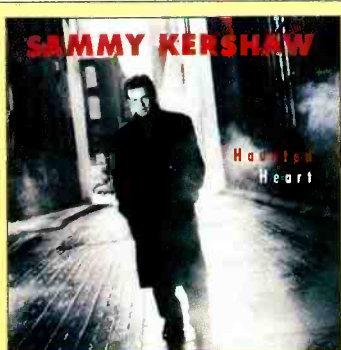


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Retailers Report Mixed Results For January Sales

This story was prepared by Paul Verna, Ken Terry, and Ed Christman.

NEW YORK—Music sales results in January were mixed, according to retailers and wholesalers surveyed by Billboard. While most of the major chains contacted report disappointing sales results with respect to the same period in 1992, some retailers say their business was up, in some

(Continued on page 83)

Duet Ballads From G-Rated Films Work Radio, Sales Magic

■ BY ERIC BOEHLERT

NEW YORK—Heartfelt duets from G-rated movies have slowly replaced



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sexy James Bond themes as Hollywood's most consistent radio hits.

Whereas themes from James Bond films during the past two decades excited a generation of teenagers, recent animated film ballads appeal to a much broader audience.

"A Whole New World (Aladdin's Theme)," by Peabo Bryson and Regina Belle, is the latest theme from an

(Continued on page 91)

After The New-Format Flood

Neither MD, DCC Make Retail Splash

■ BY KEN TERRY

NEW YORK—An insufficiency of MiniDisc hardware, high equipment prices, and consumer confusion about both MD and DCC are cited by music retailers as the most important reasons for the lackluster sales of prerecorded software in the two formats. While they hope that either or both will break through within a couple of years, they say a lot more consumer education will be required for that to happen.

"We're not doing much with either [MD or DCC]," says Ann Lief, president of the 63-unit, Miami-based Spec's Music chain. "We're carrying them both in four of our stores, but neither is really selling."

"Nobody's throwing their arms

(Continued on page 81)

New Units Indicate It's DAT Time Again

■ BY MARILYN A. GILLEN

NEW YORK—While MiniDisc and DCC continue their uphill battle in the consumer market, Sony is renewing its commitment to DAT with the introduction of two new portable products.

Within the next two months, the company plans to introduce a recorder/player and a playback-only unit in the U.S. market, list-priced at \$630 and \$450, respectively.

The move puts the spotlight once again on a format that has been rather low-profile since its debut on the consumer scene in 1990. It could also potentially add to an already confused marketplace still adjusting to the introductions late last year of the Philips/Matsushita digital compact

(Continued on page 80)

Archer Aims For U.S. Hit With 'Expectations'

■ BY THOM DUFFY and DOMINIC PRIDE

LONDON—The first time British singer Tasmin Archer and her band recorded their international hit "Sleeping Satellite," two



ARCHER

years ago, they ended up scrapping the track. That was well before EMI Records U.K. released the Brit Awards nominee's debut album, with a new version of "Sleeping Satellite," and sent her career into orbit.

(Continued on page 53)

Many Sides Of Muzak Elevate Seattle Co. To New Status

■ BY CARRIE BORZILLO

LOS ANGELES—Seattle is now known as the capital of grunge rock. But long before Nirvana and Pearl Jam, the city was the home of Muzak, a music service that many view as the antithesis of rock n'roll.

Muzak is actually linked to the Sub Pop scene through such Seattle luminaries as Sub Pop's Jonathan Poneman and Bruce Pavitt, Tad Doyle, and Mudhoney's Mark Arm, all of whom worked in

the firm's tape-duplication and return departments.

But its odd connection to the rock underground is not the only surprising thing about Muzak.

Although the company's name has become synonymous with elevator music in much the same way that Kleenex has with facial tissues, Muzak is much more than the soothing instrumental versions of contemporary songs, or background music, the company

(Continued on page 79)

'Dangerous' Enjoys Extended Chart Life After Media Blitz

■ BY CRAIG ROSEN

LOS ANGELES—Fueled by an extensive media blitz, Michael Jackson's "Dangerous" is enjoying a second life with the most dramatic return into the upper echelons of The Billboard 200 since Billboard began using the SoundScan system in May 1991.

This week, after 63 weeks on The Billboard 200, "Dangerous" climbs to No. 26 from No. 41, earning the

(Continued on page 82)



Yellowjackets—Like A River
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Jackyl Hits 25th Week In No. 1 Popular Uprisings Slot

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The Jenni Muldaur Nobody Knows

No feeling is more private than pain, or more universal than its public expression. The poet initially embarks on a journal for personal solace, and the musician begins composing to attune his or her own spirit. Yet the wonder of art is its power to stir the souls of a world of total strangers.

Amongst the most delicate of artistic aims is the effort to convey the youthful awakening of self, to document the precise moment when an individual is first visited by what novelist William Soroan once called "glum death"—the defining knowledge of limits and endings that no subsequent experience can ever fully dispel.

After more than a decade singing and playing in various bands in the Bay area, Jenni Muldaur had been "wined, dined, and not signed" enough to realize that her career might never progress past the inevitable point when the umpteenth A&R person posed the question, "Do you write?" and she once again had to reply, "No."

"And then some personal things happened in my life that inspired me to try it," says the 25-year-old Muldaur hesitantly. "My first song was 'Black Clouds,' which was about the end of my marriage." The tremulous opening lines of that fiercely forboding song—"I can't explain what's happening now/I'm losing ground over you"—mark the start of "Jenni Muldaur" (Warner Bros., due March 9), the unsentimental 12-song musical ledger of one young woman's reluctant rite of passage. They also signal the appearance of a gifted young talent of enormous promise.

"But I wouldn't write a song for a purpose," cautions Muldaur shyly, "because I don't really think about the audience yet—at least not now, because my writing's really new. I've only written 20 songs thus far and about half of them are on this record. For me, songwriting is still solely based on what happens in my head—it's from the living room to the record player—so it can't be either too remote or too personal, because I don't yet hear it from anybody else's ears."

And it's exactly this reflexive tendency toward interior narrative, coupled with a wonderful knack for quietly sabotaging the pat rubrics of pop content and composition, that make "Jenni Muldaur" such a winning account of awkward maturation and emerging mettle. Once Muldaur had mustered the will to peer into the well of her creative stimulus, she quickly grasped the need to confront the full range of fears that had been holding her back. These included lingering dread accumulated from a near-fatal car crash at 14 ("I died for a very short period during the operation, and I have visual memories of being above the operating table, just like they say"), as well as the necessity to build an identity beyond the bounds of both her shattered marriage (to noted songwriter/producer Scott Matthews) and her ties to her own long-divorced parents, well-known singers Maria and Geoff Muldaur.

On tracks such as "Tick Tock," "Picking Up The Pieces," "Golden Rule," and the prepossessed "Together Far Apart," she unites with veteran producer Russ Titelman (Randy Newman, Rickie Lee Jones, Steve Winwood, Eric Clapton) to fashion a series of cleverly pointed recitations that brim with deftly illustrative instrumental support (from keyboardist Chuck Leavell, alto sax ace David Sanborn, guitarists Waddy Wachtel and Andy Fairweather-Low, and others) and ingenious multitrack vocal arrangements devised by Muldaur.

And whenever "Jenni Muldaur" seems to veer toward the realm

of overt pop confection—as on the immediately memorable "Boomerang" and "Love On"—the sheer prettiness of their stylish alacrity is neatly countered, as on the latter track, by lyrics that reveal the somber liturgies that lurk behind any escapist love song: "If I could shatter my inhibitions/And become everything I am missing/I'd take the high road to where I began/And look to the source for a real plan."

That strategy remains a work-in-progress, of course, but Muldaur finally seems well-tempered to begin the beginning.

"I sang all the time as a kid," she recalls. "I wandered up on stage in Boston with the Staples Singers when I was three, and Pop Staples held me in his arms as I sang 'You Are My Sunshine' with him. Things like this happened because both my parents took me along with them to their concerts, and then when I was 8 or 9 I would sit in with my mom at the Troubadour in L.A. and do an encore with her on the old gospel song, 'Nobody's Fault But Mine.' Later, Rolling Stone wrote about me being on my mom's tour bus at 10, smoking cigarettes and drinking beer. I had planned to stay at home with a babysitter for several months while my mom was on the road, but the sitter didn't show, so mom picked me up at school in the tour bus, and I was quoted swearing at my mother while Annie Leibovitz took pictures! I was barefoot, and all I had was what I was wearing, and I didn't get new clothes or shoes until Tucson."

Muldaur seems rather abashed by that early brush with notoriety, but freely confides her deep respect and affection for her father and mother. And, to dispel an obvious issue, she doesn't much resemble her mom vocally—except in the witty segment at the close of "No Substitute," when she invokes her mother's blues trills and saucy intonations.

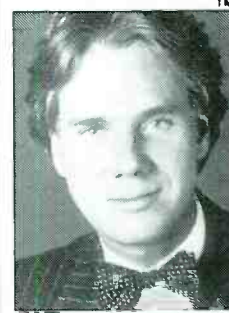
As for her own professional hard knocks, Jenni spent the bulk of her teens fronting various San Francisco blues bands, especially one outfit called the Casuals. "And I would sit in on Monday nights with all these great old Bay-area blues guys like

Charlie Musselwhite, Percy Mayfield, and Mark Naftalin. Then in the early '80s I met Brad Bailey, and he and I had a band together called Turning Blue that played all his original songs."

