listener has purple hair and earrings in his eyeballs." To combat this, Noble Broadcast Group chairman/CEO John Lynch said when he first launched the format at XTRA-FM (91X) San Diego, staffers took clients down to station-sponsored events so the clients could see the audience for themselves.

Also discussed at the panel was the perennial problem of Arbitron's alleged undersampling of the modern-rock audience. Said McNally, "The lifestyle of the modern-rock listener is not conducive to sitting down and filling out a diary."

Lynch suggested "playing the Arbitron game better. We can be the No. 5 radio station and make tons of money and still be hip," he said. "It can be done with this format."

Lynch was one of two broadcast group heads who expressed some dissatisfaction with the term "alternative" to describe the format. "If you picture yourself as an alternative station you will never be a success," he said.

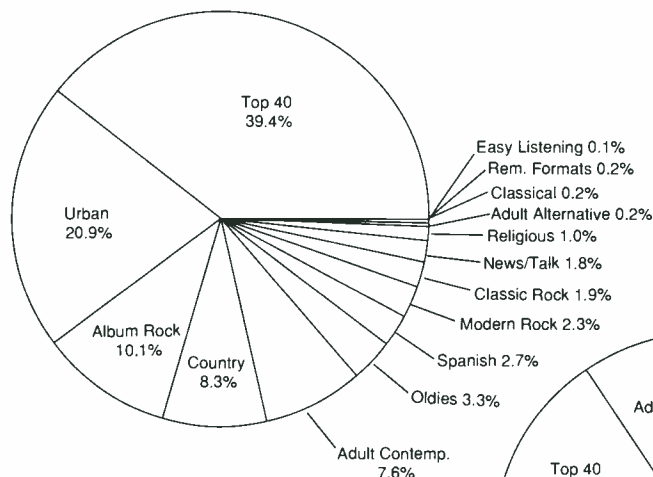
WDRE Long Island, N.Y., owner Ron Morey added, "I don't think what we do is considered alternative anymore. For a 28-year-old, we are right-down-the-middle mainstream."

But WFNX Boston's Stephen Minich said he loves the term alternative because "it means that we con-

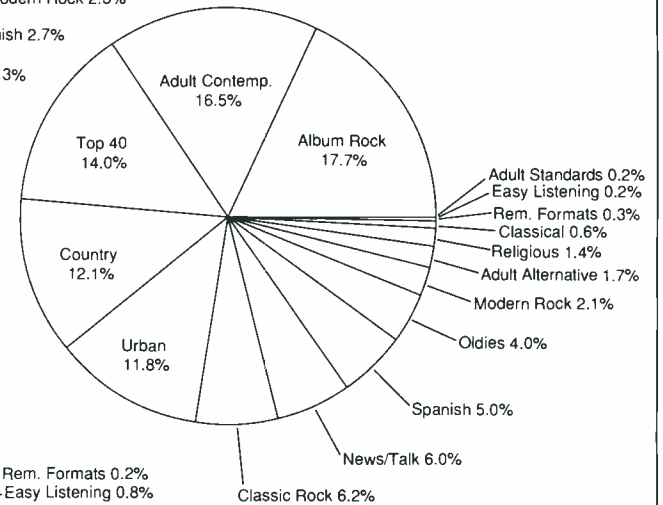
(Continued on page 73)

FORMAT SHARE FALL '92 ARBITRONS

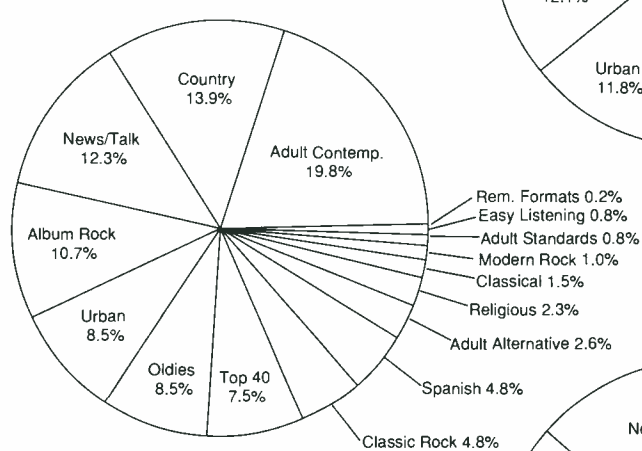
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



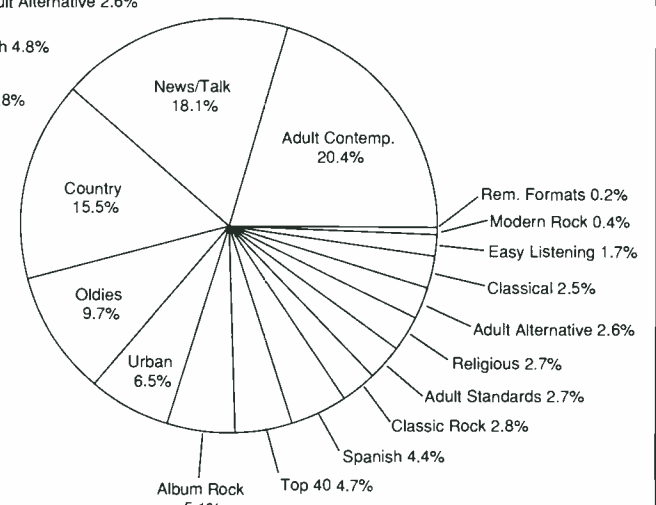
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



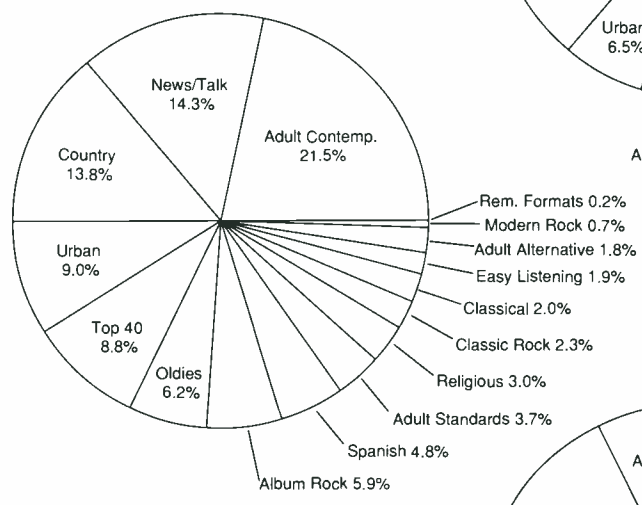
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



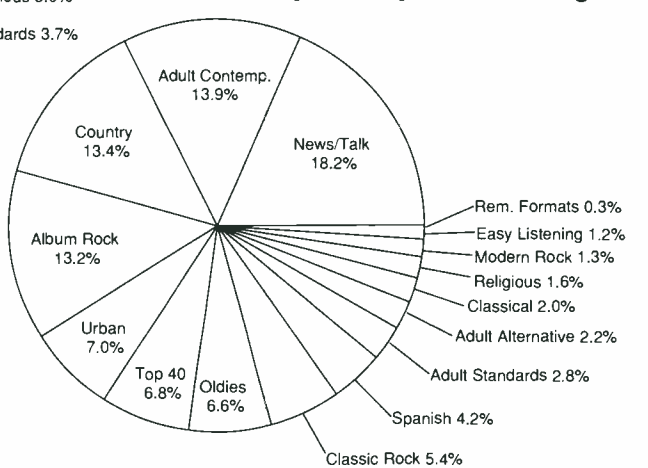
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	*** No. 1 *** A WHOLE NEW WORLD ◆ PEABO BRYSON & REGINA BELLE COLUMBIA 74751 <small>6 weeks at No. 1</small>	
2	2	2	15	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
3	3	4	17	FAITHFUL EMI 50411/ERG	◆ GO WEST
4	5	5	10	NO MISTAKES MCA 54554	◆ PATTY SMYTH
5	10	14	4	SIMPLE LIFE MCA 54581	ELTON JOHN
6	4	3	18	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
7	6	11	11	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
8	8	9	15	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
9	15	23	4	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
10	7	6	18	NEVER A TIME ATLANTIC 87411	GENESIS
11	14	16	8	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
12	13	13	12	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
13	9	10	13	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
14	16	18	6	ANGEL SBK 50406/ERG	◆ JON SECADA
15	12	7	16	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
16	11	8	20	FEELS LIKE HEAVEN ◆ PETER CETERA (WITH CHAKA KHAN) WARNER BROS. 18651	
17	27	32	4	*** POWER PICK *** LOVE IS GIANT 18630 VANESSA WILLIAMS & BRIAN MCKNIGHT	
18	21	24	5	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
19	19	22	10	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
20	20	20	16	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
21	17	12	20	THE LAST SONG MCA 54510	◆ ELTON JOHN
22	24	25	7	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
23	28	30	4	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
24	29	27	6	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
25	18	15	16	NO ORDINARY LOVE EPIC 74734	◆ SADE
26	22	19	23	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
27	26	26	6	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
28	25	17	21	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
29	32	—	2	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
30	30	31	5	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
31	31	33	6	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET
32	23	21	11	ALL AT ONCE CAPITOL ALBUM CUT	BONNIE RAITT
33	33	29	20	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
34	35	39	9	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
35	39	—	2	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
36	36	36	7	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYONNNA
37	34	37	31	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
38	NEW ▶	1	1	*** HOT SHOT DEBUT *** TELL ME WHAT YOU DREAM RCA 62468 RESTLESS HEART	
39	38	40	8	LIGHTS COLUMBIA 74842	◆ JOURNEY
40	37	34	25	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
41	44	—	2	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
42	42	42	28	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
43	40	28	12	NOT GONNA CHANGE FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
44	NEW ▶	1	1	MISS CHATELAINE SIRE 18608/WARNER BROS.	◆ K.D. LANG
45	41	41	25	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
46	NEW ▶	1	1	I'LL NEVER GET OVER YOU ARISTA 1-2518	EXPOSE
47	46	38	20	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
48	45	35	13	IN THIS LIFE EPIC 74791	◆ COLLIN RAYE
49	43	44	36	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
50	49	50	3	LOSIN' MYSELF ATLANTIC 87392	◆ DEBBIE GIBSON

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

Billboard's

PD

of the week™

Jeff Hunter
KIKI-FM Honolulu



AFTER a long radio career spent primarily in California markets, top 40/rhythm KIKI-FM (Hot I94) Honolulu PD Jeff Hunter says his biggest initial challenge in programming a station in Hawaii was getting a handle on the market's diverse cultures.

"This is a melting pot of different races," he says. "I had to learn what these people like."

Despite the challenge, Hunter seems to have figured it out. In the fall Arbitron book, the station was No. 3 in the market 12-plus.

Unlike other top 40/rhythm stations, Hot I94 is ballad-heavy, playing approximately 50% ballads and 50% up-tempo songs. Hunter explains that his research indicates the core audience of 18-34-year-old women loves ballads. Although competitors like KCCN-FM (No. 5 in the fall book) are proving there is a big audience in the market for Hawaiian music, Hunter steers clear of that music, calling it "a fad" and pointing out that "only 20% of the population is Hawaiian."

Nevertheless, Hunter estimates he shares about 20% of his audience with KCCN-FM. Crosstown mainstream top 40 competitor KQMQ-AM-FM (No. 6 in the fall book) shares about 30% of KIKI-FM's audience, Hunter says.

"A year ago, [KQMQ] was trying to compete against us with dance, and when that failed, they went back to a more mainstream sound, and an AC sound also," Hunter says. "They play Bonnie Raitt and Eric Clapton, where we wouldn't touch those types of artists."

Asked what the biggest nonmusical difference between the two stations is, Hunter says, "We are more lively to listen to. The music and the presentation are exciting."

To meet his goal of growing the upper demos, Hunter says he carefully watches what he adds, dayparts rap after 7 p.m., and even explored the idea of playing techno music, but rejected that when he discovered that "although it is very big in L.A., it does not work here." The station is positioned as "Hawaii's Hottest Hits."

Here's a recent afternoon hour: Cover Girls, "All That Glitters"; Boyz II Men, "In The Still Of The Night"; Sound Factory, "Understand This Groove"; P.M. Dawn, "I'd Die Without You"; Jade, "Don't Walk Away"; Color Me Badd, "All 4 Love"; Shanice, "Saving Forever For You"; Michael Jackson, "Heal The World"; Nia Peeples, "Trouble"; Classic Example, "It's Alright"; Shai, "Comforter"; and New

Kids On The Block, "If You Go Away."

Promotionally, Hunter says, "we do things bigger than life and twice as ugly." Despite the station's location in paradise, Hunter says trip giveaways are his most popular contest prize and include major trips to Los Angeles and Tokyo and weekend getaways to other Hawaiian islands.

Although the station does some television marketing, there is no outdoor campaign since billboards are illegal there. The station also has an active "prize patrol" team that "cruises the beaches and flea markets and anywhere there is a lot of people," Hunter says. "We're very visible."

In addition, the station is very involved in charity promotions and had dubbed 1993 "the year of giving to the community." Last year, the station raised money for residents of Kauai and West Oahu who were hit hard by a hurricane. The station also hosted a "Concert for Life" and two other AIDS fund-raisers with the casts of "Les Miserables" and "A Chorus Line." Together, those events raised \$50,000 for AIDS charities last year.

1992 was also the third year of the station's "Save Hawaii" environmental program, which included an on-air educational campaign and the cleanup of Neil Blaisdell park. This year the station is launching a designated driver program.

Hot I94 has more on-air jocks than most other stations have staffers, which Hunter says simply makes for "more people to go out on the streets [and] more people to take care of business at the radio station."

The lineup includes "Morning Luau" team Rory Wild and Danielle Tucker, late-morning host Shilyne Cole, noon-3 p.m. jock Terry Campbell, and p.m. driver Scott Blaisdell. From 7-9 p.m. the hosts are "two local boys," Hawaiian Ryan and Lanai Boy, who have recorded some comedy albums and are "very hip with the teens," according to Hunter. The 9-10 p.m. mix show is hosted by Spaz Master. Shana Rose hosts "Love Jams," and Kid Leo handles overnights.

Hunter began his broadcasting career in Brockport, N.Y., and worked at WAXC and WROC Rochester, N.Y., before moving to California. His years there included stints at KNDE, KXOA-FM, and KWOD Sacramento, XE-TRA-AM and KITG San Diego, KSTN Stockton, KITS San Francisco, KDON Monterey, and KHQT San Jose. He joined KIKI-FM in February 1992. **PHYLIS STARK**



Chilling. More than 1,000 brave souls, including the station mascot, recently made the plunge into icy waters during CFOX Vancouver's Polar Bear Swim.

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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/AIRPOWER ★★★					
1	NEW ▶		1	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
2	3	2	6	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic Associated/Epic
3	2	1	5	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER Atlantic
4	1	19	3	WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	◆ VAN HALEN Warner Bros.
5	4	4	10	BLACK TEN	PEARL JAM Epic
6	5	9	5	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
★★★ AIRPOWER ★★★					
7	NEW ▶		1	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	LYNYRD SKYNYRD Atlantic
8	7	8	6	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES Def American/Reprise
9	11	24	3	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
10	6	3	11	MISTER PLEASE DON'T TREAD	DAMN YANKEES Warner Bros.
11	17	22	4	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE StarDog/Mercury
12	9	11	9	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
13	13	17	6	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD Def American/Reprise
14	10	10	12	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EastWest
15	21	—	2	TURN IT UP OR TURN IT OFF SMOKE	DRIVIN' N' CRYIN' Island/PLG
16	14	23	4	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN Geffen
★★★ AIRPOWER ★★★					
17	26	32	3	DOWN ON ME JACKYL	◆ JACKYL Geffen
18	22	28	5	EILEEN MAIN OFFENDER	◆ KEITH RICHARDS Virgin
19	8	7	10	IN BLOOM NEVERMIND	◆ NIRVANA DGC/Geffen
20	20	20	8	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	◆ JAYHAWKS Def American/Reprise
21	18	15	5	STAND NATIVE TONGUE	◆ POISON Capitol
22	24	25	4	HEART OF AN ANGEL FEEL THIS	THE JEFF HEALEY BAND Arista
23	19	14	17	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	◆ A&M
24	15	5	16	TOO MANY WAYS TO FALL ARC ANGELS	◆ DGC/Geffen
25	12	6	19	STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	◆ DEF LEPPARD Mercury
26	NEW ▶		1	DRIVEN BY YOU BACK TO THE LIGHT	BRIAN MAY Hollywood
27	29	33	4	RETURN TO SERENITY THE RITUAL	TESTAMENT Atlantic
28	25	26	5	BED OF ROSES KEEP THE FAITH	◆ BON JOVI J&MBC/Mercury
29	16	12	10	STOP THE WORLD III SIDES TO EVERY STORY	◆ EXTREME A&M
30	32	—	2	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
31	30	40	3	HERE COMES TROUBLE HERE COMES TROUBLE	BAD COMPANY ATCO/EastWest
32	27	16	17	STEAM US	◆ PETER GABRIEL Geffen
33	36	—	2	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY Chrysalis/Erg
34	33	30	13	SAD BUT TRUE METALLICA	◆ METALLICA Elektra
35	28	13	12	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES Epic
36	37	—	2	I'LL HATE YOU BETTER THE ART OF REBELLION	◆ SUICIDAL TENDENCIES Epic
37	34	35	5	ANGRY CHAIR DIRT	◆ ALICE IN CHAINS Columbia
38	NEW ▶		1	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ MEGADETH Capitol
39	31	18	14	ALL I WANT THE LIZARD	◆ SAIGON KICK Third Stone/Atlantic
40	39	36	18	WICKED AS IT SEEMS MAIN OFFENDER	◆ KEITH RICHARDS Virgin

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	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES Def American/Reprise
2	2	2	8	JEREMY TEN	◆ PEARL JAM Epic
3	3	3	5	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
4	1	1	6	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic Associated/Epic
5	4	4	20	EVEN FLOW TEN	◆ PEARL JAM Epic
6	7	7	28	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 Island/PLG
7	—	—	3	MORE THAN A FEELING BOSTON	BOSTON Epic
8	9	—	6	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH Columbia
9	5	6	24	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES Def American/Reprise
10	—	—	6	DREAM ON AEROSMITH	AEROSMITH Columbia

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

ProMax Maximizing Recognition Of Its Diverse Members With New Moniker

NEW YORK—Any 1,600-member association that alters its name twice in 12 years must not be afraid of change. Jim Chabin, the newly tapped president of Broadcast Promotion & Marketing Executives, says the association must change with the times or become irrelevant.

In a step toward the former, BPME recently unveiled its new name, ProMax International, which stands for Promotion & Marketing Executives in the Electronic Media (Billboard, Feb. 13). "We wanted something that sounded like an acronym, not an accounting firm convention," quips Chabin of the new tag.

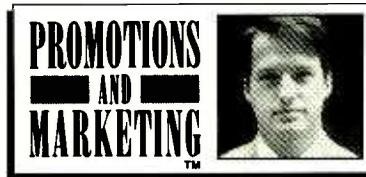
The group was originally formed back in 1956 in Chicago by AM broadcasters who named it the Broadcast Promotion Assn. The switch was made to BPME in 1980.

The dropping of "broadcast" from the name, says Chabin, is meant to reflect the association's growing membership of nontraditional outlets, which now includes everything from Barnum & Bailey Circus to Madison Square Garden's network.

The name-change process, which preceded the new president's arrival, was the topic of "lively discussion," says Chabin, who oversees one of the few umbrella associations that maintains an occasionally uneasy alliance among broadcast TV, cable, and radio members, each of whom occasionally wonders if the others are dominating the association's agenda.

That agenda will be on full display this June during the association's conference in Orlando, Fla. "It's the centerpiece of what we do," Chabin says, comparing the gathering with a political convention. "It sets the tone. You don't need a good one to have a good year. But well done, it makes for a terrific year." He notes that historically, the BPME expo "has consistently had more useful ideas than any other convention."

Highlights this year will include Gene Siskel and Roger Ebert reviewing promo spots from around the country and, of course, discussion of value-added promotions. This year's gathering will stress how "value-added" doesn't necessarily have to mean giving away free airtime.



by Eric Boehlert

IDEA MILL: GILLIGAN'S STAR

Doesn't actor Bob Denver of "Gilligan's Island" fame deserve a star on the Hollywood Walk of Fame? The morning team at KHQT (Hot 97.7) San Jose, Calif., thinks so, and they're trying, through listener donations, to raise the \$5,000 necessary to honor in concrete the once-stranded star.

Los Angeles' "March Against AIDS" March 25 is bound to attract the efforts of scores of stations. One already plan-

ning to participate is KTWV, which will take part in the 28-hour, commercial-free radiothon. Staffers will also be taking listener pledges as well as bids on celebrity-donated auction items.

In a somewhat lighter mood, WWMX Baltimore, in honor of President Clinton, dragged a local saxophonist around to city street corners and asked folks to donate dollars to help reduce the deficit. They collected \$26.

WMMR Philadelphia is preparing to select the city's "Fan of the Year." The fanatic who has most clearly "gone beyond the call of duty" will get a chance to throw out the first ball at a Phillies game.

WTMX Chicago is divvying up its cash prizes between listeners and their favorite charities as part of its latest (Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	7	THE DEVIL YOU KNOW PERVERSE	◆ JESUS JONES SBK/ERG
2	2	2	6	DOGS OF LUST THE DUSK	◆ THE THE Epic
3	4	5	5	FEED THE TREE STAR	◆ BELLY Sire/Reprise
4	3	3	7	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
5	NEW ▶		1	I FEEL YOU SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE Sire/Reprise
6	6	7	6	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM Columbia
7	5	4	10	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN Capitol
8	7	12	5	CONNECTED CONNECTED	◆ STEREO MC'S Gee Street/Island/PLG
9	12	15	3	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
10	11	10	7	HARD TO GET STARCLUB	◆ STARCLUB Island/PLG
11	15	21	4	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. Sire/Warner Bros.
12	9	8	13	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS Elektra
13	10	11	7	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	◆ INXS Atlantic
14	13	14	5	WALKING THROUGH SYRUP ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN Chaos
15	8	6	13	LOVE U MORE 03	◆ SUNSCREAM Columbia
16	18	28	3	WEMBLEY FUN?	THE CANDY SKINS DGC
17	23	—	2	THE GHOST AT NUMBER ONE SPILT MILK	◆ JELLYFISH Charisma/Virgin
18	19	24	3	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH Capitol
19	16	13	6	ONE IN TEN GORGEIOUS	808 STATE/UB40 Tommy Boy
20	17	16	6	GOODBYE BLIND	THE SUNDAYS DGC
21	24	25	3	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
22	20	18	4	KISS THAT FROG US	PETER GABRIEL Geffen
23	14	9	13	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	◆ INSPIRAL CARPETS Mute/Elektra
24	NEW ▶		1	SLEEPING SATELLITE GREAT EXPECTATIONS	◆ TASMEN ARCHER SBK/ERG
25	22	—	2	EVERY DAY IS LIKE SUNDAY	10,000 MANIACS Elektra
26	NEW ▶		1	LEAVE IT ALONE STAIN	◆ LIVING COLOUR Epic
27	NEW ▶		1	BLAST PUREAFUNALIA	PURE Reprise
28	NEW ▶		1	UNDERWHELMED SMEARED	◆ SLOAN DGC
29	27	29	3	BLOOD AND THUNDER REV	◆ ULTRA VIVID SCENE 4.A.D./Chaos
30	30	—	2	STOCKHOLM BODY EXIT MIND	◆ NEW FAST AUTOMATIC DAFFODILS Mute/Elektra

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



Fiction © 1993 PolyGram Records, Inc. DORADO

Telecommunications Veteran Irving To Direct NTIA

BY BILL HOLLAND

WASHINGTON, D.C.—Broadcast industry observers here say they are pleased with the appointment of veteran House Telecommunications Subcommittee senior counsel Larry Irving as director of the National Telecommunications and Information Administration.

At NTIA, Irving will have one of the most plum communications jobs in Washington. He will coordinate telecommunications policy at a time when President Clinton has said he wants to improve U.S. telecommunications industries infrastructures and production capacities.

Irving, senior counsel on the subcommittee since 1987, was principal adviser to subcommittee and full Commerce Committee members on broadcasting issues ranging from DAB to indecency, ownership rule changes, and political ad requirements.

The new NTIA chief will also be an effective liaison between Capitol Hill and the administration's NTIA in the Commerce Department.

Irving is also well aware of the needs of traditional broadcasters who want a level playing field with new technology communications players in future services decisions such as digital radio.

QUELLO STAFFERS TAKE ON NEW DUTIES
Recently named interim FCC chair-

WASHINGTON ROUNDUP™

man Jim Quello has appointed his legal assistant Lauren "Pete" Belvin as acting director of the office of legislative affairs. Belvin will coordinate communication between the commission and Capitol Hill, taking over from departed Al Sikes appointee Linda Solheim.

Quello also appointed his senior adviser, Brian Fontes, as his chief of staff and Bob Corn-Revere as chief counsel to the chairman.

DAB IN-BAND DEMOS SOON?

Sources involved in ongoing research by companies to finish up and demonstrate in-band, on-channel DAB systems now say several companies may announce demonstrations at the April NAB Convention in Las Vegas.

One candidate is the Gannett/

CBS/Group W company USA Radio and its Project Acorn, which received an experimental license from the FCC last August and conducted the first-ever AM DAB broadcast. It also premiered an AM and FM DAB demo at last fall's NAB Radio '92 convention in New Orleans.

However, a Gannett spokesperson said, "At this point we're still not committed," but hinted that the hold-up might be due to "engineers always working until the eleventh hour."

GAVIN PONDER'S WOMEN IN RAP, URBAN SALES PROBLEM

(Continued from page 70)

stantly challenge [the mainstream]."

KEEPING YOUR JOB

As it has at nearly every convention since the dawn of duopoly and local marketing agreements, concern about stations cutting back staffs came up several times during the seminar. At a panel for small- and medium-market top 40 stations, WKCI (KC101) New Haven, Conn., PD Pete Cosenza summed up the feelings of many when he said, "Be creative with the budget, but don't give up the people because they're our No. 1 commodity."

In a related theme at another top 40 session, the focus was on how to keep your programming job when

GMs and broadcasting-group executives are often the ones making the programming decisions. KRBE Houston PD Steve Wyrstock said, "I've been with my company for 11 years and as sure as I am that they're behind me, every three months or so I say, 'Here's what [audience] we're targeting, are you in line with that?' I don't want them coming to me... when the book comes out and saying, 'This is not what we're targeting. We can't sell that [audience].'"

CROSSOVER'S SALES PROBLEM

The seminar's final panel, on urban and top 40 crossover, attracted a standing-room-only crowd for a discussion of the two formats' continuing sales problems. WOWI Norfolk, Va., PD Steve Crumbley said, "We've been No. 1 25-54 for 12 books straight and a media buyer will look [us] in the eye and say 'that's a fluke.'"

Added KJMZ Dallas PD Tom Casey, "Even if you have ratings, you still have problems." Casey cited two main problems with the format. The first is "a serious lack of sales people who are passionate about the music." Second, he cited a need to "educate media buyers about the sales power of our audience."

The way the AC format has changed over the years was the focus of that format's meeting. RCA VP/national AC promotion Bonnie Goldner said, "The way we do business is different now. We meet regularly, we spend lots of money on focus groups with PDs and consumers, and we send out questionnaires with all our product to establish a data base."