Jenni was 18 when Turning Blue broke up, and two years later she wed Scott Matthews, who has produced and/or written for artists as varied as John Hiatt and Barbra Streisand. A number of the songs on "Jenni Muldaur" were co-written with Bailey and Matthews, both of whom remain friends, but it would take a fruitless development deal with Epic Records, the dissolution of her marriage in the late '80s, and two international tours with Todd Rundgren (she sings on his "Nearly Human" and "Second Wind" albums), before encountering Russ Titelman while she was singing with Donald Fagen and Phoebe Snow in a Manhattan club called Hades. He signed her to Warner in 1991 on the strength of a demo that included "Black Clouds," "Boomerang," and many of the other highlights of her album. "Russ really did a lot with these songs," she assures. "Everything came to life in the studio."

Thus, the real plan now is to go public with the life in her music as well as the life in her head. "I can't wait," says Muldaur, who confides that the original title of her debut was a tacit admission of the challenge ahead. "We were gonna call the record 'Secrets,' because that's what these songs are. I guess the time has come to share them."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

COMBOS IN LIMBO

As Musicland becomes the latest to pull the plug on video rental departments, other retail giants ponder the future of their set-ups. Market analysts note that the ventures just don't make enough money. Is there life left in the combo arrangement? Earl Page and Seth Goldstein report. **Page 8**

L.A. WELCOMES GRAMMYS

The L.A. Grammy Host Committee promises to celebrate Grammy week with flair, filling Feb. 16-23 with events including a film festival, children's concerts, and fund-raisers. Chris Morris and Craig Rosen deliver the rundown on activity leading up to the Feb. 24 show at L.A.'s Shrine Auditorium. **Page 14**

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Commentary

MD, DCC Pose Dual Complications

■ BY CHRISTIAN JÖRG

The last months of 1992 saw the long-awaited introduction of two new audio formats: the digital compact cassette and the MiniDisc. In general, the introduction of any new format should offer opportunities for the music business, and the positive impact of the enormous growth of CD proved that point.

DCC and MD, however, present a more complicated situation. For the first time, two competing audio formats are introduced simultaneously, posing two main problems. First is the risk of a prolonged period of slow initial sales because of the ensuing consumer confusion (similar to the development of VHS and Betamax, which showed a very slow adoption rate of VCRs until eventually one format won out). A second concern is the combative stance being taken by the hardware companies that are introducing the respective formats, specifically Philips/Panasonic-Technics (DCC) and Sony (MD), and the press' obsession with the developing "format war."

Both of these issues can have a potential negative impact on the music business and both should be addressed by all involved companies, as well as the media, by focusing on the benefits of the new products and their value to the consumer, rather than on the battle between them. In order to make the new formats successful, it should be the goal to communicate the advantages of DCC and MD to consumers rather than confuse them.

This thought was raised at a DCC/MD panel during the recent Consumer Electronics Show in Las Vegas. The panel made apparent the tension between the two "camps," as they were called by the moderator. The music industry could suffer from this tension, especially in one area: in-

creased home taping.

Recent advertising efforts of the involved hardware companies show how much they count on the promotion of home taping in order to sell their new products. With the DCC-MD battle heating up and the hardware companies committed to their formats, this can only get worse.

BMG—which, together with EMI and Warner, is one of the three majors that are not affiliated with a hardware manufacturer—is concerned the music business could

suffer from the hardware battle that is being fought.

PolyGram (80% owned by Philips), Sony Music, and MCA/Geffen/GRP (owned by Panasonic parent Matsushita) have no choice but to support the formats invented by their respective parents. For these companies, any sales lost to increased home taping on the software side of the business might be compensated by additional hardware sales and royalty income from patents, if the format they support eventually wins out. This benefit does not exist for a record company not affiliated with a hardware manufacturer.

In my view, in order to strengthen the growing CD market, we must offer consumers the unmatched sound quality of CD for home use as well as the higher value of portable prerecorded music that DCC and MD offer over the analog cassette.

It also has to be stressed here that the sale of prerecorded music is still the best way to protect the rights of artists and copyright owners. The Audio Home Recording Act provides an initial step in that direction by recognizing the right of all rights owners to be compensated for home taping. However, it alone cannot make up for the revenues that are lost to the creative community and record companies.

If the increasing competitiveness between DCC and MD leads the hardware manufacturers to aggressively feature home taping, it can only be seen as a negative to the music industry. In time this might lead to a worsening of the relationship of hardware and software companies that has improved so much since the days of the battle over the DAT introduction.

It also poses the question of whether the hardware parent companies really value the concerns of their record subsidiaries—concerns about their business that should be the same for all record companies and their artists, affiliated with a hardware company or not—or whether they merely use them as pawns for their hardware interests.

New technologies have the potential to benefit all affected parties: the consumer, the hardware manufacturers, and the record industry, as well as the whole retail community. If all parties focus on the individual benefits of the new formats, instead of stressing format wars and home taping, consumers can be excited, they can enjoy an enhanced product, and both hardware and software companies will be able to enjoy additional sales.

I hope to see more detailed coverage of these intriguing companies in Billboard in the months and years ahead.

Benj Steinman
West Nyack, N.Y.



'The goal of the music industry should be to reduce home taping'

Christian Jörg is the director of new technologies for BMG International in New York.

LETTERS

A SLICE OF SANTA BARBARA

I enjoyed reading Craig Rosen's article (Billboard Report: "Toad, Joe, Pave Way For Fellow Santa Barbara Bands" Sept. 19, 1992) about S.B. music. I think he was a factor in having the CD "17 Slices: The Santa Barbara Music Scene" (Reset Records) come about.

Brad Nack
Santa Barbara, Calif.

MORE VARIETY ON HOT 100

It appears as if the Top 40/rhythm stations have taken almost complete control of the Hot 100 chart. Songs that are not R&B oriented have a real struggle making it to the upper reaches of the Hot 100. Recent songs by Restless Heart, Def Leppard, Spin Doctors, Eric Clapton, and even Michael Bolton have fallen short of the Top 10, in large part due to lack of airplay from many of these large market, so-called "Top 40" stations.

A few years ago, crossover seemed to indicate a station that played dance music, whether it was Hi-NRG, R&B, or alternative. Today, just by looking at the rhythm/crossover monitor, one can see that the overwhelming majority of

songs are R&B or rap. I have a hard time distinguishing (Top 40/rhythm) stations like WPGC-FM, Washington, and KMEL-FM, San Francisco, from urban stations reporting to the R&B chart.

Since these stations play only one type of music, I have a hard time seeing how they can be called Top 40. It would seem just as valid having country, current-based AOR, or hot AC stations report to the Hot 100 since they, too, play the hits in one genre of music. Perhaps Billboard should re-examine some of its Hot 100 reporters, no matter what they label themselves. Either monitor only those stations that play a variety of music, or monitor all current-based formats for the chart.

Jim Sanches
Sacramento, Calif.

Michael Ellis, associate publisher, responds: We are currently closely examining the radio reporting panel for the Hot 100 chart. We are considering significantly broadening the radio reporting channel to include monitored stations from all current-based formats.

THANKS FOR INDIE ATTENTION

It was certainly a pleasure to see both Rhino and Shanachie on the front pages of the Jan. 23 issue of Billboard. These small labels, along with others like Rykodisc and Rounder, are doing many of the more interesting things in the music business right now, and are significant far beyond their size.

I hope to see more detailed coverage of these intriguing companies in Billboard in the months and years ahead.

Benj Steinman
West Nyack, N.Y.

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.

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.

This Is **PASSION**



REGINA BELLE

With bold strokes of artistry, Regina Belle has left an indelible mark on the world. Her velvet-laced voice and soaring range make her the songstress of choice for those who recognize what's real in an artist.

She's already sold well over 1 million albums in her young career, and brought you the irresistible hits, *Show Me The Way*, *Baby Come To Me*, and *Make It Like It Was*. She's also been nominated for a Grammy, Soul Train, and American Music Award.

Now, Regina's talent travels to a whole new place. *A Whole New World*, her sparkling No. 1 duet with Peabo Bryson for the film "Aladdin," is preparing the world to be spellbound by what follows.

REGINA BELLE "PASSION"

HER THIRD ALBUM THAT SMOLDERS WITH THE VERY ESSENCE OF ITS NAME.

Featuring *Quiet Time* (a duet with Berry White), the stirring new ballad, *If I Could*, and *A Whole New World* (Aladdin's Theme).

Look for Regina on BET 2/13 and The Arsenio Hall Show 2/16.

COLUMBIA

Produced by Walter Afanador, James Anthony Carmichael, Nick Martineff, and Narada Michael Walden. Executive Producers: Jay Landers & Brenda Dash. Management: Coast To Coast Mgmt., Inc.; Mervyn Dash and Brenda Dash. "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1993 Sony Music Entertainment Inc.

Crackdown Intensifies On Neo-Nazi Bands

■ BY WOLFGANG SPAHR

HAMBURG—Further lightning raids on record stores and prosecution of mail-order shops are on the way in Germany as part of an intensified crackdown on neo-Nazi skin-head bands (Billboard, Feb. 13).

Yet some industry observers are questioning how tough authorities can get without infringing upon German citizens' rights to freedom of expression, and music industry chiefs are expressing concern over possible government interference in artistic freedom.

Parliamentary circles at the federal capital in Bonn have let it be known that the German government intends to proceed with strict laws against such bands and their neo-Nazi songs.