Even artists seem to have changed how they view the AC format, according to Dino Barbis, Warner Bros. VP of promotion. "There are more artists wanting to be in AC now, like Prince," he added. "I'm getting calls, five to 10 a day, from managers who want to get more involved with AC than top 40."

When discussing how PDs choose a song, many of the male AC programmers said they go by research and a "gut feeling."

KMGQ Santa Barbara, Calif., MD Nancy Newcomer responded, "It helps to be female because we know what we want to hear on our station. We don't need a gut feeling."

The lack of diversity in college radio was one of the themes of the "College Radio And Alternative Promotion Pow Wow" session. Alligator Records director of promotion Derek Ault told college programmers, "You

have to go out of your way to find good music, find out what's happening. Look at a commercial playlist and say 'that's lame' and be an alternative to that. Let college radio be the freeform radio that AOR used to be."

A huge crowd at the country format session forced it to be delayed while doors were opened and additional tables and chairs set up for the crowd. Spotted in the room were several PDs from noncountry stations, one of whom explained that he was there "spying on the competition."

PROMOTIONS

(Continued from preceding page)

contest. Listeners who hear their name on the air and call in score cash prizes of at least \$1,000. Half of that bounty is then ear-marked for the winner's favorite charity.

PRO-MOTIONS

Promotion veteran Howard Freshman joins KRTH Los Angeles as marketing and promotion director. He was most recently at crosstown KKHJ... Sandy Stahl, former director of marketing at WLUP-AM-FM Chicago, joins KIRO Seattle in the newly created sales promotion director position.



Chicken Man. When a winter storm blew a hole in a 56-foot Big Chicken sign in Cobb County, Ga., WSTR (Star 94) Atlanta morning man Steve McCoy got involved in the effort to help restore the landmark. Here, McCoy suits up in front of the damaged poultry outlet.

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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
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_____	1992 Country Music Sourcebook (8053-6) \$40
_____	1993 International Recording Equipment & Studio Directory (8043-9) \$40
_____	1992 International Latin Music Buyer's Guide (8058-7) \$50



Hits! in Tokyo

Week of February 7, 1993

1. I Will Always Love You Whitney Houston
2. Easy Way Out Prase
3. Deeper And Deeper Madonna
4. Be My Baby Vanessa Paradis
5. Sweet Thing Mick Jagger
6. Kiss Of Life Sade
7. The Devil You Know Jesus Jones
8. If I Ever Fall In Love Shar
9. Steam Peter Gabriel
10. Revolution Arrested Development
11. It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M
12. Rump Shaker Wreckx N-Effect
13. I'm Every Woman Whitney Houston
14. I'll Be There The Innocence
15. Are You Gonna Go My Way Lenny Kravitz
16. Sleeping Satellite Tasmin Archer
17. Layla Eric Clapton
18. Just Wanna Know Maxi Priest
19. Cantaloup US 3
20. Prince & The New Power Generation
21. Losin' Myself Debbie Gibson
22. Prince Of Peace Galliane
23. The Right Kind Of Love Jeremy Jordan
24. Even If My Heart Would Break Kenny G & Aaron Neville
25. You Ain't Thinking Sonia Dada
26. No Ordinary Love Sade
27. Soul Inspiration Simon Climie
28. Memories Of A Color Stina Nordstrom
29. Sukiyaki Oscar
30. Where Da We Go From Here Simple Pleasure
31. Step By Step Wendy Moten
32. Sweet Lullaby Deep Forest
33. I Wish The Phone Would Ring Expose
34. Don't Walk Away Jade
35. Who's The Man? Heavy D & The Boyz
36. A Whole New World Peabo Bryson & Regina Belle
37. Unconditional Charles & Eddie
38. Music OMAR
39. Praying For Love Donna Delory
40. End Of The Road Boyz II Men
41. Groovin' In The Midnight Maxi Priest
42. Oh No Not My Baby Chor
43. Here We Go Again Portrait
44. Good Enough Bobby Brown
45. Hope Of Deliverance Paul McCartney
46. Eileen Keith Richards
47. Saving Forever For You Shanice
48. The Last Song Elton John
49. Harvest Moon Neil Young
50. Get Away Bobby Brown



J-WAVE 81.3FM

Unistar, Infinity Complete Mgmt. Deal; San Fran MD Brings Remedy To Labels

ADD A&R SCOUT to the list of KSOL (Wild 107) San Francisco APD Michael Martin's talents. Thanks to Martin's efforts, "Closer" by San Jose, Calif.-based trio Remedy debuts on the Top 40 Rhythm/Crossover Airplay chart this week without the help of a label deal.

Martin discovered the band when it submitted a tape for the station's "Home Jams" local artist feature. KSOL has been playing the ballad for 12 weeks now, and Martin says it has been one of the top five most requested songs since week one.

Because of its popularity, Martin turned himself into "Mr. Dub Man" and sent the tape to fellow Jerry Clifton-consulted stations. It is currently airing on nine monitored top 40/rhythm stations, including XHTZ (Z90) San Diego, KGGI Riverside, Calif., and KBOS Fresno, Calif.

The exposure has resulted in a label feeding frenzy with interest from Warner Bros., Atlantic, Profile, Hollywood, and Big Beat.

Although there were no new indecency fines from the FCC this week, commission staffers may soon be working overtime judging by the number of stations playing two potentially objectionable songs, Denis Leary's "Asshole" and King Missile's "Detachable Penis." While the content of both songs seems to fall outside what the commission generally deems "indecent," it can be difficult to determine what the commission will object to. We'll keep you posted.

In other news, Chicago-based Strategic Radio Research has added Los Angeles to its list of markets being surveyed for its AccuRatings audience measurement service.

As part of a proposed financial restructuring, Great American Communications has filed a preliminary proxy statement with the Securities and Exchange Commission relating to a proposed prepackaged plan of reorganization. The plan is designed to reduce the company's debt from approximately \$625 million to \$430 million. The Cincinnati Post reports the company "doesn't have the cash or assets to sell to make \$26.4 million in payments due next month."

NETWORKS: UNISTAR DEAL DONE

The long anticipated management deal between Unistar Radio Networks and Infinity Broadcasting was just being finalized at press time. Under the new deal, Infinity head Mel Karmazin will become CEO of Unistar, but Infinity will manage, not own, the network. Infinity does, however, have an option to purchase the network down the road.

Bill Hogan remains president of Unistar, but chairman Nick Verbitsky relinquishes those duties, although he remains in a consulting capacity. Current shareholders, including Verbitsky, Dick Clark, and Bill Moyes, have apparently turned over their shares to a Chase Manhattan Bank-led group. No word on the fate of Unistar's Research Group.

Elsewhere, the children's radio business will soon become even more crowded if the Friendship Company

launches its kids network as planned. New York entertainment attorney Robert V. Gaulin, former Children's Radio Network CEO Catherine Smith, and former CBS Radio Networks senior VP Dick Brescia are currently working on purchasing a flagship station in Boston for the proposed "Apple Pie Network."

The new network will be part of a marketing venture aimed at preteens and their parents, which will include a children's publication and licensed products based on trademark characters developed by Those Characters from Cleveland (creators of the Care



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Bears).

Bonneville Broadcasting has licensed the service mark for the term "Young Country" from Alliance Broadcasting, which uses the name on its KYNG Dallas. Bonneville is now syndicating a "Young Country" format and is offering a full consulting and marketing package along with the music.

ABC Radio Networks will digitally provide In-Flight Phone Corp.'s FlightLink-On-The-Air audio system with an initial nine channels of stereo programming, which may be expanded to 12 channels. ABC will supply country, classic rock, and AC music, along with news, sports, and talk programming for airline passengers.

The service is being demonstrated by developer Harris Corp. and is available for installation aboard commercial aircraft. In-Flight currently provides telephones, video games, and other services to American Airlines and USAir.

Following the Los Angeles affiliate switch of Global Satellite Networks' "Rockline" to KLSX from KLOS, KLSX night jock Jim Ladd takes over as host from KLOS midday jock Bruce Coburn. The show was heard on KLOS for 12 years.

KLOS PD Carey Curelop says he dumped "Rockline" because "We felt the show has run its course." He denies speculation that syndicated Infinity Broadcasting personality Doug "Greaseman" Tracht will fill the night-time opening created by the removal of "Rockline."

MJI Broadcasting will once again syndicate its Grammy Awards coverage Wednesday (24) from the Shrine Auditorium in Los Angeles. More than 600 stations will broadcast live backstage updates, reports on winners, an hourlong postshow interview special, and a two-hour preshow special that will be customized for each format.

The preshow special will be hosted

by Jon Secada for top 40 stations, Brooks & Dunn for country, En Vogue for urban, Amy Grant for AC, Pat Metheny for adult alternative, and Tom Cochrane for rock stations.

Twenty-five stations will be in L.A. Monday (22) through Wednesday (24) for live remotes.

PROGRAMMING: LAURENCE TO K101

Former Noble Broadcast Group VP of programming Bob Laurence joins KIOI (K101) San Francisco as program manager, replacing Bill Stairs, now at KFMB San Diego. Laurence arrives from KBZR/KBEQ Kansas City, Mo., where he was VP/GM.

Andy Beaubien is preparing to exit his post as PD at WCXR Washington, D.C., but remains mum on his future plans.

Former WKBQ St. Louis PD Mark Todd joins KRQQ Tucson, Ariz., as PD, replacing John Peake. Meanwhile, WKBQ late-night jock Kenny Knight is upped to MD/middays. PD Cruze previously handled MD duties.

Suburban Philadelphia country outlet WCZN ("Country Cousin") flips to adult standards as "Unforgettable 1540."

Mark Shands joins WHJX/WBYB Jacksonville, Fla., as OMP/D, replacing Gary Young, who exits. Shands was last PD at WCKZ Charlotte, N.C.

WXQL Jacksonville, owned by Peaches Communications, was set to sign on Saturday (20) as an urban AC, with all-jazz weekends. Key personnel includes GM/president Fred Matthews and PD Renee Ruza, who was last on-air at WHJX.

Top 40 CFCN Calgary, Alberta, heads in a hot AC direction and will be changing its call letters shortly.

McVay Media's Chris Elliott is now consulting oldies WBNS-FM Columbus, Ohio.

KAKT (Kactus 92.7) Riverside, Calif., formerly KQLH, has secured broadcast rights for the Los Angeles Dodgers.

PEOPLE: STERN'S LUCKY 13

Howard Stern added his fourth New York state station and 13th overall affiliate when he debuted on Rochester's classic rock WRQI Feb. 19. Stern replaces morning team Brad Shepard and Gabriella. Shepard now assumes production duties, and Gabriella moves to nights. Former nighttime host Greg Allen heads to middays and bumps Les Taylor, who's now working the boards for Stern's show.

KROQ Los Angeles "Loveline" co-host Jim "Poorman" Trenton has been suspended once again. He walked out on his show Feb. 9 because of a dispute with management, according to his publicist. Poorman's attorney has sent a letter to KROQ management to formally discuss the suspension. This is the second time the jock has been suspended in the past year.

WEGX (Eagle 106) Philadelphia morning sidekick Danny Bonaduce heads to WLUP-AM Chicago for overnights March 1. He will replace the rebroadcast of afternoon host Jonathon Brandmeier's show, which currently airs in overnights.

newslines...

STEVE CARVER segues from the VP/GM chair at CBS' WOGL-AM-FM Philadelphia to that job at co-owned WBBM-AM Chicago, replacing Wayne Jefferson, who exits to pursue ownership opportunities. WOGL GSM Dennis Begley is upped to VP/GM.

CHARLIE SERAPHIN is upped from VP/operations to VP/station manager at KRLD Dallas.

DAN SAVADOVE has been named GM of WNNK Harrisburg, Pa. He was previously GSM of WEGX (Eagle 106) Philadelphia.

STATION SALES: WKRC Cincinnati from Great American to Jacor Communications, which has been operating the station under a local marketing agreement since November; KONJ/KXTN San Antonio, Texas from TK Communications to Tichenor Media Systems which assumes control immediately under an LMA; KOWL/KRLT South Lake Tahoe, Calif., KAAA/KZZZ Kingman, Ariz., and KZGL Flagstaff, Ariz., from Regency Communications to The Park Lane Group for \$3.9 million.

The lineup at WCLB, Boston's new country outlet (Billboard, Feb. 20), remains largely unchanged from its previous incarnation as AC WVBF. Morning hosts Loren Owens and Wally Brine remain, as does midday host Chris Guetta. There were some changes, however. Former production staffer Jeff McKee replaces Karen Grace in afternoons. Also, the night slot, formerly filled by market vet Sunny Joe White, is "up for grabs" following White's exit, according to PD Bob Christy. Meanwhile, talk is still circulating that crosstown WCDJ, now in the process of being sold by Emmis Broadcasting to Greater Media and being consulted by Rusty Walker, may soon double the number of country outlets in Boston.

KMEL San Francisco MD Hosh Gureli exits for an A&R gig at Arista Records.

Tim Hattrick and Willie B. Loon move their morning show from KKRQ Tucson, Ariz., to KMLE Phoenix, filling the long-vacant spot created when Taylor & The Bear left for KIKK-FM Houston last summer. KMEL's interim morning man, Steve Wood, returns to his production director duties.

KLUC Las Vegas hires former KKYK Little Rock, Ark., night jock Danny Cruze for that shift. MD Cat Thomas shifts from nights to afternoons.

Scruff Conners rejoins CILQ (Q107) Toronto for mornings. He previously hosted that shift at Q107 from 1979-85 and most recently hosted mornings at CKBR (The Bear) Edmonton, Alberta. Conners replaces "Brother" Jake Edwards, now at co-owned CJKR Winnipeg, Manitoba.

Brian Holmes joins urban WRXB Tampa, Fla., for mornings from overnights at WZBQ Tuscaloosa, Ala. He replaces former PD Jay Johnson.

Mike Rich joins KINK Portland, Ore., as morning news anchor. He was previously ND of co-owned KGW. He replaces Elaine Murphy, who exits.

Kevin Fox moves to WPEG Charlotte, N.C., for afternoon drive from the MD slot at WJBT Jacksonville. Fox replaces Nate Quick, who is now in mornings. Joining Quick for wake-ups is Porsche Stevens from WAMO Pittsburgh. Back at WJBT, Nate Bell from crosstown WHJX replaces Fox.

Sammy Mack joins WQMG-FM Greensboro, N.C., as APD/MD. Mack, who previously hosted the night shift at WBLS New York, replaces Greg

Samson.

WJMH Greensboro welcomes "Yo!" Sunny Joe Stevens for afternoons, replacing The Jammer, who's now doing nights up at WNVZ Norfolk, Va. Stevens was last at the former KXXX (now KISF) Kansas City, Mo. WJMH's MD, The Bushman, takes over nights, replacing The Mad Hatter, now at KMJQ Houston. Also, Trebien Black from crosstown WNAA joins for middays and production duties.

WOCQ Ocean City, Md., APD/overnighter Mari Lou moves to middays and adds MD duties. Skip McCloskey comes off the air but remains at the station.

WKHI Ocean City ups Michael O'Brien from P/T to middays, replacing C.C. McCartney, who exits and can be reached at 410-208-1258.

Ken Hawk moves from WKPA Pittsburgh to crosstown WXRZ (Rebel 104.7) for weekends.

BROADCASTING VETS MOURNED

The industry is mourning the loss of two broadcasting veterans this week. Mike Faherty, 55, died Feb. 13 in Atlanta after a long illness. Jim Shelton, 73, died Feb. 11 of heart failure while vacationing in Mexico.

Faherty was executive VP of Cox Broadcasting and previously served as VP/GM of Cox's WSB-AM-FM Atlanta from 1981-89.

Prior to joining Cox, Faherty was with Group W Radio for 19 years. He also served on the boards of both the Radio Advertising Bureau and the National Assn. of Broadcasters. He is survived by his wife Barbara, six children, and one grandchild.

Shelton spent 50 years at WIBC Indianapolis. In the '60s he was Central Indiana's most-listened-to air personality. In his later years, he was the station's top billing AE. He is survived by his wife, Dorothy.

JOB MARKET

Former WNJR Newark, N.J., PD/midday jock Carlos DeJesus (201-792-1954) is looking for a new gig. He is a former PD of the legendary WKTU New York... Ex-WSBK Poughkeepsie, N.Y., MD/afternoon jock Brett Richards (914-831-6067) is also looking for a new opportunity.

Oldies WWDW Williamsport, Pa., is looking for an OM and morning person. Send T&Rs to GM Dick Heatherton.

LABELS LOSE LEGAL GROUND OVER LAX LIBRARY OF CONGRESS FILINGS

(Continued from page 1)

Reference Center.

Brylawski says as many as 20% of recent annual releases have not been filed by companies and are not on the library archival shelves. Compliance is high with filing copies of pop or rock hit product from major labels, spotty with other releases.

Registration of sound recordings became an optional procedure when the Copyright Act was revised in 1976 to make it easier for owners to receive protection with a minimum of paperwork. However, deposit copies are required under law.

In addition, copyright owners that choose to register by filing copies of their releases—along with applications and \$10 fees—within five years of release enjoy two major legal advantages: a presumption of copyright validity and the right to collect punitive as well as actual damages.

Without a registered copy, in any infringement court case a record company would have to first establish and prove it is legal owner of the sound recording, a potentially costly process. Even if it proves ownership, a record company would not be allowed to collect punitive damages from an infringer.

On Feb. 16, copyright leaders in the House and Senate introduced proposed legislation to eliminate the requirement that a work be registered before an infringement occurs in order to obtain statutory damages. Despite any future changes, however, recording industry observers advise that labels should take advantage of the extra protection.

Library officials also say some companies are ignoring the mandatory deposit provision of the copyright law, which requires record companies to send in two copies of each sound recording within three months of release (one copy if there is company "financial stress"). There is no deposit fee.

These deposit copies allow the Library of Congress to continue building a national archive of sound recordings.

"Some labels always send in copies," says Brylawski. "But with most it's spotty. I think they forget about it. Sometimes it's because they're big companies. But some small companies never send us anything. With others it's on again, off again, as if, you know, someone in that department left and didn't tell the successor."

Although sound recording copyright owners lose no copyright protection by not sending in the required deposit copies, under federal law, the Register of Copyrights has the authority to turn over cases to the Justice Department, which can fine companies up to \$250 per release for tardiness, and up to \$2,500 if the person or company "repeatedly fails or refuses to comply" with the provision.

The library rarely uses this authority, however. Dorothy Schrader, general counsel of the Copyright Office, admits that as a matter of policy, "the deposit provision is difficult to enforce, but we hope we can solve the problem through education."

Schrader says in the last decade the Copyright Office has brought only one deposit scofflaw to court, the owner of a small bluegrass-music-oriented label that "just continued to refuse to send in any copies."

A source also says one indie label executive told a Library official "point blank that he's not going to bother complying with the law."

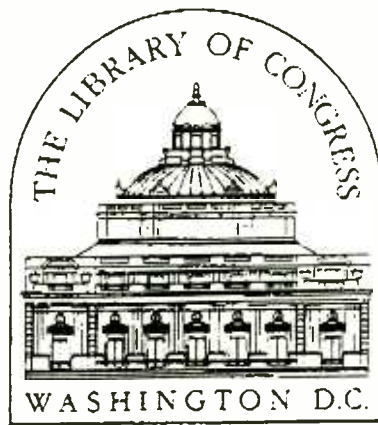
Library officials at this point have no exact number of missing registration or deposit copies, but estimate the figure is in the thousands and that the problem is ongoing.

In a quick Library search for 33 top three albums from 11 of Billboard's 1991 year-end issue charts (Billboard, Dec. 21, 1991), six (15.6%) were not found. All the recordings were either owned or distributed by major labels.

The 1991 listings were used so that labels filing releases late would be included. Album charts chosen were pop, R&B, country, new age, jazz, contemporary jazz, and classical, as well as contemporary Christian, gospel, pop Latin, and world music.

In another search for the top 20 album releases of 1991, all major label releases, all 20 were found on file.

However, in a third search for four



albums on two major labels and two indie labels, mentioned by several Billboard staffers in their yearly

LENNOX, SIMPLY RED, TASMINE ARCHER LEAD PARADE OF '93 BRIT AWARDS

(Continued from page 1)

recipient of a lifetime achievement award, who reunited the Faces for the occasion.

The affair was taped for broadcast the following evening in the U.K.; it was shown for the first time by a commercial TV company, Carlton, rather than the BBC. The broadcast last year boosted album sales to the tune of some 300,000 units, according to the British Assn. of Record Dealers (BARD). Although U.S.-based Radio Vision International is handling sales of the 90-minute program outside the U.K., there are no plans yet for a broadcast of the Brits in the U.S.

Lennox, previously named best British female artist at the Brits in 1989 and 1990, won that honor for a third time, while her RCA Records release "Diva" was chosen best album by a British artist. Simply Red was voted best British group and frontman Mick Hucknall was named best British male artist.

The awards are based on votes by member companies of the British Phonographic Industry, which organizes and pays for the annual show. Some 140 companies are entitled to one vote apiece, although only about 65% exercised that right this year. The Brits voting process was handled independently by the Electoral Reform Society, which subsequently revealed that some block-voting had taken place. As a result, two acts which would have been winners were effectively disqualified. The acts, categories, and companies involved were not identified (Billboard, Feb. 20).

The Brits' voting process and the preponderance of older, long-established artists in the nominations received more attention than usual in the local media, especially in the tabloid newspapers. However, the chairman of the BPI's Brits committee, Warner Music U.K. chairman Rob Dickins, has gone on record as saying the voting system should be broadened next year to include other music industry professionals and members of the media.

For all the criticism, this year's awards gave some of Britain's best new talent a chance to shine. The potential of these newcomers may have taken some of the sting out of just-published BPI statistics for 1992, which show the first drop in prerecorded music sales since 1980 (story, page 47).

Tasmin Archer sang her international hit "Sleeping Satellite" after accepting the award as best British

newcomer, voted by the members of BARD. It was a key choice in a field that had prompted many to wince. Aside from the acclaimed Archer and singer Dina Carroll, the nominees included the dance cover acts K.W.S. and Undercover, and teen-pop act Take That.

Although not nominated, the hot, young rock'n'roll foursome Suede played for the black-tie audience, jacking up the energy level and closing their performance with dropped instruments and a howl of feedback. Among others performing on the show were Madness, Peter Gabriel, Mick Hucknall, and k.d. lang in a duet with Erasure's Andy Bell.

Gabriel was voted best British producer along with studio partner Daniel Lanois, although he did not receive nominations either as best British male artist or for his current album "US"—for which the producer's prize was awarded.

The "Wayne's World" album was named best soundtrack. Nigel Ken-

edy's rendition of "Beethoven's Violin Concerto" was named best British classical recording.

Among the newer acts in the Brits nominee lineup, awards went to Take That for best British single, chosen by listeners to BBC's Radio 1 FM, and to Shakespear's Sister for best British music video for "Stay," picked by viewers of BBC TV's Saturday morning show "Going Live!"

The Brits Awards also recognized non-U.K. acts with awards to Prince as best international solo artist; R.E.M. as best international group, for the second consecutive year; and Nirvana as best international newcomers.

U2, three-time winners of the best international group award in 1988-90, picked up a Brits Award as most successful live act of 1992. This category was new for the night—it was not part of the nominations announced in January—but appeared effective in attracting all four members of U2 to the award ceremonies.

KENNY G GOES AT 'BREATHLESS' PACE

(Continued from page 12)

leased in 1989.) "I wish I could have done it in a year," he says. "But you're talking about a creative process I take very seriously. It's not just a piece of product to me... It just took me that long to compose and record the songs that I was satisfied with."

Kenny G notes Arista's patience while he worked on the album. Says Arista VP/GM Roy Lott, "He and I had conversations at least every three months. I reassured him to take the time to get it right."

According to Lott, the release of "Kenny G Live" was designed to close a chapter in his career and give Kenny G the time necessary to record what would become "Breathless."

The 14-track album was recorded over a two-year period at his home studio, dubbed Studio G, in Seattle. Lott notes that the artist recorded several other quality tracks that didn't make the album. A few are featured on a CD maxisingle, while others will be saved for the next Kenny G album.

For the first time, the saxophonist recorded digitally on a 48-track Sony unit. Although some artists have recently complained about the supposedly sterile sound of direct-to-digital

recording, Kenny G says there is no better method.

"To me it sounds great," he says. "I don't hear that hiss. When I turn up my sax track and all I hear is more saxophone on the top end, there is nothing that anyone can say to me about analog sounding better."

Walter Afanasieff and David Foster produced a few tracks, but the artist produced the bulk of "Breathless."

"There are times when I would have liked to have another set of ears, when I was a little lonely," he says. "But in the bottom of my heart, I know when I'm playing what's right for a certain song."

Although he has played a part in producing his last four efforts, Kenny G says he's not ready to step into the producer's chair for another artist. "It's a pretty big responsibility," he says. "I can't imagine producing someone else and saying, 'Okay, it's done. Here's your sound.' I would like to try it some time, but it would depend on who and how."

Kenny G plans to continue to support "Breathless" with live dates. In December, he played a soldout four-night stand at the Universal Amphitheatre in Los Angeles. A tour kicking off in mid-March will focus

times copies or masters in those catalogs or the vaults are lost or overlooked."

Library staffers note that lapses in filing of deposit and registration copies continues despite RIAA member-label workshops held throughout the year.

David Leibowitz, executive VP and general counsel for the RIAA, says he was not aware of the extent of the problem. "This is news to me," he said. "Yes, we have workshops with Library staffers and copyright people at our member labels because there are lapses, and we constantly impress upon them the importance of registration and deposit copies. This problem has not been presented to me."

This is the first of a two-part series on The Library of Congress.

Among the record companies, the Warner group of labels collected five awards for their artists (plus the Rod Stewart accolade) and BMG earned three; EMI received two; and Real World/Virgin, MCA, and London/PolyGram received one apiece (plus Island/PolyGram's honor for U2).

Rod Stewart's lifetime award for outstanding contributions was presented to the singer by Long John Baldry, the blues-and-boogie piano player who first hired Stewart after hearing him sing in a London railway station some three decades ago.

After apparently lip-synching his current U.K. hit, a reworking of the Rolling Stones' "Ruby Tuesday," Stewart then redeemed himself by reuniting the Faces—guitarist Ron Wood, drummer Kenney Jones, keyboardist Ian McLagan, and new recruit Bill Wyman on bass. Romping through "Stay With Me" and "Sweet Little Rock 'N' Roller," the veterans closed the Brits Awards recalling British rock at its best.

on secondary markets in the U.S. In April and May he will hit Europe with Michael Bolton, and then return to the U.S. for a summer jaunt that will bring him to the major markets, including a multi-night stand at Radio City Music Hall in New York in June.

Arista expects the album to benefit from the road work. "It's very early in the life of the record," says Lott. "It's not like it has peaked in any shape or form. The first single is only in midlife at top 40."

ASCAP RECEIVES FEES

(Continued from page 14)

ASCAP announced its financial results at its annual Los Angeles membership meeting Feb. 17. At the meeting, attended by more than 500 members, ASCAP president Morton Gould said the society will mount a legislative effort this year to extend the copyright term in the U.S. to an author's life plus 70 years. Currently, the U.S. term is life plus 50 years.

In addition, ASCAP presented its "Duke" award to Benny Carter, the jazz composer, arranger, bandleader and instrumentalist.