Peter Hintze, general secretary of Chancellor Helmut Kohl's ruling Christian Democrat Coalition, is demanding a ban on performances for right-extremist rock bands, confiscation of property earned by them, and heavier sentences against those making racist statements.

With new powers, the Secretaries

of the Interior of Germany's 16 Federal States are said to be planning raids on premises to seize productions by such bands.

The German government has been spurred into action by the presentation of a CDU document titled "Right-wing Rock and Skin Magazines." It is likely to form the basis for parliamentary debate within a month, although new laws usually take some six-nine months to be enacted.

The paper proposes that 1993 should become the "Year of Victory" over right-wing extremism in Germany. "Personal courage and watchfulness are expected from every citizen," it says.

Meanwhile, the Federal government and the state governments in Germany will use existing legal instruments to act against the racists. CDU is considering an intensification of Article 131 of the Criminal Code, by which incitement to racial hatred is punishable by a maximum of one year's imprisonment.

The government's actions follow public declarations by the majority

(Continued on page 80)



Rock The Vote is Honored. Patrick Lippert, executive director of Rock The Vote, right, receives the Congressional Arts Caucus Award in Washington, D.C. Presenting the award, from left, are RIAA president Jay Berman; Cong. Louise Slaughter (D-N.Y.), who chairs the Arts Caucus; and Sen. James Jeffords (R-Vt.), who serves as its vice chairman. The presentation was made at a benefit reception hosted by the RIAA and the Motion Picture Assn. of America, which raised over \$250,000 for Rock The Vote.

Warner Music Group Tops \$3 Bil, Profits Up Slightly

■ BY DON JEFFREY

NEW YORK—Warner Music Group passed the \$3 billion mark in total sales in 1992, but its profit rose only 4.4%.

For the year, Time Warner Inc. reports that music-unit revenues increased 8.4% to \$3.21 billion, from \$2.96 billion the year before. The operating profit went up to \$585 million, from \$560 million in 1991.

In the fourth quarter, although music revenues jumped 9.8% to \$963 million from \$877 million in the same period the year before, operating profit rose only 2.6% to \$196 million from \$191 million.

The music group's various labels scored with hit albums last year by Metallica, "Metallica" (Elektra); Eric Clapton, "Unplugged" (Duck/Reprise); En Vogue, "Funky Divas" (EastWest); Genesis, "We Can't Dance" (Atlantic); Red Hot Chili Peppers, "Blood Sugar Sex Magik" (Warner Bros.); Natalie Cole, "Unforgettable" (Elektra); and Color Me Badd, "C.M.B." (Giant/Reprise). But, in the fourth quarter, sales were generally disappointing for widely anticipated new releases by Madonna, Prince, and R.E.M.

And, the music group lost a

(Continued on page 91)

Combo Chains: A Weak Link At Retail? Some Majors Closing Vid Rental Departments

■ BY EARL PAIGE and SETH GOLDSTEIN

LOS ANGELES—Combo stores, which mix music and video rentals, may be an idea whose time has passed.

The Musicland Group, in Minneapolis, recently decided to close its rental departments, and trade observers say Miami-based Spec's Music & Movies is doing the same. Spec's won't comment, but it does not deny rentals have ended at some stores.

These actions match the trend spotted in Billboard's exclusive survey of music retailers, which shows 836 combo stores at the end of last year, compared with 906 in 1991. During the same period, the music-store count rose to 4,685 from 4,477.

The reason for the combo store's decline, says Ladenburg, Thalmann & Co. analyst Keith Benjamin, is that "it doesn't make a lot of money. To be successful, you've got to have so much depth in new releases and catalog that the economics just don't work."

Exceptions seem to prove the rule. "Everybody except Warehouse" has problems making the concept work, according to PaineWebber analyst Craig Bibb. "That's the only chain that does it right." Otherwise, he adds, "it has not panned out," especially for smaller outlets.

Blockbuster Entertainment is mulling the future of combos in its recently acquired Sound Warehouse and Music Plus chains. "There are no plans to take rentals out of the stores, but we are going to experiment," says Blockbuster Music president Mark Siegel.

"In markets where Blockbuster is close to Sound Warehouse or Music Plus, we will experiment with different formats which may include taking rental out or cutting back on it. Can we sell more music if it's a music-only shop or more video if it's a

video-only store? The reason to do this is to experiment and no one knows the answer yet." Siegel, who says he's open-minded, expects to restrict the trial to fewer than 10% of Blockbuster Music's stores." Blockbuster has already abandoned rentals in the Virgin Megastore on Sunset Boulevard, closing the section less than two months after it opened (Billboard, Feb. 13).

Music retailers with room to spare increasingly want to try something different, such as videos priced to sell, video games, and multimedia

programs, trade observers note.

"We just decided it was not our business," says Arnie Bernstein, president of Musicland's Store Division of the 16 Sam Goody outlets that have been stripped of rental. Bernstein notes revenues in the past two years were "less than one-half of 1%" of the stores' total. Signage now announces the rental product is being liquidated at close-out prices.

The space in the 16 outlets will be used "for video sell-through and some of the categories we weren't

(Continued on page 22)

GoodTimes Rolling Out Rental-Based Subsidiary

■ BY SETH GOLDSTEIN

NEW YORK—The home video market may not be growing with the leaps and bounds of the mid-'80s, but recent corporate moves indicate there's still room for deep-pocket startups and the return of established players.

GoodTimes Home Video, the biggest force in sell-through outside Disney, is starting a subsidiary to focus on cassette rentals, the half of the business that has been off-limits to the company. Lack of rental titles has cost the company sell-through releases, according to president Joe Cayre, who notes, "We have been missing out because we didn't have a rental company to put them out first." With its new subsidiary, rental titles will flow back to GoodTimes for sell-through repricing once rental demand has been exhausted.

The new venture, still nameless but with a home in GoodTimes' New York headquarters, could be

called a "cash and Cayre" deal for Martin Weinstein, who is taking a senior executive position after a five-year stint with Turner Home Entertainment. Weinstein, currently senior VP of sales and marketing, gets much of the credit for elevating Turner into the ranks of the major independents. He joins Cayre in mid-March.

In related news, movie and TV producer ITC Entertainment Group returns, via an exclusive marketing and distribution pact with FoxVideo, under which it will supply two titles a month beginning in June. Under the agreement, product will appear on the ITC Home Video label. It's a homecoming of sorts: ITC titles first reached retailers more than a decade ago through CBS/Fox Video, the predecessor of FoxVideo.

ITC and the new GoodTimes company will compete for precious shelf space once Weinstein begins delivering releases in the fourth

(Continued on page 80)

Nimbus Claims Video Compression On CD Says It Can Fit 135 Minutes Of Film On 5-Inch Disc

This story was prepared by Peter Dean and Dominic Pride in London, and Steve McClure in Tokyo.

LONDON—The U.K.'s Nimbus Technology and Engineering is claiming a world first with its ability to compress feature-length films onto a standard 5-inch compact disc.

The product, which uses a combination of available technologies rather than a new invention, can put up to 135 minutes of full-color full-motion digital video and sound on one disc.

Picture quality is "better than VHS and almost as good as Super VHS," claims the company.

Applying full-motion video to CD is a technique that a number of other major firms are working on.

Since last year, JVC in Japan has been marketing a separate system aimed initially at the Karaoke market for bars and other public entertainment venues. The system, which it jointly developed with Philips, can store 74 minutes of digital motion picture, sound and karaoke text on a 5-inch CD.

JVC also says that a prototype sys-

tem featuring a two-hour program was displayed at the company's recent Techno Fair in Yokohama, although it is not a commercial reality as yet.

Nimbus claims the manufacturing and consumer hardware for its system is already available, and nothing about the system itself is patentable.

Nimbus Technology and Engineering, a sister company of major U.K.-based CD-maker Nimbus Records, does, however, hold the patent on the Nimbus-Halliday lathe, the key to the compression technology. Germany's Leybold, a manufacturer of CD replication equipment, is marketing the lathe worldwide.

The lathe produces a double-density master that contains twice the amount of information as a normal CD. The pits in the surface of the CD, which carry the digital information, are narrower than on audiodiscs.

The double-density CD does not conform to universally accepted "Red Book" standards used in normal CD manufacturing, and will not play on all domestic players. Nimbus says, however, that newer CD play-

ers that feature a finer laser and pickup mechanism can read the discs. On trials it was successfully played by a mid-priced Philips 920 CD player.

Synchronization patterns in the disc, which guide the laser and control the speed of the player, work to slow the disc down, allowing the laser to read the more densely packed information.

The signal must then be fed to the TV via a decompression unit. For this, Nimbus uses the CL450 made by California's C-Cube Microsystems. The decompression technology used for the system could be on the market within months, says Gerald Reynolds, managing director of Nimbus Technology and Engineering. He estimates that it would cost around \$500.

Reynolds adds that such an adapter is actually intermediate technology, and that the decompression chip could eventually be installed in the back of CD players.