Monitor™ TOP 40 AIRPLAY™

FEB. 9—FEB. 15, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 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	9	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	1 week at No. 1 PEABO BRYSON & REGINA BELLE
2	1	9	ORDINARY WORLD CAPITOL	DURAN DURAN
3	3	11	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
4	4	6	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
5	11	4	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
6	6	12	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
7	15	5	BED OF ROSES JAMBCO/MERCURY	BON JOVI
8	5	15	WHEN SHE CRIES RCA	RESTLESS HEART
9	9	16	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
10	10	10	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
11	8	17	FAITHFUL EMI/ERG	GO WEST
12	12	14	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
13	21	3	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
14	7	15	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
15	17	8	NO MISTAKES MCA	PATTY SMYTH
16	16	15	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
17	18	20	RHYTHM IS A DANCER ARISTA	SNAP
18	20	5	HERE WE GO AGAIN! CAPITOL	PORTRAIT
19	13	11	STEAM GEFEN	PETER GABRIEL
20	23	5	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
21	22	4	GET AWAY MCA	BOBBY BROWN
★★★ AIRPOWER ★★★				
22	26	4	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
23	19	22	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
★★★ AIRPOWER ★★★				
24	30	3	MAN ON THE MOON WARNER BROS.	R.E.M.
25	14	13	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
26	33	3	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
27	34	2	DON'T WALK AWAY GIANT	JADE
28	24	19	GOOD ENOUGH MCA	BOBBY BROWN
29	28	11	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
30	25	22	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
31	35	2	ANGEL SBK/ERG	JON SECADA
32	NEW		IF I EVER LOSE MY FAITH IN YOU A&M	STING
33	27	22	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
34	29	16	NEVER A TIME ATLANTIC	GENESIS
35	40	2	STAND CAPITOL	POISON
36	31	22	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
37	NEW		SWEET THING UPTOWN/MCA	MARY J. BLIGE
38	36	22	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
39	NEW		LITTLE BIRD ARISTA	ANNIE LENNOX
40	NEW		FOREVER IN LOVE ARISTA	KENNY G

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ NO. 1 ★★★				
1	2	5	FREAK ME KEIA/ELEKTRA	1 week at No. 1 SILK
2	1	10	DON'T WALK AWAY GIANT	JADE
3	3	13	HERE WE GO AGAIN! CAPITOL	PORTRAIT
4	11	12	SWEET THING UPTOWN/MCA	MARY J. BLIGE
5	6	9	COMFORTER GASOLINE ALLEY/MCA	SHAI
6	8	20	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
7	4	16	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
8	12	8	INFORMER EASTWEST	SNOW
9	5	18	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
10	13	4	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
11	9	7	GET AWAY MCA	BOBBY BROWN
12	7	21	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
13	16	6	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
14	14	5	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
15	15	9	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
16	10	19	RUMP SHAKER MCA	WRECKX-N-EFFECT
17	17	9	DITTY NEXT PLATEAU/FFRR	PAPERBOY
18	18	7	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
19	23	4	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
20	25	4	HAT 2 DA BACK LAFACE/ARISTA	TLC
21	21	15	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
★★★ AIRPOWER ★★★				
22	32	2	I'M SO INTO YOU RCA	SWV
23	24	14	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
24	19	22	GOOD ENOUGH MCA	BOBBY BROWN
25	22	22	RHYTHM IS A DANCER ARISTA	SNAP
26	30	11	I GOT A MAN ISLAND/PLG	POSITIVE K
27	20	22	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
28	29	22	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
29	26	22	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
30	36	5	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
31	27	22	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
32	28	18	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
33	35	3	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
34	33	22	BABY-BABY-BABY LAFACE/ARISTA	TLC
35	31	13	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
36	37	14	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARISTA	TONI BRAXTON
37	NEW		CLOSER (NOT SIGNED TO A LABEL)	REMEDY
38	38	4	HOMIES PUMP/QUALITY	A LIGHTER SHADE OF BROWN
39	34	12	QUALITY TIME JIVE/RCA	HI-FIVE
40	NEW		FOREVER IN LOVE ARISTA	KENNY G

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

ATLANTIC/VW DRIVE HOME CLANNAD TRACK

(Continued from page 14)

about the song.

Although "Harry's Game" was a worldwide hit when it first was released 10 years ago, it had never caught on in the U.S., despite appearing on the group's "Anam" album last year and in the film "Patriot Games." The VW ad, however, has given Clannad enough exposure in the U.S. that the group is considering touring here this fall, according to manager Dave Kavanagh.

Doug Morris, co-chairman and CEO of the Atlantic Group, says, "It's the first time I can think of where a record is breaking off a

commercial. The record's been a hit all over the world except here."

Morris notes Atlantic and Volkswagen have only to "dot the i's and cross the t's" on a cross-promotional campaign between that may also include Tower Records.

One aspect of the deal is adding to the Passat ad a tag line identifying the song by artist, title, and label, according to Morris. He says, "Under [the 800 number that appears on the ad] it would say, 'Harry's Game' by Clannad. This way people won't be bothering the operators asking what the music is."

Dave Schembri, director of mar-

keting for Volkswagen U.S., adds that the print campaign for the Passat would also incorporate the added information about Clannad.

Atlantic and VW have also discussed "putting an identification on CDs and cassettes discussing the fact that this is the song featured in the Volkswagen ad and is being called the Volkswagen song," according to Schembri.

Furthermore, the two companies are considering using vehicle displays in Tower Records stores "with an opportunity to win a VW Passat or another model to be chosen," says Schembri.

The VW ad has already jolted sales of "Anam" from some 30,000 units before the spots began airing in December to a current total of approximately 90,000 units, according to Morris.

"Anam"—which was released in the summer of 1992, will be re-promoted at retail as part of what Atlantic calls the "Clannad family tree," comprising also the rerelease of Clannad's 1982 "Fuaim" album, featuring original member and popular new-age artist Enya; "Enya," the artist's solo debut and her only album for Atlantic; and "Maire," the solo album by Clannad singer

and Enya sibling Maire Brennan, originally released last fall.

Clannad's Kavanagh says the VW experience is a reward for 20 years of hard work. However, he insists it was the public—not he, the band, or the label—that should be credited with the breakthrough.

"This decision was made by the public," he says. "It was their response that motivated Atlantic, myself, the band, and Volkswagen. Enough people started calling the 800 line to make us take notice. It wasn't that we went out to market and create a situation."

GLOBAL MARKETS FALL WILLING VICTIM TO 'BODYGUARD'

(Continued from page 1)

ney's performance takes it to special heights. She brings to the song all the passion and feeling that inspires the listener to react instantly, deeply, and emotionally. What results is the magic of an all-time international No. 1 hit record that never ceases to amaze."

Although the song was a huge U.S. radio hit, Billboard associate publisher Michael Ellis notes that the single is now "absolutely sales-driven. It's not No. 1 in airplay, but it's No. 1 in sales almost 2-to-1." The single is only one of two songs ever to sell more than 4 million copies in the U.S. The sales numbers had begun dropping; however, the single experienced an upturn this week, perhaps due to Valentine's Day, Ellis says.

Because of the chart methodology adopted for the Hot 100 by Billboard in 1991, which combines monitored airplay with real sales, Ellis expects hit records to remain at the top longer. "The new chart system facilitates longer stays at No. 1. In the old days, when we relied upon store reports, after the record peaked, some stores would stop reporting it. Now, we get actual unit sales so a record stays at No. 1 as long as consumers are buying it very heavily."

The album has sold more than 7 million copies in the U.S., according to Arista, while its cumulative overseas total is beyond the 9-million mark.

Released almost exactly 10 years after "Thriller" by Michael Jackson, "The Bodyguard" is selling around the world faster and stronger than Jackson's album did at a comparable point. "Thriller" went on to reach 40 million in worldwide sales, of which half were achieved outside the U.S.

In Japan, "The Bodyguard" has already passed the 1-million mark, itself a rare feat for international repertoire. It is closing in on the 1.4 million unit sales record there for a foreign release set by "Thriller."

The album, featuring six songs by Houston, co-star of "The Bodyguard," has also drawn the admiration of international marketing executives at competing labels, who say the project is a textbook case of music and movie synergy worldwide. "It's a perfect example of how one should align music with film, and how to exploit that internationally," says London-based Sony Music International VP Andy Stephens. "An album like this comes along once every 10 years."

Stephens and others agree that "The Bodyguard" has also lifted music industry spirits in general, especially in territories outside the U.S. that are experiencing stagnant sales. "It's come at exactly the right time," says Peter Ikin, senior VP of international marketing and artist development at Warner Music International. "It's crossed all demographics and boundaries. What country is it not No. 1 in? It's the perfect scenario."

FOLLOWED U.S. LEAD

As Arista Records and BMG Distribution did in the U.S. (Billboard, Jan. 16), Arista and BMG International executives overseas coordinated



Soundtrack Success. RIAA president Jay Berman presents Arista Records president Clive Davis with plaques signifying that "The Bodyguard" original soundtrack album has sold six million units and that its single, Whitney Houston's "I Will Always Love You," has sold four million units. The album and single have hit No. 1 on The Billboard 200 and the Hot 100, respectively. Shown, from left, are Jack Rovner, senior VP, Arista; Roy Lott, executive VP/GM, Arista; Davis; Rick Bisceglia, senior VP of promotion, Arista; Berman; Jim Chiado, senior VP of sales and distribution, Arista; and Milton Sincoff, senior VP of production and manufacturing, Arista.

their global marketing effort with the campaign by Warner Bros. on behalf of the movie, which so far has grossed a combined \$70 million at box offices in the U.K., Germany, and France.

A key part of that coordination was the filming by Arista, during the making of "The Bodyguard," of a full-length music video for the lead-off single, Houston's "I Will Always Love You." Warner Bros. provided the clips to theaters to use as a preview trailer, well before the arrival of the movie and soundtrack. Although the release date of the film has been staggered around the world, the album's release in most international markets was largely simultaneous with the U.S. release date of Nov. 17.

The coordination of the movie and album marketing involved cooperative advertising of the soundtrack in film ads, and the film on the packaging of the music.

In Japan, where a one-page ad in the nationally distributed newspaper Yomiuri Shimbun promoted both film and album, the movie distributor, Time Warner Entertainment Japan, advertised the movie on TV using Houston's single. "The Bodyguard" soundtrack has even been on sale in the lobby of theaters showing the film.

Aside from Japan, the soundtrack's leading overseas markets are Britain (1.03 million units sold) and Germany (900,000 units). In preparing to release "The Bodyguard" in the U.K., Arista charted with the S.O.U.L. System's dance-rap track, "It's Gonna Be A Lovely Day," and Lisa Stansfield's up-tempo "Someday (I'm Coming Back)" as well as Houston's blockbuster ballad.

"From the U.K. point of view, it was very much a retail campaign," says Arista's managing director in London, Diana Graham. The goal was to convince accounts that "it was not just another soundtrack, which are 10-a-penny here." With six new Houston tracks on the album, she says, retailers now "very much consider it to be a Whitney Houston album."

The satisfaction of Arista U.K. is tempered only by the fact that "The Bodyguard" is technically classified as a compilation album on the CIN/Gallup charts, and so does not appear on the Top 75 Artist Albums chart. It is, of course, No. 1 on the compilations chart.

In Germany, where soundtracks are rarely strong sellers, retailers ini-

tially showed reservations about "The Bodyguard" album. But it hit No. 1 within two weeks of the film's Jan. 7 opening. "Never before has a theme song had such total identification with a movie," says BMG Ariola Germany's Tony Ioannou. Similarly, TV spots in Holland ran for a month in November and December promoting the single, album, and film. "It was a big advantage that the release of the film was so close to the album," says Gerard Kostermans, marketing director of BMG Ariola Benelux.

According to Stephanie Barret, marketing manager of BMG Ariola in France, the movie eventually helped sell the album, but in the beginning, retailers were racking the release in the soundtrack section. "The association of the two marketing campaigns and the strong airplay of the single have led to a real explosion in sales," she says.

LATIN AMERICAN SCENE

With the delayed release of the film in Mexico and other Latin American markets, "The Bodyguard" soundtrack sales are lower there than in other markets, but in two months the soundtrack already has surpassed sales in the region of Houston's previous album, "I'm Your Baby Tonight."

In Brazil, BMG executives expect sales of the soundtrack to reach 100,000. The film debuted Jan. 1—one of few releases to open nationally—and has been in theaters since, while the average foreign film in Brazil runs only one to two weeks.

In South Africa, where BMG opened its affiliate last year, "The Bodyguard" has hit 110,000 in sales. "It made a great end to our first six months of trading in South Africa," says Dave Thomson, A&R director for BMG Africa.

BMG International senior VP of A&R and marketing Heinz Henn notes the company had to anticipate Houston would not be available for promotional tours or appearances because of her pregnancy.

"It was initially a concern because artist involvement in promoting their own records has become more and more important," comments Dwayne Welch, Hong Kong director of A&R and marketing for BMG International in the Asia Pacific region. An electronic press kit featuring an interview

with Houston and co-star Kevin Costner was released by Warner Bros. and the material was worked into a special on the film that aired on MTV in the U.S., Europe, and Asia. And, in addition to its use in movie theaters, the video for "I Will Always Love You" has been in power rotation on MTV Europe.

ASIAN STRATEGY

In the Asia Pacific region, Welch notes that only Japan, New Zealand, and Australia are significant markets for singles, and "I Will Always Love You" was released in those countries well in advance of the album's release.

As one of the most rapidly growing regions for the music business, however, the Asia Pacific market was key to the global success of "The Bodyguard" album. BMG took the unusual step of shipping an unprecedented 170,000 U.S. copies of the album to Japan, where the domestic copy of the soundtrack was not available until Dec. 5. "With a record like that, you can't go in late to the market or you'll get flooded with [unauthorized] imports," says Henn.