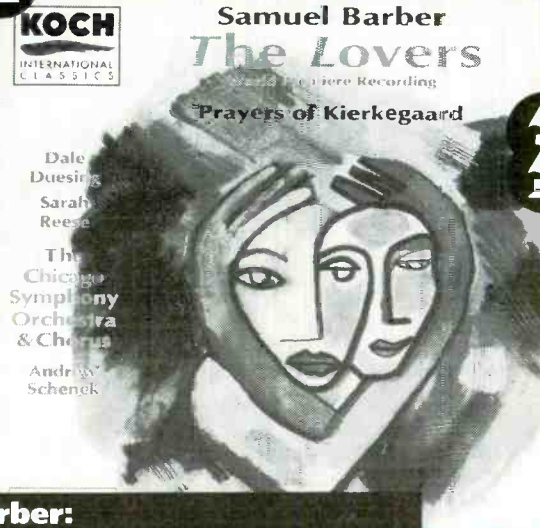
The Red Book standard may have to be altered to accommodate the

(Continued on page 80)

KOCH INTERNATIONAL

KOCH International The #1 Indie with 9 GRAMMY Nominations

Best Engineered Recording, Classical
Best Contemporary Composition



Barber: The Lovers
Chicago Symphony and Chorus;
Andrew Schenck, Mitchell G. Heller, Engineer.
KOCH International Classics CD 7125

Best Album Notes
Best Historical Recording

You're the Top: Cole Porter in the 1930s
Cole Porter Centennial Collection



You're The Top: Cole Porter in the 1930s
Susan Elliott, Robert Gomball and Richard M. Sudhalter Producers.
KOCH International Classics CD 7136 3CD-Set

Classical Producer Of The Year



Michael Fine
Vice President A&R and General Manager of KOCH International Classics



The #1 Independent Label with 6 GRAMMY Nominations

Best Traditional Folk Recording



Norman And Nancy Blake: Just Gimme Somethin' I'm Used To
Shanachie CD 6001

Best World Music Album



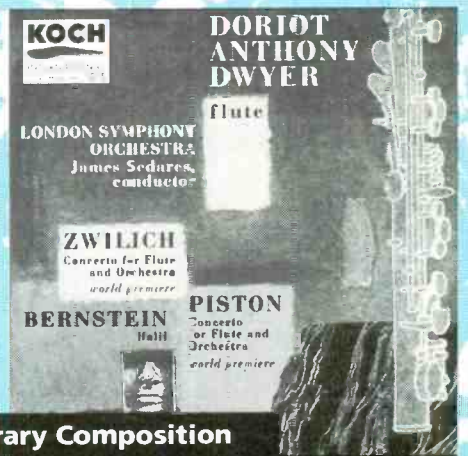
Ofra Haza: Kirya
Shanachie CD 63043

Shanachie

Best Contemporary Composition



Zwilich: Concerto For Flute And Orchestra
Doriot Anthony Dwyer, London Symphony Orchestra, James Sedares
KOCH International Classics CD 7142



Best Classical Performance—Instrumental Soloists (With Orchestra)



Medtner: Piano Concertos 1, 2, 3
Geoffrey Tozer, London Philharmonic Orchestra; Neeme Jarvi.
CHANDOS CD 9040

CHANDOS



KOCH International Salutes all our 1993 GRAMMY Nominees

Artists & Music

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

Tori Amos: Atlantic's Golden Girl Debut Set Scores On Heels Of Nonstop Promo

BY MELINDA NEWMAN

NEW YORK—Bolstered by virtually nonstop touring, endless schmoozing, strong videos, and shrewd planning, Tori Amos' critically acclaimed "Little Earthquakes" album has gone gold. The achievement was reached despite top 40 radio's virtual shutout of Amos and only moderate play on alternative stations.

The story starts long before the album's domestic release in February

1992. When originally signed to Atlantic in the late '80s, Amos was pushed as a hard-edged, scantily clad rocker fronting an outfit dubbed Y Kant Tori Read? The misguided effort failed, but propelled Amos toward a solo career that more accurately reflected her intense contemplations on love, sex, religion, and relationships.

"When I first heard the record, I didn't get it at first because it was so eclectic," says Doug Morris, the Atlantic Group's co-chairman/co-CEO. "But then I fell in love with it and realized it wasn't a record that could be handled in the normal way by going directly to radio."

Instead, Morris approached Max

Hole, head of EastWest Records in the U.K., and suggested the two labels become partners on the project and try to break Amos in England first and create a buzz before bringing her back stateside.

"I started playing a few London clubs like the Mean Fiddler, the Troubadour, and the Borderline constantly," Amos recalls. "I played one-nighters where people couldn't care less; I'd open up for three other bands and then their audiences would come and hang out for my [solo] shows. I was able to do in England quickly what it would have taken me 10 years to do in this country if I were to go from town to town and get a grassroots following." Both Morris and Amos also cite the impact of the British press; because of country-wide newspapers, reviews of her London shows would be read throughout England. As a result, "she was all the rage" when the record was released in England, Morris says.

Armed with ammunition from Amos' U.K. success, Atlantic representatives in the U.S. began setting up the domestic release. "They had a book printed up of all her press from Europe so they weren't just handing clippings out to people," says Amos' manager, Arthur Spivak. "The sales force went to different regions and went to major chains in advance and said, here's a girl we believe in, here's the video and the press. Very early on retailers were very supportive. Usually, record companies are reactive, but Atlantic has been very proactive."

(Continued on page 86)

Kid Rhino And McDonald's Enter Licensing Agreement

BY MOIRA McCORMICK

CHICAGO—Kid Rhino, Rhino Records' children's label, has entered a retail licensing agreement with McDonald's to produce and market a series of children's recordings featuring Ronald McDonald and other "McDonaldland" characters.

The first of these recordings, set for a fall release this year, will be produced by Mark Volman and Howard Kaylan of the Turtles. The duo has prior experience in the children's music field, having produced recordings for licensed characters the Care Bears, G.I. Joe, and Strawberry

Shortcake. The first release will feature Ronald McDonald and friends Grimace, the Hamburglar, Birdie the Early Bird, and the Fry Guys, performing original songs penned for the project, as well as "classic hits," according to a Rhino spokesperson.

Mary Mueller, senior director of marketing for Kid Rhino, says the project has been in the works ever since Rhino owners Harold Bronson and Richard Foos came up with the idea to approach McDonald's in March 1992. Mueller declines to divulge marketing details for the McDonald's recordings, "but I can say

(Continued on page 81)

SoundScan Gives New Weight To Indies Small Stores Will Have Greater Impact On Charts

NEW YORK—SoundScan has adjusted the weighting of independent music retailers to better reflect their sales impact. At the same time, the Hartsdale, N.Y., sales tracking service has increased the number of indie stores it surveys to more than 500.

The new weighting—designed to increase the accuracy of SoundScan's national album and singles sales estimates—is reflected this week in a number of Billboard's charts—most notably The Billboard 200.

"This change will make Billboard's sales charts better by giving a more accurate sales picture for those records which sell a large part of their units in independent accounts," says Billboard's associate publisher, Michael Ellis. "These records are often by developing artists on the cutting edge, who now will get more recognition for their efforts."

Among some of the titles that appear to have benefited from the change on this week's Billboard 200 are "It's About Time" by RCA act SWV, which advances from No. 95 to

No. 58; "America's Least Wanted" by Ugly Kid Joe on Mercury (84-53); "12 Inches Of Snow" by EastWest rapper Snow (71-41); and "Lose Control" by Elektra act Silk (28-14).

"In the past, we overestimated the impact of chains," says Michael Fine, CEO of SoundScan. "This will make our data more reliable and more accurate. There will be more of an even balance between chains and indies."

Although Fine does not expect the charts to change dramatically, he does note the likelihood of an increased presence of "street" acts from urban and alternative musical sectors. He says the change will not affect upper regions of the charts, however, "which naturally require a broader overall level of success."

Geoff Mayfield, Billboard's associate director/retail research, emphasizes that this week's sharp movements on the chart are a natural result of the panel changes. "This happens whenever you have a change in the panel," he says. "We expect alternative and urban acts to be helped by the changes in Sound-



Capitol recording artist Paul McCartney previews songs from his new album "Off The Ground," for Capitol-EMI executives. The album features the single "Hope Of Deliverance." Shown, from left, are Deane Cameron, president, Capitol-EMI Records of Canada; Rupert Perry, president/CEO, EMI Records Group U.K. and Fire; McCartney; and Hale Milgrim, president/CEO, Capitol Records.

McCartney Bets On Vegas To Open U.S. Concert Tour

NEW YORK—Paul McCartney will kick off a U.S. stadium tour April 14 at the Silver Bowl in Las Vegas.

The initial 15 dates were announced at a Feb. 11 press conference here; more dates will be announced in the coming weeks.

The outing, dubbed The Paul McCartney New World Tour, will benefit from an added push by VH-1, which has signed on as the tour's media sponsor. In that capacity, the music video channel will issue on-air concert updates and features on the tour and McCartney. Additionally, VH-1 will coordinate up to 15 local market promotions with area cable operators and radio stations resulting in ticket giveaways and trips to see McCartney in other markets.

Backed by guitarists Hamish Stuart and Robbie McIntosh, keyboardists Linda McCartney and Paul

"Wix" Wickens, and drummer Blair Cunningham, McCartney will perform a mix of Beatles and solo tunes.

The tour announcement coincides with the release of McCartney's new Capitol Records album, "Off The Ground."

MELINDA NEWMAN

Novelty Records Score Airplay With TV Themes

BY PHYLLIS STARK

NEW YORK—A handful of novelty records with vintage television show themes are getting strong airplay on radio, and some are already climbing the charts.

Alpha Team's "Speed," on the Chicago-based Strictly Hype label, has been a regional hit in Chicago for some time but has now spread to other markets and has been on the Hot 100 Singles chart for four weeks.

Based on the '60s animated TV series "Speed Racer," the song combines sound bites and effects from the show with snippets of the theme song with a driving beat. The song builds to an extended segment in which Speed and his girlfriend, Trixie, seem to be making love, something viewers never saw on the actual series.

WXXL (XL106.7) Orlando, Fla., PD Adam Cook, who has the record in power rotation after 6 p.m., describes it as "a good party record that our urban counterpart can't play," because of its pop nature. It is currently airing on 14 of Billboard's top 40/mainstream BDS monitored reporting stations and 18 top 40/rhythm stations, including KPWR (Power 106) Los Angeles, KUBE Seattle, and KGGI Riverside, Calif.

"Speed" originally broke at WBBM-FM (B96) Chicago after it was put together by local club jocks Dane Roewade and D.J. Attack, and it is still getting some play there.

Another TV-themed tune climb

(Continued on page 75)

Record Industry Takes Concerns To New Administration

BY BILL HOLLAND

WASHINGTON, D.C.—Recording industry officials met with new United States Trade Representative officials for the first time Feb. 9 to outline their copyright-protection and market-access concerns to the Clinton administration.

Market-access concerns are the primary holdups in the Uruguay round of discussions over GATT, the international trade treaty.

For the recording industry, discussion of cultural barriers was high on the list of priorities. According to Neal Turkewitz, assistant general counsel with the Recording Industry Assn. of America, those discriminatory barriers have grown larger in the last five years. He notes the EC has expanded its role to bolster industri-

(Continued on page 22)



**Teldec &
Elektra International Classics
Congratulate Grammy Nominees**

**NIKOLAUS HARNONCOURT
THE CHAMBER ORCHESTRA OF EUROPE**

BEETHOVEN • NINE SYMPHONIES

**Best Classical Recording
•
Best Orchestral Performance**

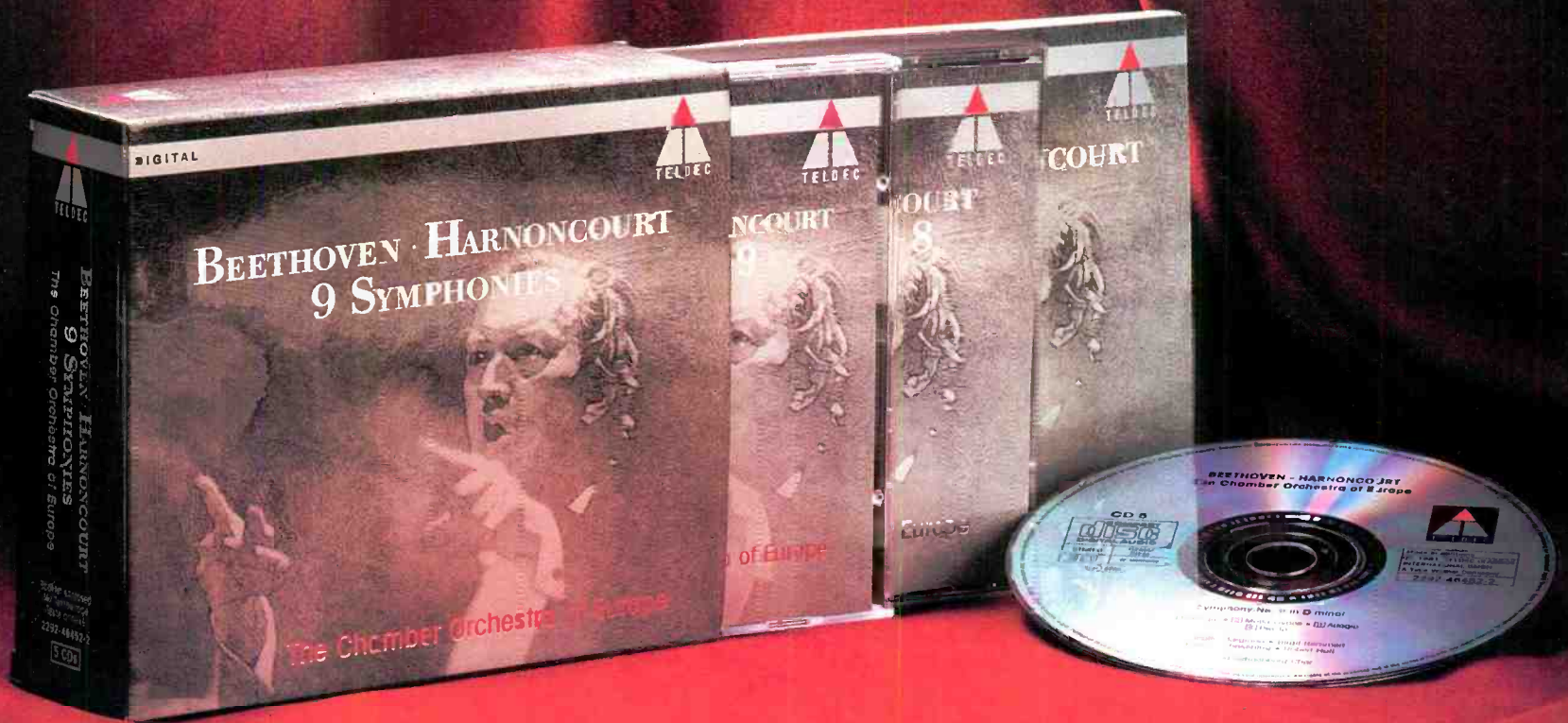


Photo: Chris Vincent

Teldec 46452

Gramophone
1992 Record of the Year Award • Best Orchestral Performance



Stereo Review
1992 Record of the Year

SONG OF THE YEAR

Beauty And The Beast
HOWARD ASHMAN

Constant Craving
k.d. lang (SOCAN)
BEN MINK (SOCAN)

Save The Best For Last
PHIL GALDSTON

BEST ROCK SONG

Human Touch
BRUCE SPRINGSTEEN

Jeremy
JEFF AMENT
EDDIE VEDDER

BEST R&B SONG

Ain't 2 Proud 2 Beg
DALLAS AUSTIN
LISA LOPES

I'll Be There
HAL DAVIS
BERRY GORDY
WILLIE HUTCH
BOB WEST

Jam
RENE MOORE
TEDDY RILEY
BRUCE SWEDIEN

BEST COUNTRY SONG

I Feel Lucky
MARY-CHAPIN CARPENTER
DON SCHLITZ

I Still Believe In You
JOHN BARLOW JARVIS

She Is His Only Need
DAVE LOGGINS

The Greatest Man I Never Knew
RICHARD LEIGH

BEST INSTRUMENTAL COMPOSITION

Blue Interlude
WYNTON MARSALIS

Harlem Renaissance Suite
BENNY CARTER

Oblivion
ASTOR PIAZZOLLA (SACEM)

BEST NEW ARTIST

SOPHIE B. HAWKINS
KRIS KROSS
JON SECADA

ALBUM OF THE YEAR

Achtung Baby
U2 (PRS)
DANIEL LANOIS (SOCAN),
ALBUM PRODUCER

Beauty And The Beast
WALTER AFANASIEFF,
HOWARD ASHMAN,
ALBUM PRODUCERS

Diva
ANNIE LENNOX (PRS)
STEPHEN LIPSON (PRS),
ALBUM PRODUCER

Ingenué
k.d. lang (SOCAN)
BEN MINK (SOCAN),
GREG PENNY,
k.d. lang (SOCAN), ALBUM PRODUCERS

BEST CONTEMPORARY COMPOSITION

The Lovers
SAMUEL BARBER

X, The Life And Times
Of Malcolm X
ANTHONY DAVIS

Piano Concerto
WITOLD LUTOSLAWSKI (ZAIKS)

The Protecting Veil
JOHN TAVENER (PRS)

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Beauty And The Beast
(From *Beauty And The Beast*)
HOWARD ASHMAN

It's Probably Me
(From *Lethal Weapon 3*)
STING (PRS)

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Mambo Caliente
(From *The Mambo Kings*)
ARTURO SANDOVAL (SACEM)

RECORD OF THE YEAR

Beauty And The Beast
PEABO BRYSON
WALTER AFANASIEFF, PRODUCER

Constant Craving
k.d. lang (SOCAN)
BEN MINK (SOCAN),
GREG PENNY,
k.d. lang (SOCAN), PRODUCERS

Save the Best For Last
KEITH THOMAS, PRODUCER

TRUSTEES AWARDS

W.C. HANDY
GEORGE SIMON

BRYAN ADAMS
TOSHIKO AKIYOSHI
ALICE IN CHAINS
MALCOLM ARNOLD (PRS)
HOWARD ASHMAN

SUSAN ASHTON
ASLEEP AT THE WHEEL
JOAN BAEZ

ROSS BAGDASARIAN
MATTHIAS BAMERT
BÉLA BARTÓK (GEMA)

BEASTIE BOYS
LEONARD BERNSTEIN

RUBEN BLADES
GARTH BROOKS
BOBBY BROWN

J. AARON BROWN
PEABO BRYSON

LINDSEY BUCKINGHAM
TEVIN CAMPBELL

MARY-CHAPIN CARPENTER
BRUCE CARROLL
BENNY CARTER

THE CHIEFTANS (PRS)
TOM COCHRANE (SOCAN)