BMG International also has seen exceptional sales in Korea, which have reached 850,000, in part because of the company's success in stemming the sale of counterfeit product. "The counterfeits have just started to surface," Welch says, "but there has been an awareness-raising campaign by our company and the ministry of culture that we would clamp down on pirates. As a result, the wholesalers who virtually run the record business have realized they have a [legitimate] money-spinning machine on their hands. I'm not kidding when I say they've been camping outside our offices waiting for [legitimate] shipments."

The potential sales of "The Bodyguard" soundtrack have not yet been fully tapped, label execu-

WHITNEY'S HOUSTON'S WORLDWIDE SALES

"The Bodyguard" unit sales in the top 10 markets outside the U.S. as of Feb. 16, as reported by Arista Records and BMG International. Total worldwide sales, including the U.S., have topped 15 million units.

	Unit Sales (thousands)
Japan	1,040
U.K.	1,030
Germany	900
South Korea	850
Canada	650
Italy	600
France	450
Spain	300
Holland	250
Sweden	200

tives point out. Additional exposure of the movie, outside theatrical release, is certain to fuel sales further, as will radio play of additional singles.

For instance, BMG Ariola's Barret, in France, notes that album sales will be boosted every time the film is relaunched, either on video, pay-TV, or broadcast TV. And Graham at Arista in London adds, "There's still a ton of singles from this album to come." BMG International's Henn concludes, "In my almost 25 years in the business, I've never seen anything like this. No sales strategy in the world is required. This is magic."

Assistance in preparing this story was provided by Melinda Newman in New York, Steve McClure in Tokyo, John Lannert in Miami, Emmanuel Legrand in Paris, Ellie Weinert in Munich, Arthur Goldstuck in Johannesburg, Willem Hoos in Amsterdam, Ken Neptune in Stockholm, and Kai Roger Ottesen in Oslo.



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FOR THE RECORD

Contrary to a statement in the Feb. 6 issue, the Circuit City retail chain does not use Knogo Corp.'s in-store security systems.

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BUDDY GUY: BIG COMEBACK FOR A '90-YEAR-OLD'

(Continued from page 1)

of the Chicago Blues Festival in 1989. "They said, 'He must be 90 years old,'" he remembers with a curt laugh. "They thought I'd retired."

But everything changed two years ago for the 57-year-old blues guitarist. His 1991 Silvertone album "Damn Right, I've Got The Blues"—his first release on an American record label in a decade—introduced his searing playing and extroverted singing style to a new generation of listeners only recently attuned to the genre. The album sold close to 250,000 units in the U.S. and 600,000 worldwide, immense numbers for a blues release. It went on to win the 1992 Grammy Award for best contemporary blues album.

"I'm enjoying it, man," Guy says of his renewed career. "A lot of people didn't live long enough to enjoy it."

The BMG-distributed Silvertone hopes to boost Guy's sales even higher with the release of "Feels Like Rain," the sequel to "Damn Right."

Silvertone director Michael Tedesco acknowledges that this is no easy task. "A blues guy is never going to be a mainstream artist," he says. "You do whatever you can to elevate his position and entrench it in the public consciousness." The label's strategy includes extensive touring and television appearances.

In spite of Silvertone's efforts to broaden Guy's fan base, there has been no attempt to denature the artist's fierce, overamped music. "We just turn him loose and let him rip," Tedesco says. But the label executive acknowledges that, unlike "Damn Right," which featured such guests as Eric Clapton and Mark Knopfler, "Feels Like Rain" (again produced by John Porter) is skewed to an audience that might be less blues-based and less guitar-oriented.

NOT AS BLUESY

"[The new album] is not as bluesy as the last one is," Tedesco says.

MIRANDA SEX GARDEN

(Continued from page 14)

That combination of purity and distortion comes across to great effect."

On "Suspira" (the album name is the title of an Italian horror film, McKevitt explains), the song "Play" rises from a melodic whisper to a frightening scream, effectively capturing the musical evolution of Miranda Sex Garden.

Another track, "In Heaven," co-



MIRANDA SEX GARDEN

written by film maker David Lynch, gives another clue to the fruit of Miranda Sex Garden.

"I have a lot of respect for David Lynch's vision and sensibility," says Golomstock. "He takes the most normal things and imposes his vision on them and comes out with something surreal." A perfect description, as it happens, of Miranda Sex Garden's musical approach nowadays.

"It's a little bit more commercial. But those 30-something blues buyers will be delighted."

Four tracks on the new album are vocal duets between Guy and noteworthy guests Bonnie Raitt, Travis Tritt, Paul Rodgers, and John Mayall.

Raitt's appearance is a natural: She has known the bluesman since the '60s, when Guy's career was guided by then-preeminent blues manager Dick Waterman.

"When I met her, she was Dick Waterman's girlfriend," Guy says. "She wasn't even thinking about playing—she was 16, 17 years old."

Tritt showed his affinity for the blues by covering Guy's "Leave My Girl Alone" on his recent album "T-R-O-U-B-L-E."

Former Free and Bad Company lead singer Rodgers is currently completing a Victory Music tribute album dedicated to Guy's mentor, Muddy Waters. Rodgers had previously enthused about Guy's work to L.A. writer and former publishing executive Jon Sutherland, who passed the word along to Silvertone. "We contacted Paul [for this album], and it was, 'Sure, yeah,'" says Tedesco.

British blues original Mayall, another '60s acquaintance of Guy's, appears on "I Could Cry," first conceived as a cut for Mayall's forthcoming Silvertone album "Wake Up Call."

"It wound up being such an incredible track we wound up putting it on both Buddy's and John's records," Tedesco explains.

Material on Guy's album moves afield of straight blues more often than not, with songs written by John Hiatt, John Fogerty, James Brown, Ray Charles, and Marvin Gaye.

PERMEATE POP

Tedesco explains the label's strategy for "Feels Like Rain" as: "Market Buddy Guy as he is, but do it to allow him to permeate the pop audience."

Not surprisingly, Silvertone will

attempt to break the album via an intensive tour stint from March through early May.

"Buddy has been very, very successful as a live act," Tedesco says. "The guy gets pissed when he's gotta stay home for a while."

The indefatigable Guy admits that, after a year and a half of solid touring behind "Damn Right," he had wanted to take the month of January off, but he wound up taking dates last month. "That killed my little vacation," he says without much regret.

Among the 40 or so dates coming up this spring are high-profile showcases at New York's Bottom Line on March 18 and L.A.'s Roxy on March 25. The tour swing climaxes with an appearance at the New Orleans Jazz and Heritage Festival on May 1.

Guy will also reunite with singer-harmonica virtuoso Junior Wells, his longtime partner, on March 23 for a special all-acoustic set at the guitarist's Chicago club Legends.

(Alligator Records issued "Pleading The Blues," an acoustic Wells-Guy session cut for France's Isabel Records, two years ago.)

Television will also play a role in the promotion of "Feels Like Rain." On March 20, Guy will appear on "Saturday Night Live" and, Tedesco adds, "Letterman or Leno will certainly fall in, somewhere in April."

Last week, Guy was in Los Angeles to shoot a video for his duet with Rodgers, a cover of the '60s R&B hit "Some Kind Of Wonderful."

Additionally, the Silvertone album will get an unexpected lift in April, when Capricorn releases its two-CD retrospective "The Cobra Records Story." The compilation will include four tracks by Guy, who began his recording career in the '50s at Eli Toscano's Chicago label.

Since the success of "Damn Right," Guy's lengthy career has been the subject of full-length retrospectives on MCA/Chess and Rhino.

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CONGRESS MOVES TO KILL COPYRIGHT TRIBUNAL

(Continued from page 5)

other arbitration panels.

Before the surprising news, performing rights organizations ASCAP, BMI, and SESAC had sent letters to their songwriter and music publisher members and associates, and had received authorization to collect and distribute digital royalties from the Musical Works fund, which will represent one-third of the total royalties.

ASCAP proposes a formula based on transmissions (performance airplay). BMI will propose a formula based both on transmissions and record sales.

The Songwriters Guild of America is also filing with a joint formula for representing its members, and has

yet to decide whether to form an offshoot company to service songwriting non-members.

The National Music Publishers Assn./Harry Fox Agency will claim the right to represent most music publishers, and will file claims based on sales data.

As of Feb. 17, with only seven working days left to the deadline, none of the organizations had filed their claims, according to a Tribunal staff member. Only one individual, a songwriter, had filed a claim.

In the separate Sound Recordings Fund, which handles two-thirds of the total royalties, the new Alliance of Artists and Record Companies plans to file claims for featured art-

ists and record labels.

AARC is a group formed earlier this month by the RIAA, along with representatives from indie labels, unions, and artists' lawyers to collect and distribute royalties set aside for featured artists as well as record companies (Billboard, Feb. 13).

AARC, according to a source, will be filing as close to the deadline as possible in a last-minute effort to sign up artists.

AARC's filing proposes that royalty shares be exclusively guided by SoundScan Inc. sales figures, although AARC officials say more data may be employed in future years.

AARC placed announcement ads in trade magazines the week previous

to the deadline, and has also announced the signings of a number of major artists in hopes of publicizing their sign-up campaign.

Well-known acts who have signed up include Guns N' Roses, Soundgarden, Nirvana, and Kenny Loggins, along with Whitney Houston, Michael Bolton, Tom Petty, and Stevie Nicks.

An RIAA spokesperson said that AARC is signing up "about 20 artists a day" over the past few weeks, and has only released the names of those artists whose management has given the group authority to publicize the information.

The initial royalties under the new law, reflecting only initial digital roy-

alties from October and November, 1992, will be small, but are expected to mushroom once new digital formats such as DCC and the MiniDisc become popular and are bought by consumers on a mass-market basis.

The CRT has not yet ruled on whether airplay or sales data, or a combination, will be used to determine royalty shares. The competing organizations will have to hold discussions this spring to negotiate an authorized split or else the Tribunal—or alternative arbitration panel—will have to initiate its own determination hearings.

MERCURY RAP TOUR

(Continued from page 12)

New acts Nefertiti, Dougie Dee, and Yaggfu Front will each release their first 12-inch singles early in March. Yaggfu Front debuts with "Lookin' For A Contract"; Dougie Dee, who wrote raps for Bel Biv DeVoe's "Poison" and ABC's "Iesha," will debut with "Do You Wanna Ride?" produced by Levert's Marc Gordon; Nefertiti's single is undecided as yet. Diamond, a producer, has already hit the charts with the Psychotic Neurotics' "Stunts Blunts & Hip-Hop" album.

The schools—which include several historically black colleges and universities—will get a listening party and/or concert by the artists. In addition, a handful of Mercury staffers will also go on the road to answer questions along with the acts during seminar sessions, scheduled at each school, about careers in the music industry. The acts will also make local retail and radio visits and do public service announcements and interviews. While the artists will perform for free, any monies raised by the schools through admission fees will be contributed to a local charity of the school's choice.

The concept was developed by the R&B department at Mercury as an outgrowth of a plan to take Diamond on a retail promotional tour. Bobby Duckett, director of artist development for the label, explains that with three other brand-new acts set to debut around the same time, the tour was designed to give all four acts wider exposure and also to acquaint them with the rigors of the road.

"We serve ourselves on a few different points: We can let them do interviews in a group situation, let local PDs hear about the music before it's available, and [the groups are] getting their chops at the same time," Duckett explains. "The same at retail: You bring one artist in and it's a handshake, a few autographs, a picture, and you're out. With a bunch of artists, we can make an event."

With input from John Scher, head of PolyGram Diversified Entertainment, the tour also developed a merchandising aspect. Students at the tour stops will be able to buy T-shirts featuring the Mercury Hip-Hop Tour logo. Again, profits will be donated to a charity. In the works is a music sampler of the featured artists to be offered free with a T-shirt purchase.

Stessel stresses that Mercury's goal is exposure for the new acts and that regardless of whether they sell records, the college tour idea is something that Mercury will use more for a variety of formats. "This is only our first partnership with the colleges."

A complete itinerary of tour stops was not available at press time.

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MARIJUANA FACTOR DOESN'T QUELL BUZZ ON ACTS

(Continued from page 1)

Dando wrote the song as 'My Drug Buddy' and he wants that as the title of the song. The connotation is completely different from trying to promote drugs. It addresses an experience in a day he had with his friend."

Now, "My Drug Buddy" will hit the streets in mid-March in the form of a CD-5.

The Lemonheads' title redux appears to be an exception; the labels behind Cypress Hill, Basehead, the Black Crowes, Dr. Dre, and Sacred Reich appear to be saying anything but "no" to drug references in their art.

Def American and Death Row/Interscope sent promotional rolling papers for their acts, Black Crowes and Dr. Dre, respectively. Water pipes bearing the Sacred Reich logo recently appeared on critics' desks as a "gift from the [Hollywood Records] band."

Dr. Dre's album, "The Chronic"

(currently resting at No. 1 on Billboard's Top R&B Albums chart), is titled for a potent strain of marijuana, and bears the motto: "In Bud We Trust." The CD itself features an artist's rendition of a pot leaf.

Representatives from Def American, Interscope, and Hollywood would not comment on their artists' use of drug references.

The members of platinum-certified Cypress Hill regularly speak out about their quest to legalize marijuana. The group's members have been known to light joints in midperformance, as well as backstage at such industry events as the Billboard Music Awards. And Imago's Basehead leaves nothing to the imagination on its forthcoming album, "Not In Kansas Anymore," when lead singer Michael Ivey raps such lyrics as "A party ain't a party if I ain't fucked up"

on the track "I Need A Joint."

But Basehead's A&R man, Ron Baldwin, says to "try to somehow shape, censor, or direct [the artist] would be missing the point of who he was. It wasn't like we shouldn't sign [the group] because [they] talk about drugs. The record is honest and that's why we're attracted to it and to them."