NAT KING COLE

FIRES UP THE

Congratulations To The

LARRY CORDLE
SANDRA CROUCH
THE CURE (PRS)
THULANI DAVIS
FREDERICK DELIUS (PRS)
JERRY DOUGLAS
MELISSA ETHERIDGE
FAITH NO MORE
ARDESHIR "EDDIE" FARAH
ROBERT FARNON
MICHAEL FEINSTEIN
LITA FORD
BOB FREEDMAN
MITCHELL FROOM
JERRY GARCIA
GENESIS (PRS)
GEORGE GERSHWIN
IRA GERSHWIN
GIPSY KINGS (SACEM)
HENRYK GÓRECKI (ZAIKS)
EL GRAN COMBO
GUNS N' ROSES
ARLO GUTHRIE
GWAR
OSCAR HAMMERSTEIN II
HOWARD HANSON
EMMYLOU HARRIS
EDWIN HAWKINS
OFRA HAZA (GEMA)
DON HENLEY
HOUSE OF PAIN
WHITNEY HOUSTON
JULIO IGLESIAS
BOB JAMES
LEOŠ JANÁČEK (OSA)
ELTON JOHN (PRS)
RICHARD KAUFMAN
THE KENTUCKY HEADHUNTERS
KITARO (JASRAC)
EARL KLUGH
KRIS KROSS

L.L. COOL J
k.d. lang (SOCAN)
DANIEL LANOIS (SOCAN)
QUEEN LATIFAH
DAVID R. LEHMAN
JED LEIBER
ANNIE LENNOX (PRS)
GARY LINDSAY
LITTLE VILLAGE
FRANK LOESSER
LYLE LOVETT
JEREMY LUBBOCK
LORIN MAAZEL
SIR CHARLES MACKERRAS (PRS)
JOHNNY MANDEL
MARKY MARK
BRANFORD MARSALIS
WYNTON MARSALIS
COLIN MATTHEWS (PRS)
ROB McCONNELL (SOCAN)
REBA McENTIRE
NICOLAS MEDTNER (PRS)
SERGIO MENDES
OLIVIER MESSIAEN (SACEM)
GEORGE MICHAEL
LUIS MIGUEL
BOB MINTZER
GEOFF MOORE
NORBERT MORET (SUISA)
JELLY ROLL MORTON
ALISON MOYET (PRS)
ALANNAH MYLES (SOCAN)
YOUSSOU N'DOUR (SACEM)
EMILIO NAVAIRA
PABLO NERUDA (SADAIC)
NEWSBOYS
NINE INCH NAILS
THE NITTY GRITTY DIRT BAND
MARSHA NORMAN
CARL ORFF (GEMA)
LES PAUL
PEARL JAM

GREG PENNY
COLE PORTER
PRINCE AND THE N.P.G.
PRAY FOR RAIN
SERGEI PROKOFIEV (SACEM)
SHABBA RANKS (PRS)
RESTLESS HEART
TEDDY RILEY
DAVID RITZ
RICHARD RODGERS
JOSE LUIS RODRIGUEZ
ARTURO SANDOVAL (SACEM)
JOE SATRIANI
PROFESSOR PETER SCHICKELE
JON SECADA
BOB SEGER
SHANICE
DMITRI SHOSTAKOVICH
LUCY SIMON
RICKY SKAGGS
NEIL SLATER
LEONARD SLATKIN
SOUL II SOUL (PRS)
SOUNDGARDEN
BRUCE SPRINGSTEEN
STEEL PULSE (PRS)
IGOR STRAVINSKY
BRUCE SWEDIEN
KAROL SZYMANOWSKI (ZAIKS)
DICK TADY
TANGERINE DREAM
THIRD WORLD
MICHAEL TILSON THOMAS
RANDY TRAVIS
U2 (PRS)
LUTHER VANDROSS
STEVIE RAY VAUGHAN
TOM WAITS
GROVER WASHINGTON, JR.
WHITE HEART
YANNI

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'L.A. Flair' Is Promised At Grammy Week Fetes

BY CHRIS MORRIS and CRAIG ROSEN

LOS ANGELES—The L.A. Grammy Host Committee, chaired by Giant Records CEO Irving Azoff, has lined up an impressive array of pre-Grammy Awards events for the week of Feb. 16-23, leading up to the National Academy of Recording Arts & Sciences awards ceremony Feb. 24 at the Shrine Auditorium here.

Says Azoff, "We have tried to create a Grammy Week that will have a Los Angeles flair to it." The events, according to Azoff, include a film festival and the Rhythm & Blues Foundation Pioneer Awards, which will be presented Feb. 25, the night after the Grammys.

Mounting the Grammy-related events has not been easy, Azoff says, pointing to a lack of potential sponsors in L.A.: "There is no downtown business support for the Grammys in L.A., like there is in New York. That makes the job more difficult... [but] support from the labels has been phenomenal."

The L.A. Host Committee has created a slate of events that will keep Grammy-goers hopping.

From Wednesday-Thursday (17-18), NARAS' Grammy in the Schools program launches the week with the National Grammy Concerts for Children at Hollywood High School. These ses-

sions, hosted by Cheech Marin, and sponsored by the Community Redevelopment Agency, consist of interactive concerts introducing students to musical instruments and big bands. Musicians Union Local 47 will provide the bands; the L.A. Unified School District will bus 1,200 elementary students to each concert.

On Thursday (18), the pre-awards festivities will be officially celebrated at the Grammy Week Kick-Off Breakfast at the Hard Rock Cafe here. Mayor Tom Bradley will offer an official welcome.

From Feb. 18-23, the Host Committee and the American Cinematheque will mount a five-day film festival, "Sound And Vision: Hollywood Sa-

(Continued on page 22)



Savoy Faire. Be-bop jazz greats and Denon Records executives toast the return of the Savoy Jazz label with a session at New York's Sound On Sound studios. The be-bop group's forthcoming CD, "Blues-ette Part 2," is the sequel to an original 1959 Savoy release, "Blues-ette." Shown, from left, are Denon GM Toshio Kitatate; Denon national jazz and classical promotions director Melanne Mueller; musicians Benny Golson, Curtis Fuller, Ray Drummond, Al Harewood, and Tommy Flanagan; and producer Takao Ogawa.

Apache Indian's Asian-Indian Pop Scores U.K. Hit

BY THOM DUFFY

LONDON—"There's a lot more than the music involved here," says Apache Indian of his recent breakthrough on the U.K. singles chart with "Arranged Marriage" on Island Records U.K.

As the first British hit to blur the boundaries between black hip-hop and reggae, white pop, and the Asian-Indian dance blend called bhangra, "Arranged Marriage" supports the artist's claim for significance.



APACHE INDIAN

While Asian-Indian emigration since the '50s has transformed the face of Britain, particularly in cities like London, young Anglo-Asians have created their own vital underground music scene that has seldom been recognized by the pop mainstream, until now. And with the debut of "Arranged Marriage" on the British singles chart last month, where it peaked at No. 16, Apache Indian has been embraced as the Asian-Indian community's first confirmed pop star.

In the U.S., Apache Indian's debut album, "No Reservations," featuring a duet with Maxi Priest on the track "Fe Real," is due for release in several weeks on Island-affiliated Mango Records. The label is setting up the album this month via singles to the dance and reggae audiences.

"What caught our interest was that the reggae community accepted Apache without any problem," says Andy Allen, GM of Island Records in the U.S., acknowledging that the Asian-Indian community in the U.S. is less concentrated and more difficult to target than in Britain.

(Continued on page 82)

DJ Pooh Says L.A. Cops Abused Him

LOS ANGELES—Producer DJ Pooh is charging that he and Rick Freeman, the VP of his recently established Mercury-distributed label Da Bomb Records, were roughed up and verbally abused by police officers who mistook them for bank-robbery suspects in an incident Jan. 22 here.

Pooh, who produced L.L. Cool J's "Goin' Back To Cali" and tracks on the Ice Cube albums "The Predator" and "Death Certificate," says he is

contemplating legal action against the police as a result of the incident.

According to Pooh, he and Freeman, who are African-Americans, were driving in the producer's truck from Da Bomb's Culver City, Calif., offices to the Echo Sounds studio in the L.A. neighborhood of Los Feliz when they noticed a Santa Monica police car following them.

The patrol car tailed Pooh's truck during what the producer estimates

was a 20-mile, 25-minute drive over four L.A. freeways. "I was driving 55 [miles per hour], not 54, not 56, seat belt on, the whole nine," Pooh says.

Finally, the patrol car threw its lights on Pooh's truck when he pulled off the Los Feliz off-ramp, which Pooh says is his usual exit from the freeway. The Santa Monica police car by this time had been joined by other law enforcement vehicles; Pooh claims 20-25 Santa Monica and Los Angeles police cars were on the scene.

Pooh and Freeman, who were told they were suspects in a Santa Monica bank robbery, were handcuffed and searched.

Pooh says that in the course of the search, his face was pushed into the concrete by one of the officers involved in the traffic stop; the producer cannot identify which branch of law enforcement the officer was from, since his back was to the officer.

Pooh also claims one of the officers detaining him said, "Shut the fuck up, asshole... Don't move, nigger, or I'll blow your fucking head off."

(Continued on page 83)

Caribbean Fest Plans Splash On PPV

BY JANINE McADAMS

NEW YORK—For the first time, cable subscribers will be able to witness the pageantry and music of the Caribbean's largest Mardi Gras festival Feb. 23 via a pay-per-view telecast from Trinidad & Tobago.

The PPV event is being produced by Sky Caribe of New York and Caribbean Communications Network of Port of Spain, Trinidad, in association

with Greenlight Films Television. Priced at \$14.95, the show will be available one day only to more than 5 million cable subscribers via 60 cable systems in the U.S., Canada, and the Caribbean. Additional clearances are being finalized for carriers in Japan, Latin America, and Europe for a projected total subscribership of about 8 million households, according to Pat Kehoe of PK Network Communications, marketer of the event. Jim Wei-

senberg of WW Associates of Chappaqua, N.Y., is handling worldwide sales.

The program will be made available twice, at 8 p.m. and 11 p.m. Eastern time. Cable operators will have the option of taking the program with narration in Spanish.

Executive producer Clarence Jones of Greenlight Films Television says the three-hour, tape-delayed program

(Continued on page 53)

EXECUTIVE TURNTABLE

RECORD COMPANIES. EMI Records Group in New York promotes **Fred Davis** to executive VP and **Ken Lane** to senior VP of promotion. They were, respectively, senior VP of A&R and VP of promotion.

Jayne Neches Simon is promoted to senior VP of marketing for Zoo Entertainment in Los Angeles. She was VP of sales and marketing.

Julio Proietto is promoted to senior VP of finance and business affairs at Private Music in Los Angeles. He was VP of finance and business administration.

Tom White is promoted to VP of sales for RCA Records Nashville. He was senior director of national accounts. **Angelia Bibbs-Sanders** is promoted to director of operations, black music, for RCA Records in New York. She was associate director of marketing and operations, black music.

Annie Ohayon is named VP of



DAVIS



LANE



SIMON



PROIETTO



WHITE



OHAYON



LEEDS



APPLEQUIST

publicity at Arista Records in New York. She was a partner at the public relations firm Kathryn Schenker and Associates. **Mark Williams** is appointed director/GM of Arista Records in London. He was director/GM of Virgin Records.

The PolyGram Label Group promotes **Steve Leeds** to senior director of alternative radio and video promotion in New York, **Bill Carroll** to associate director of alternative promotion in Los Angeles, and **Kyle Wong** to associate director of alternative promotion in Los Ange-

les. They were, respectively, director of alternative radio and video promotion, promotion manager, and West Coast manager of alternative promotion.

Warner Music Europe in London names **Andy Murray** director of marketing, U.S. labels, and **Jon Uren** marketing manager, U.S. labels. They were, respectively, head of a self-owned independent marketing and management company, and national accounts manager for WEA U.K.

Terje Enge is appointed manag-

ing director of Sonet Sweden. He was managing director of Sonet Norway.

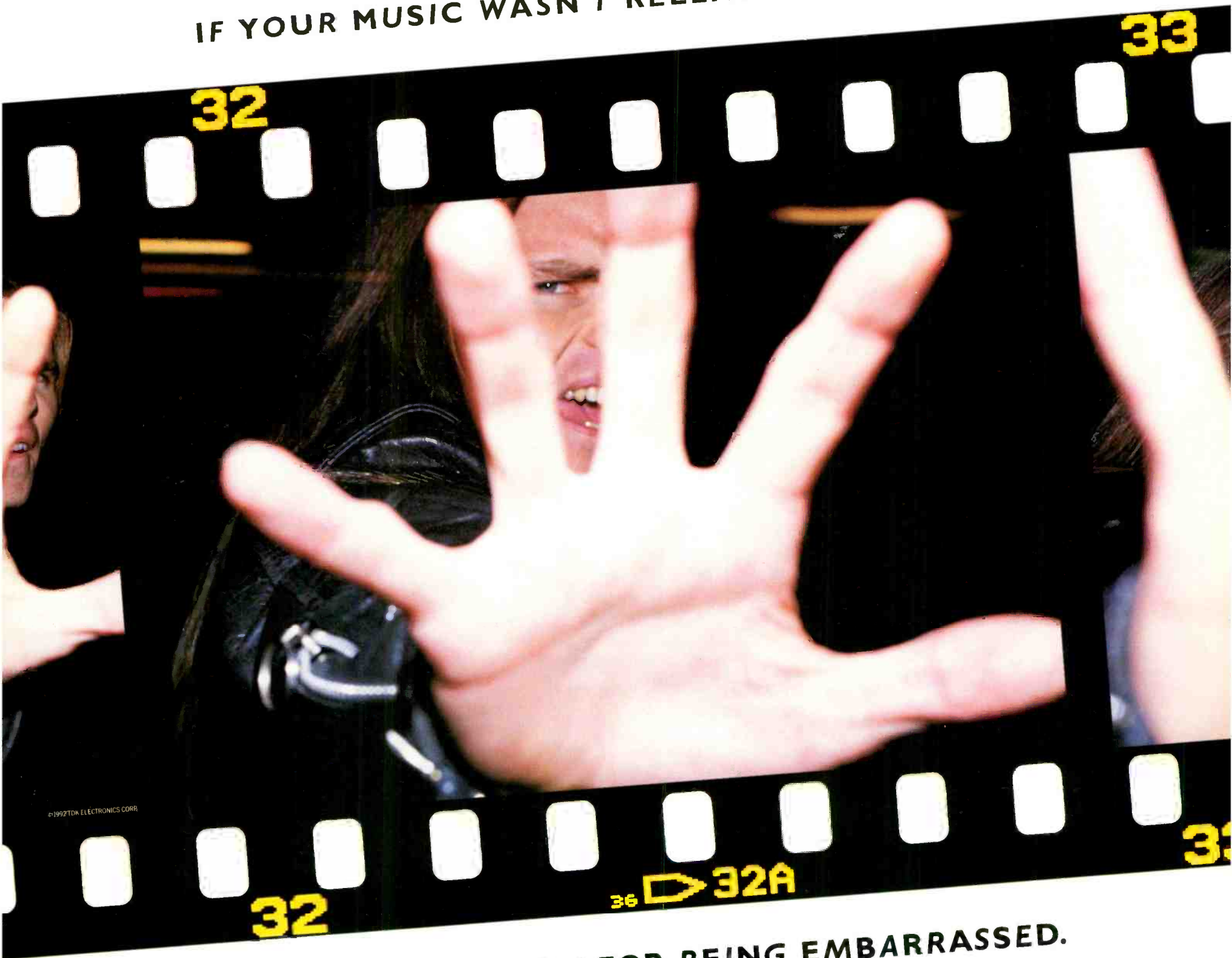
Elektra Entertainment names three staffers to the position of co-national for urban marketing and promotion: **Carter Russell** in Chicago, **Jaye Howard** in Memphis, and **Joyce Straws** in Miami. They were, respectively, promotions marketing manager for Elektra; promotions marketing manager for Elektra; and R&B promotions at Atco/EastWest.

Jive Records in New York pro-

notes **Tom Carraba** to senior director of marketing, **Julia Lipari** to director of product management, **Laurel Dann** to director of scheduling and production administration, and **David Goldfarb** to manager of marketing. They were, respectively, director of marketing, product manager, manager of production, and marketing coordinator.

DISTRIBUTION. **Craig Applequist** is promoted to senior VP of sales for Sony Music Distribution in New York. He was VP of sales.

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Lynyrd Skynyrd Roars Into 20th Year Embraces Rock, Country Fans With Album, Tour

BY RICK CLARK

MEMPHIS—As Lynyrd Skynyrd prepares to celebrate its 20th anniversary with a pay-per-view concert, tour, and other festivities, the band hopes its newest release, "The Last Rebel," makes the case that while its members haven't forgotten their legendary roots, they are a vital creative unit that has more to offer than retreading their past.

On "The Last Rebel," released by Atlantic this month, "we weren't looking for a new sound, just a new approach, and [producer] Barry Beckett got the best out of us," enthuses Gary Rossington, guitarist and band leader of Lynyrd Skynyrd. In addition to Rossington, other original members in the band's newest incarnation are bassist Leon Wilkeson, guitarist Ed King, and keyboardist Billy Powell. Also in the band are vocalist Johnny Van Zant, guitarist Randall Hall, and drummer Custer.

While the 20th-anniversary hook will serve as an starting point for a general media blitz, the long-term goal is to work the band to album-rock fans as well as to the country market that now often embraces the

legacy of southern rock more than rock outlets do.

"Initially, we'll take advantage of the 20th-anniversary hoopla, with tie-ins at retail, radio, and press," says Atlantic senior director of product development Vicky Germaise. "We also want to create an awareness in the revitalized country market that Lynyrd Skynyrd is really a band with common roots, by plugging in with the Travis Tritt, Kentucky Headhunters, and Dwight Yoakam crowd."

Since their 1987 Tribute Tour reformation, the remaining members of Lynyrd Skynyrd have had to grapple with legal entanglements over the use of the name (now settled in the band's favor), as well as perceptions that they could never match the quality of output during their heyday. The band hopes "The Last Rebel" will put an end to the doubts. "Johnny is singing better than he ever has and this record will prove it," Rossington says. "We've got a great, hard-working band and we are really looking forward to the future."

"I think this is the closest I've heard the band connected to their essence," remarks Beckett.

"Many people think that this is the record that should've been made after 'Street Survivors,'" says Charlie Brusco, co-manager with Joe Boyland, referring to the band's classic album before its tragic 1977 airplane crash.

"A lot of it had to do with the fact that they became more comfortable playing with each other and not just playing the old band's music," continues Brusco. "As a result, I think they finally went in and made the record they wanted to make."

Accompanying the album's release is a Friday (19) pay-per-view concert special, filmed at Atlanta's Fox Theater and produced by the Semaphore Entertainment Group (Billboard, Jan. 16).