That sentiment is echoed by Black Crowes manager Pete Angelus, who says the rockers' label and their fans find the group's honesty refreshing.

"They exercise their right not to be hypocrites; they put their beliefs forward and don't hide what they're doing," says Angelus, who emphasizes the Crowes do not advocate the use of drugs, but do advocate the freedom of choice in that regard. In fact, the platinum-certified group enhances its live stage show with a banner bearing a huge pot leaf and the words "Free Us."

FREEDOM OF CHOICE

Def American, Angelus says, has never interfered with the band's method of promoting "freedom of choice." And while they've experienced no major backlash regarding their association with marijuana use, the band has been misinterpreted by a handful of venue operators who refused to book them because they perceived the Black Crowes as drug and alcohol abusers, Angelus notes.

Album-rock radio, on the other hand, has been a good friend to the Black Crowes, he says, noting "they couldn't have been more supportive of the group."

Other artists have not been so

lucky. Baldwin says a few radio programmers banned Basehead's entire debut album, "Play With Toys," from the airwaves, even when specific singles did not address marijuana use. However, since the act relies more on its street appeal than radio play, the ban barely impacted Basehead at all, he says.

RADIO REACTION

Curtis Waller, music director at urban WBLS New York, says the station would not ban an act simply because of an association with drugs, but he does admit station ownership and management definitely would object to programming a track that clearly addressed drug use.

"We might be able to play the song in the course of a rap show or specialty program, once or twice a week, but never in regular rotation," Waller says.

Hosh Gureli, music director at crossover KMEL San Francisco, also says lyrics addressing drug use could impact the station's decision to program a track, but the issue hasn't become a problem at the station.

"We haven't seen many records that promote drug abuse," he says. "But we are a station that doesn't advocate gang violence or the abuse of drugs."

Standard programming policies at the major video outlets also follow basic guidelines to avoid clips glorifying drug or alcohol abuse.

But each of the subjects interviewed for this article stressed the artists did not promote or advocate drug abuse or use through their actions or lyrics.

"Basehead isn't advocating anything," says Baldwin. "(Ivey's) just being a typical kid. He's not saying, 'I smoke pot, so everyone should.'"

Cypress Hill, says Ruffhouse CEO Chris Schwartz, is merely stating "We smoke pot and if you do, don't feel you should be chastised for doing it." There are certain video shows that may not play their videos, but it's not a deterrent in selling records." (Cypress Hill's eponymous debut has held a position on The Billboard 200 for more than a year).

John Artale, purchasing manager at Pittsburgh-based National Record Mart, classifies the apparent trend to tout use of marijuana as "junior rebel stuff dictated by fashion and style." The retailer has received no complaints regarding titles reflecting drug use, and the chain's customers are more concerned with lyrics detailing sex and violence, he says.

NO COMPLAINTS

Similarly, Al Wilson, merchandising VP/head buyer at Milford, Mass.-based Strawberries, says he is unaware of any complaints regarding drug-oriented product, and store managers would deal with them on an individual level.

"We're not here to censor anyone," he says. "We're in business to make the product available to people who want to buy it."

All of the subjects interviewed for this story said they experienced no backlash at the retail level. But Ruffhouse's Schwartz did note that upon release of Cypress Hill's debut, "a lot of retailers thought it was a rock act and it wound up in the wrong bin," apparently because of the group's "stoner image."

Fear of alienating a generation of consumers raised in the "just say no" climate appears to be virtually nonexistent in the music industry.

"Kids will react to music and not to someone taking drugs or not taking them," says Lemonheads' manager Billig. "Shaking your finger doesn't do anything, and announcing to the world that you take drugs doesn't either."

She adds there are potential drawbacks to an image linked to drug use, but points out there are drawbacks to any image. "You can be too squeaky clean, too," she says. "I would like to believe it all comes down to whether people like the song or not."

Ruffhouse president Joe Nicolo concurs: "People are buying the records for the music, not because Cypress Hill wants to legalize marijuana."



by Geoff Mayfield

MICHAEL'S MEDIA MAGIC: As expected, the Feb. 10 airing of "Michael Jackson Talks With Oprah" on ABC continues the resurgence of his "Dangerous" set, while also causing a stir on Top Pop Catalog Albums. Sales on "Dangerous" more than double over the previous week, which brings him close to the 60,000 unit mark, and pushes him 26-12 on The Billboard 200. At the same time, sales on his 21-times-platinum "Thriller" see a 127% gain, as it makes a startling 26-2 leap on the catalog list. This activity makes it difficult to comprehend a Feb. 13 article in the Los Angeles Times that stated his albums would not see sales gains from the Winfrey special.

MORE: "Dangerous" and "Thriller" had already been revived by Jackson's televised appearances at two Presidential Inauguration events, the American Music Awards, and the Super Bowl, but his much-discussed Oprah Winfrey special—which drew mucho media attention in subsequent days—also prompt "Bad" and "Off The Wall" to make first-time appearances on the catalog chart, and stirs The Jackson 5's "Greatest Hits" to a re-entry on that same chart... In the Jan. 30 issue, before Jackson's media blitz began, "Dangerous" sat at No. 131 with a one-week sum of less than 9,000 units. His weekly progress since the White House gigs: 88-41-26-12.

LONG (AND HAPPY) WEEKEND: What a difference a long weekend makes. Volume of units on The Billboard 200 shows a whopping 22% increase over the previous week, the first time in 1993 this chart has seen a gain over the prior week. A strong slate of new titles—including ones by veteran superstars Mick Jagger (No. 11), Paul McCartney (No. 17), and Genesis (No. 20) and by upstart Digable Planets (No. 15)—and Valentine's Day sales staged by some chains helped pace the charge, but you can bet that shopping activity was boosted by the long Presidents' Day weekend. Sales rung up during the Feb. 15 national holiday won't show up until next week's chart, but winter weather no doubt encouraged consumers who might otherwise go a weekend without shopping to make Saturday or Sunday trips to the stores.

HIGH STEPPERS: Ready for a surprise? Despite Jackson's impressive sales boom, he does not have The Billboard 200's largest sales increases. For the second time in four weeks, sax star Kenny G wins Top 20 Sales Mover, this time with the chart's biggest unit gain. And, the largest percentage increase belongs to Michael W. Smith, who sprints 197-86 with a sales boost of 176%. "Somebody Love Me," which jumps 28-23 on the Hot Adult Contemporary chart and is being played by 26 of the top 40 stations being tracked by Broadcast Data Systems, helps Smith's revival, but RCA says the surge was also sparked by a Hershey's/Hugs & Kisses promotion at the 500-plus store Target chain and his 63-date concert tour.

CAUSES & EFFECTS: The high debuts staged by Jagger and McCartney come after each appeared, in consecutive weeks, on "Saturday Night Live," but McCartney won't realize full sales impact from his Feb. 13 shot until next week's chart... After a Feb. 9 visit on "The Tonight Show With Jay Leno," Harry Connick, Jr. wins the Power Pick on a 60% gain (64-45)... Columbia's artist development department arranged an 80-station radio special by Tony Bennett on Valentine's Day. Pre-show promotion probably helped the masterful singer's tribute to Frank Sinatra achieve a 26% sales gain (166-157), but sales stirred by the actual broadcast will be revealed in next week's show... Apache might be a new name to some of our readers, but the rapper's "Gangsta Bitch" spent several weeks in the top 10 at The Box. He bows at No. 69 on The Billboard 200.

Bourne Challenges Disney Court Battle Over Song Rights

NEW YORK—Does the Disney Co. need a license from Bourne Co. in order to use songs from "Pinocchio" and "Snow White And The Seven Dwarfs"? This question is being decided in a federal district court here.

Affected primarily are videos and TV advertising use of the songs. Judge Louis L. Stanton advised jurors at the trial's opening Feb. 16 that the case should only last about two weeks.

Bourne is seeking to deny Disney the rights to use or license the songs other than in their respective films.

In his opening statement, George Berger, Bourne's attorney, explained that Disney, not having a music publishing branch, assigned all rights for "Snow White" to Irving Berlin Inc., Bourne's predecessor, in 1937, and for "Pinocchio" two years later. He said a court settlement agreement in 1961 gave Disney only the rights to the music's use in films, including their TV showings. Berger also cited licenses given to Disney by Bourne for specific uses over the years.

Berger concluded, "Disney does not have the rights to use the songs on videocassettes, or to sell or rent those videocassettes to the public for private home viewing, or to use the songs in television commercials without a license from Bourne."

Sanford Litvack, Disney's attorney, challenged the interpretation of the agreements, pooh-poohing the idea that Disney would give up its rights to songs composed for its films, without any recompense. He noted the suit was filed in 1991 long

after the deaths of Saul Bourne, founder of Bourne Inc., and Walt and Roy Disney.

Litvack charged that the emergence of Beebe Bourne, Saul Bourne's daughter, as the company's general manager, caused the dispute resulting in the litigation. He closed by arguing that Disney still has rights to the songs.

Beebe Bourne, who began testifying the next morning, explained that Disney retained the rights to the songs' performances only in films, not in other formats, such as TV advertising or cassettes. **FRED KIRBY**

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Savoy Celebrates One-Year Anniversary By Going Public

■ BY DON JEFFREY

NEW YORK—At a time when independent movie and home video companies have been struggling to post profits, the 1-year-old Savoy Pictures Entertainment Inc. is going public.

New York-based Savoy is offering 2 million shares of stock, at an estimated \$13-\$15 each, to raise \$25.5 million for marketing and distributing movies.

After the offering, which awaits approval by the Securities and Exchange Commission, the stock will trade in the over-the-counter market and be listed on the Nasdaq system. Allen & Co. is the underwriter.

Savoy has planned an initial slate of 10 titles. The first is expected to be released late this year. The film, "A Bronx Tale," will mark Robert De Niro's directorial debut; De Niro will also star.

DISTRIBUTION VIA HBO VIDEO

Home video releases will be distributed by HBO Video on the HBO Savoy Home Video label, per a joint-venture agreement with Home Box Office, a unit of Time Warner Inc. HBO Video has rights to the first 36 movies released by Savoy to theaters through July 1998, with an option on 15 more.

Savoy Pictures was formed in February 1992 by movie veterans Victor Kaufman and Lew Korman,

both of whom had been top executives at Columbia Pictures and TriStar Pictures before those studios were acquired by Sony Corp.

The founders raised \$165 million in capital last year. After the stock offering, Savoy's shareholders' equity will total more than \$190 million. Current stockholders will retain 87% ownership of the company. Long-term debt totals \$26.8 million.

The company expects to release 12 movies through the end of 1994 and 15 per year after that. The stock-offering prospectus says Savoy "generally intends to acquire the principal distribution rights to motion pictures with production budgets typically in the range of approximately \$12 million-\$25 million, and prior to completion of production, to provide an advance of approximately 50% of the budget."

Savoy's proposed slate includes films to be directed by Richard Attenborough, John Waters, Garry Marshall, John Milius, and Wes Craven. Two movies for which directors have not been named are based on the old television series "Have Gun Will Travel" and "The Honey-mooners."

Last year, not long after its formation, Savoy made a bid to buy the bankrupt Hollywood independent Orion Pictures Corp. The offer was rejected, however, and a reorganized Orion is now re-emerging as a movie distributor.

TOP OSCAR NOMINEES AWAIT VIDEO RELEASE DATES

(Continued from page 6)

American box office, sources close to Warner Bros. say the film's home video plans were deliberately held back until the Oscar nominations. The film was released seven months ago and typically would have been announced for home video by now.

Tying "The Unforgiven" for most nominations was "Howard's End." It took nods for best actress (Emma Thompson), supporting actress (Vanessa Redgrave), art direction, cinematography, costume design, directing, original score, best picture, and screenplay based on material previously produced or published.

"The Crying Game," which is distributed theatrically by Miramax, is the object of an intense acquisitions war among home video distributors. A call to Miramax elicited a terse "no comment" when home video plans were mentioned.

The other major category nominations and their respective home video distributors include:

• **Best actor:** Robert Downey Jr. in "Chaplin" (LIVE Home Video), Eastwood in "The Unforgiven," Al Pacino in "Scent Of A Woman," Stephen Rea in "The Crying Game," and Denzel Washington in "Malcolm X" (Warner Home Video). No firm home video release dates have been set for any of these movies.

• **Supporting actor:** Jaye Davidson in "The Crying Game," Gene Hackman in "The Unforgiven," Jack Nicholson in "A Few Good Men" (Columbia TriStar), Al Pacino in "Glen-garry Glen Ross" (MCA/Universal), and David Paymer in "Mr. Saturday Night" (New Line Home Video). Only "Mr. Saturday Night" has a home

video release date—March 24.

• **Best actress:** Catherine Deneuve for "Indochine" (Columbia TriStar), Mary McDonnell in "Passion Fish" (Miramax), Michelle Pfeiffer in "Love Field" (Orion Home Video), Susan Sarandon in "Lorenzo's Oil" (MCA/Universal), and Emma Thompson in "Howard's End."

None of these pictures have been announced for home video, and no home video distributor has been determined yet for "Passion Fish."

• **Supporting actress:** Judy Davis in "Husbands And Wives" (Columbia TriStar), Joan Plowright in "Enchanted April" (Paramount Home Video), Vanessa Redgrave in "Howard's

End" (Columbia TriStar), Miranda Richardson in "Damage" (New Line Home Video), and Marisa Tomei in "My Cousin Vinny" (FoxVideo).

Columbia TriStar just announced "Husbands And Wives" for April 7 release, while "My Cousin Vinny" has been in the rental marketplace for several months.

• **Best director:** Neil Jordan for "The Crying Game," James Ivory for "Howard's End," Robert Altman for "The Player" (New Line Home Video), Martin Brest for "Scent Of A Woman," and Clint Eastwood for "The Unforgiven." Only "The Player" has a firm home video release date of March 31.

PPV SHOCKS VID DEALERS WITH 99-CENT MOVIES

(Continued from page 6)

"I definitely want a tighter window," but he does not see this occurring immediately, indicating that PPV numbers need to improve before studios would risk shortening the window.

Moreover, studios are reluctant to go with a tighter window because of their concern for "some form of copy protection," Panero says.

Copying is a major concern of the VSDA, according to Don Rosenberg, executive VP. "Legitimate PPV is no problem," he said at the Kagan conference, adding that it is the theft and copying that hurts. He said VSDA is conducting a study on so-called "black box" signal descramblers.

Burnside says he is "not surprised" by the 99-cent offer. "I understand when you have a business that is struggling, and PPV certainly is a fledgling business compared to home video, so you might try different things. But I would hate to see PPV get some kind of artificial boost."

Panera, in Los Angeles as a panelist at the Kagan conference and making the rounds of studios, said he was warmly greeted last year at VSDA's annual convention "because I was

completely honest. I tell the video store owners that they might as well get used to the idea of PPV, because it will become part of the A-title type of distribution."

It is in the area of the hotter so-called A titles where PPV and home video will slug it out, Panero indicates. "We each have inherent advantages," he says. "One of ours is that we never run out of copies," in contrast to stores rarely having enough of new releases.

Generally, video store operators see PPV as inevitable, according to Steve Apple, VP of communications and new business at 500-store West Coast Entertainment, formerly West Coast Video.

"Our franchisees must anticipate all these various forms of delivery," says Apple, mentioning PPV, telephone networks, and various uses of compression technology. "That's why we are suggesting to our council to diversify. That's why we changed the name of our company."

Assistance in preparing this story was provided by Jim McCullough and Seth Goldstein.

MTV PROGRAMMING EXPANSION NETS '92 REVENUE GAINS

(Continued from page 6)

3.5% in 1992 to \$81.8 million from \$79 million. Operating cash flow fell 4.8% to \$27.7 million from \$29.1 million.

During the fourth quarter, Viacom exchanged its Denver combo stations KHOW-AM/FM for Noble Broadcasting Group's modern-rock KNPD-FM in Seattle. Viacom

already owned KBSG-AM/FM in Seattle. Thus, the deal represents Viacom's first duopoly (ownership of more than one FM in a market) since the FCC relaxed rules on owning stations.

Viacom's cable subsidiary reports that revenues increased 8.7% to \$411.1 million last year from

\$378 million the year before. Operating cash flow jumped 11.6% to \$190.5 million from \$170.6 million. Viacom Cable serves 1.1 million households in six states.

In Castro Valley, Calif., Viacom's cable unit is testing a fiber-optic delivery system for 20,000 subscribers that will include video-on-demand and other interactive services through use of a set-top converter box on the television.

For the fourth quarter of 1992, MTV Networks reports a 22.5% year-to-year increase in operating cash flow to \$53.9 million on a 24.2% jump in revenues to \$154.5 million. Viacom Radio's operating cash flow was flat at \$7.6 million, while its revenues increased 7.6% to \$22.5 million. Viacom Cable's operating cash flow rose 11.2% to \$50.6 million on a 9.9% gain in revenues to \$105.9 million.

Viacom also owns Showtime Networks, a premium cable channel; an entertainment unit, which produces movies and television shows; and five TV stations.

Overall, Viacom reports net profit of \$48.9 million for 1992, compared with a loss of \$49.6 million the previous year. The turnaround is the result of a \$103 million reduction in interest expense on debt. Total revenues rose 8.9% to \$1.86 billion from \$1.71 billion in 1991.

Viacom's two classes of common stock closed at \$38.75 and \$36.50 in American Stock Exchange trading at press time.

VJN: 1st Profit Since '91 Box Parent Cites Sales Gains

■ BY DEBORAH RUSSELL and DON JEFFREY

NEW YORK—Video Jukebox Network Inc., the interactive music video network that has been reeling from financial problems in the past year, has reported a quarterly operating profit from its domestic business.

For the fourth quarter, which ended Dec. 31, the Miami-based operator of The Box says it made a profit of \$62,293 before interest, depreciation, and other nonoperating charges. That was the first domestic operating profit since the second quarter of 1991. In 1991's fourth quarter, VJN posted an operating loss of \$201,988.

Domestic revenues in the fourth quarter rose 17.6% to \$4.73 million from \$4.02 million the year before.

But startup costs for operations in the U.K., as well as other expenses, resulted in a fourth quarter

net loss of \$622,517. In the same period the year before, the loss was \$796,130.

VJN acting president Jules Haimovitz attributes the higher revenues and operating profit to "significant" growth in new advertising from the record labels and companies such as Nintendo.

In addition, a retrenching of VJN's corporate structure—cost-cutting measures and a series of staff cutbacks that began last summer—also contributed to the favorable results, Haimovitz says.

He says a key goal for 1993 is to "break even and make some money on the British subsidiary."

But the firm does not plan aggressive international growth in the immediate future. "I'm focusing here domestically," he adds.

Meanwhile, Haimovitz says negotiations continue with Island Trading Co. on the possible sale of a controlling equity interest in VJN.

WEA Pacts With ABC Vid

■ BY DEBORAH RUSSELL

LOS ANGELES—WEA Corp. continues to diversify its home video distribution business, signing an exclusive three-year agreement with Capital Cities/ABC Video Publishing Inc. WEA will distribute domestically all product produced and acquired by the company under the banner of ABC Video.

"The Amy Fisher Story," the ABC TV network movie starring Drew Barrymore, is the debut release under the new agreement. ABC Video is touting the uncensored, unedited, and unrated title as the "Amy Fisher movie you couldn't see on TV." The video, which includes some nudity that did not meet broadcast standards, hits the streets March 31.

Jon Peisinger, president of Capital Cities/ABC Video Publishing, says ABC Video will commence its regular release schedule toward the end of May, with two to four titles slated per month.

"The majority of ABC Video titles will focus on the special interest and sell-through end of the market," he says, "with other TV films and mini-series, sports, news programs, and documentaries included in the prod-

uct mix." Capital Cities/ABC Video Publishing is actively developing and acquiring programming from outside the ABC network for the ABC Video label, Peisinger says. But during the first year, virtually all programming will be generated from internal resources, he notes.

WEA will handle retail sales, fulfillment, and credit/collection services in behalf of the label. ABC Video will control the creation, marketing, and promotion of the product.

WEA Corp.'s pact to distribute ABC Video follows a May 1992 deal the company signed with LIVE Home Video, which significantly increased WEA's share of the domestic market. (Billboard May 23).

"The Amy Fisher Story" will be available to video retailers as a single unit at \$89.98 or in a twin pack at \$139.96.

The ABC Video title will be competing with another version of the true story, which recounts the saga of a Long Island teenager who shot the wife of her alleged lover. "Lethal Lolita/Amy Fisher: My Story," which also aired on network TV, will be released by Turner Home Entertainment in the coming weeks, as well.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

TOWER HITS INDIES ON CD REBATES

Since the industry announced it was moving to jewel-box-only merchandising, most independent labels and distributors, unlike the six majors, have been resisting any pressure to offer a rebate to help pay for the conversion. But last week **Tower Records**, the West Sacramento, Calif.-based chain that is the largest account for many independent distributors, sent out a letter giving indie a choice to give a rebate of 20 cents per unit for all longbox CDs sold to Tower from July 1, 1992, through March 31, 1993; give a 2% discount from April 1 through at least the end of the year; or lower prices on all CDs by 25 cents per unit on a permanent basis. To say the least, the indie sector is sweating this one out... In other Tower news, sometime before June the company's global thrust will extend beyond the U.K., Japan, and Taiwan into Dublin and Mexico City, and is rumored to be going into Tel Aviv as well.

CHANGE YOUR PARTNER

Sony Music, which now has a European central licensing deal with Holland's **BUMA/STEMRA**, is said to be negotiating a new pact with **SACEM/SRDM**, France's rights society. According to publishing sources, the deal would involve a rebate to Sony of as much as 2.5%. Music publishers are discomfited by this prospect, although other European rights groups have offered rebates to secure central licensing

pacts. Neither Sony nor SACEM had any comment by press time. **STEMRA** has said it expects to renew the Sony deal when it expires next summer.

S. KOREA TO GET TOUGH ON PIRATES

South Korea's government appears finally ready to tackle real enforcement of its intellectual property laws. New statutes attacking illegal licensing of foreign repertoire and pirate CDs will be the subject of discussion among officials from global label group **IFPI**, Korea, the U.S., and the European Community when they meet in Washington, D.C., beginning Monday (22). Much of the incentive for progress has come from the new U.S. administration's international trade stance, and from Korea's new president, **Kim Youngsam**.

SONY'S GLOBAL 3RD-QTR SLIPS

Sony Corp. reports its music entertainment group's third-quarter sales slumped 4% from the year before to \$1.1 billion. And, for the Tokyo-based corporation's filmed entertainment division—which includes **Columbia Pictures**, **TriStar Pictures**, and **Columbia TriStar Home Video**—the news was worse: an 11.8% year-to-year decline to \$794 million. For the nine months that ended Dec. 31, music sales inched up seven-tenths of 1% to \$2.78 billion, while filmed entertainment revenues jumped 15.5% to \$2.18 billion. Combined operating profits for Sony's music and film businesses

plummeted 16.7% to \$313 million in the quarter and fell 6.8% to \$693 million.

LIBERTY SHUFFLES A&R STAFF

Nashville-based **Liberty Records** has dropped three members of its A&R department: directors **Ray Pillow** and **Buzz Stone** and manager **Rob Hendon**. **Janie West** and **Kim Buie** remain in the department... **Phran Schwartz**, who left a post as director of marketing for **Arista/Nashville** several years ago to relocate to the New York area with husband **Joe Galante**, is back in the biz. She's director of marketing at the new **Jim Henson Records** imprint, headquartered in New York.

'ALADDIN' WORKS OSCAR MUSIC MAGIC

Walt Disney's animated hit "Aladdin" leads the music nominees for this year's Academy Awards, with two nods in the best-original-song category, "Friend Like Me" (music by **Alan Menken**, lyrics by the late **Howard Ashman**) and "Whole New World" (music by **Menken**, lyrics by **Tim Rice**), and a nomination for **Menken** for best original score. The **Whitney Houston** vehicle "The Bodyguard" notched two best-song entries: "I Have Nothing" (music by **David Foster**, lyrics by **Linda Thompson**) and "Run To You" (music by **Jud Friedman**, lyrics by **Allan Rich**). "Beautiful Maria Of My Soul" from "The Mambo Kings" (music by **Robert Craft**, lyrics by **Arne Glimcher**) rounded out the song category.

'Always' & Forever: Single Tops Record

WHITNEY HOUSTON, composer **Dolly Parton**, and producer **David Foster** are the new undisputed chart champs as the quadruple-platinum "I Will Always Love You" scores a 14th week at No. 1, making it the longest-running chart-topper of the rock era. It displaces "End Of The Road" by **Boyz II Men**, which falls off the Hot 100 this week after a 32-week run. It was only last November when **Boyz II Men** beat **Elvis Presley** to set a new record for the longest-running No. 1 single. You'd have to go back to 1947 to find a song that's been No. 1 longer than "I Will Always Love You." "Near You" by **Francis Craig** was No. 1 for 17 weeks that year.

Parton is not only doing well on the Hot 100, she's moving up the Hot Country Singles & Tracks chart with "Romeo," her 91st single to make the country chart. Her very first chart entry was "Dumb Blonde," which moved to No. 33 exactly 26 years ago this week.

Houston now has three songs in the top 50. "I'm Every Woman" holds at No. 4 and "I Have Nothing" is the Hot Shot Debut at No. 42. The latter, along with this week's No. 2 single, "A Whole New World," are the only two Oscar-nominated songs from this year's list to have made the Hot 100.

SEVEN AND SEVEN IS: "7" by **Prince & the New Power Generation** is finally No. 7 this week. Thanks to **Tony Sundholm** of Sudbury, Ontario, for pointing out that this marks the 11th consecutive year **Prince** has had at least one top-10 single. The run began in 1983 with "Little Red Corvette." **Elton John** also has accomplished a remarkable run on the Hot 100: He debuts this week with "Simple Life," but he's already

had a top 40 hit this year with "The Last Song." **Wess W. Woods** of Pensacola, Fla., notes that gives John 24 consecutive years of top 40 hits, beating the 23-year record held by **Elvis**.

HEARING DOUBLE: "The Bodyguard" soundtrack is No. 1 for the 12th week and "Breathless" by **Kenny G** is No. 2 for the fifth week on The Billboard 200. That means the **Franne Gold-Adrian Gurvitz** song "Even If My Heart Would Break," by **Kenny G** featuring **Aaron Neville**, appears on both the No. 1 and No. 2 albums. The last time the same song appeared on the top two albums was when "Use Your Illusion I" and "Use Your Illusion II" by **Guns N' Roses** debuted at No. 2 and No. 1 respectively Oct. 5, 1991. "Don't Cry" was featured on both albums, but in different versions. Back in May 1968, the soundtrack for "The Graduate" and "Bookends" by **Simon & Garfunkel** held down the top two

positions. "Mrs. Robinson" was featured on both albums, but in different arrangements.

TIE ME STAIRWAY DOWN, SPORT: Until this week, the most successful single version of the **Led Zeppelin** classic "Stairway To Heaven" in both the U.S. and the U.K. was a remake by the **Far Corporation**, a group produced by **Frank Farian** of **Boney M** and **Milli Vanilli** fame. It peaked at No. 89 in the U.S. and No. 8 in the U.K. back in 1986. This week **Rolf Harris** climbs that stairway one step higher as his version of the song moves to No. 7 in the U.K. It's from "Stairways To Heaven," a 22-track Australian collection that includes versions that sound like the **Beatles**, the **Doors**, and the **B-52's**.



by Fred Bronson

HISTORIC ACHIEVEMENTS



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