Aside from the expected album-rock and classic-rock servicing of a

(Continued on page 21)



Lynyrd Skynyrd is celebrating its 20th anniversary this year with a new album and pay-per-view concert. The band members, back row, from left, are Gary Rossington, Billy Powell, Ed King, and Custer; second row, from left, Leon Wilkeson and Randall Hall; and, front row, Johnny Van Zant.

No Tears Over 'Spilt Milk': Jellyfish Redefines Sound

BY CRAIG ROSEN

LOS ANGELES—With "Spilt Milk," its second Charisma album released Feb. 9, Jellyfish may have pared its ranks to a trio, but the band has broadened its sound.

The 12-track effort features such varied instruments as strings, brass, banjos, theremins, harpsichords, and balalaikas. Styles range from the Queen-style vocals of "Hush" and the Beatle-esque "Sebrina Paste And Plato" to the Cheap Trick-like bombast of "All Is Forgiven" and the polka-infected "Bye Bye Bye."

Despite the musical diversity, singer/drummer/guitarist Andy Sturmer says Jellyfish is still a rock'n'roll band at heart. "We didn't want to make a Moody Blues record or something," he says. "We didn't want to make something that was like Jellyfish with the [London Sym-

phony Orchestra]. We wanted to make a rock'n'roll record that had these touches in it. We definitely wanted the Jellyfish sound to be the core—the guitar, bass, keyboards, and vocal stacks. We didn't want to be overtaken by the orchestral elements."

As for the numerous musical references to other acts, Sturmer admits that he hears the influences in his music. "But I don't think they are over-the-top, like we have somehow created 'A Night At The Opera Part 2' or something, or 'Pet Sounds.'"

According to Virgin Records president Phil Quartararo, the label will attempt to re-establish Jellyfish's base, "which is, we believe, alternative. That is where we think our core consumer is."

The label will also work the band hard on the video front. Jellyfish

(Continued on page 20)

MCA In The Reggae Act Via New Signings; Imago Acts Hit The Road; New Crue Due

SIGNING SPREE: MCA, home of **Steel Pulse**, has signed four additional reggae acts. The label signed **Barrington Levy**, formerly with **Profile Records**, in July. Select staffers then traveled to Jamaica for the 15th annual Reggae Sunsplash festival and snapped up **Ed Robinson**, the **Dre'ds**, and **Morgan Heritage** based upon their strong performances.

"I just thought it was time" to expand the label's reggae roster, says executive VP of A&R **Paul Atkinson**. "Through [record producer and MCA consultant] **Lee Jaffe**, I had seen some of Reggae Sunsplash's U.S. dates and I was listening to a lot of reggae records." Atkinson is also pleased by the U.S. success of such reggae artists as **Shabba Ranks**, whom he feels have made reggae in its various forms more accepted here. Although he considers his artists more singers than toasters, "I am encouraged by what I see; there's a whole new marketplace for artists here."

Atkinson expects the **Dre'ds**, two teenage brothers who incorporate rap into their reggae stylings, to have a big push at top 40 as well as R&B. The **Dre'ds** are among the younger children of Jamaican singer **Denroy Morgan**, best known in the States for his 1981 R&B hit "I'll Do Anything For You." Several of his older children comprise **Morgan Heritage**.

Levy's label debut, which is being produced by **Sly & Robbie** and **Andre Betts**, among others, will come out in June. Atkinson says the other three acts will either have releases out by the end of the year or in early 1994. "Each of these artists cuts across musical barriers in their own different way," Atkinson says. "Some will skew more toward R&B and some more toward alternative."

A taste of all of these artists, plus a dozen more, can be had later this month when MCA releases "Reggae Sunsplash Live," a collection of performances taken from last year's festival in Jamaica.

THREE FOR THE ROAD: A trio of **Imago** acts is hitting the streets in May for the **Imago Traveling Roadshow**. **Pere Ubu**, whose **Imago** debut will be released in April, will be joined by new bands **Boneclub** and **Orangutang** for the 15-city tour. **Imago** has already released an EP by **Boneclub**; an **Orangutang** EP will come out prior to the tour's start. According to

Imago, the outings will include "unusual side-show performers," not to mention several label staffers along for the ride. A special T-shirt to commemorate the event is being produced.

THIS & THAT: **John Fogerty** has lost his appeal in a California court over delayed royalty payments by his former label, **Fantasy Records**. The U.S. Court of Appeals in the Ninth Circuit in California ruled **Fantasy** did not breach its publishing contract with **Fogerty** by delaying approximately \$1.4 million in royalties and interest to the performer . . . **Michael Bolton** has donated \$25,000 to the Harlem School of the Arts, fulfilling a promise he made last year in the liner notes of his current album, "Timeless (The Classics)." **Columbia** has matched the donation . . . **Motley Crue's** first album with new lead singer **John Corabi**, "Til Death Do Us Part," is slated for a late-spring/early-

summer release on **Elektra**. **Corabi** was formerly with rock outfit **Scream** . . . **Rhino Records** releases Volumes 6-10 in its 15-volume series "The Essential Blues Collection" Tuesday (16). The remaining five sets will come out in the spring . . . New York-based concert promotion firm **Ron Delsener Enterprises** has been renamed **Delsener/Slater Enterprises**, to formalize a partnership between company chairman **Delsener** and executive VP **Mitch Slater**, who has been bumped up to president of the company. **Slater** joined the company in 1988 from Madison Square Garden, where he was booking director. "We plan to continue our expansion into venues outside Manhattan and create new opportunities for both well-known and cutting-edge performers," says **Delsener** . . . **Jimmie Vaughan** has been tapped to open for **Eric Clapton** during **Clapton's** Feb. 20-March 7, 12-date stint at London's Royal Albert Hall. **Vaughan's** first solo album will be released late summer on **Epic Associated** . . . A fall release is slated for **Cinderella's** fourth album. The **Mercury** set's start was delayed because of front man **Tom Keifer's** throat problems . . . A two-hour documentary on **Paul Simon**, "Paul Simon: Born At The Right Time," kicks off the seventh season of **PBS' American Masters** series. Set to air March 6, the special covers **Simon's** youth in Queens, N.Y., through his South African tour in 1992.



by Melinda Newman

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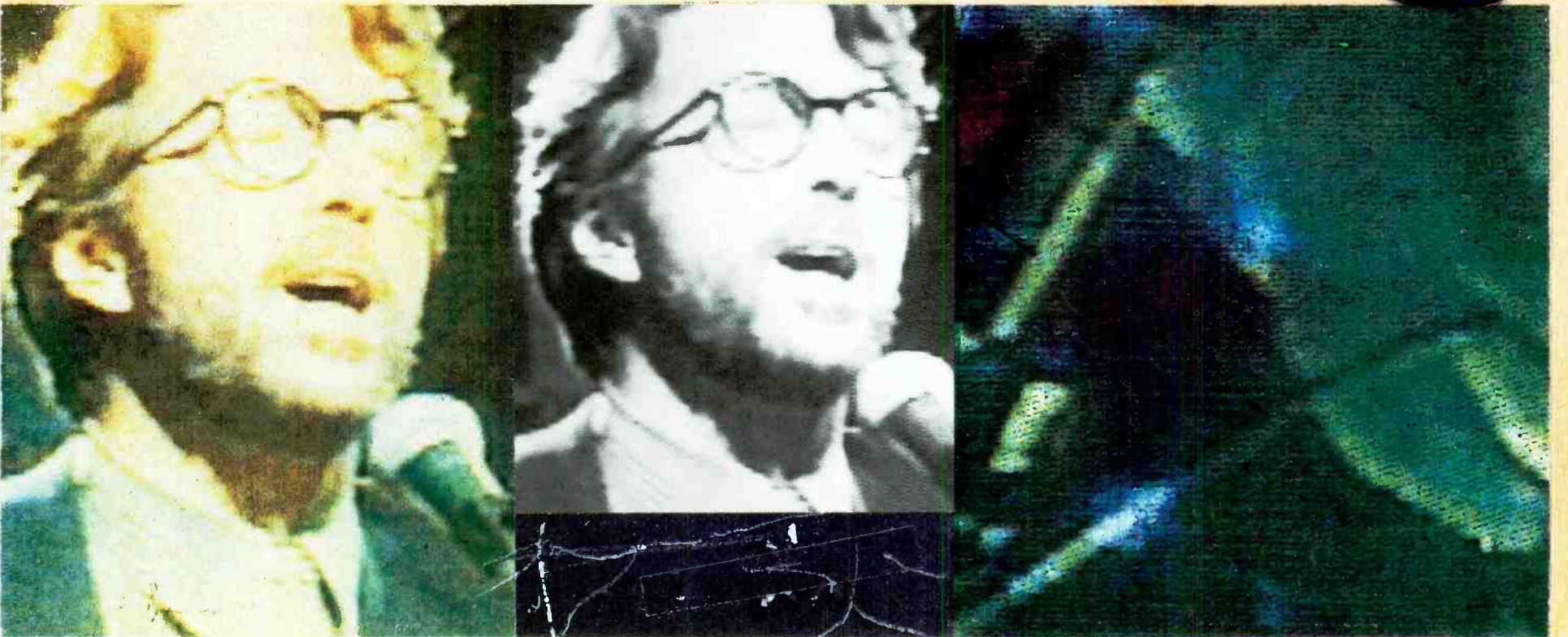


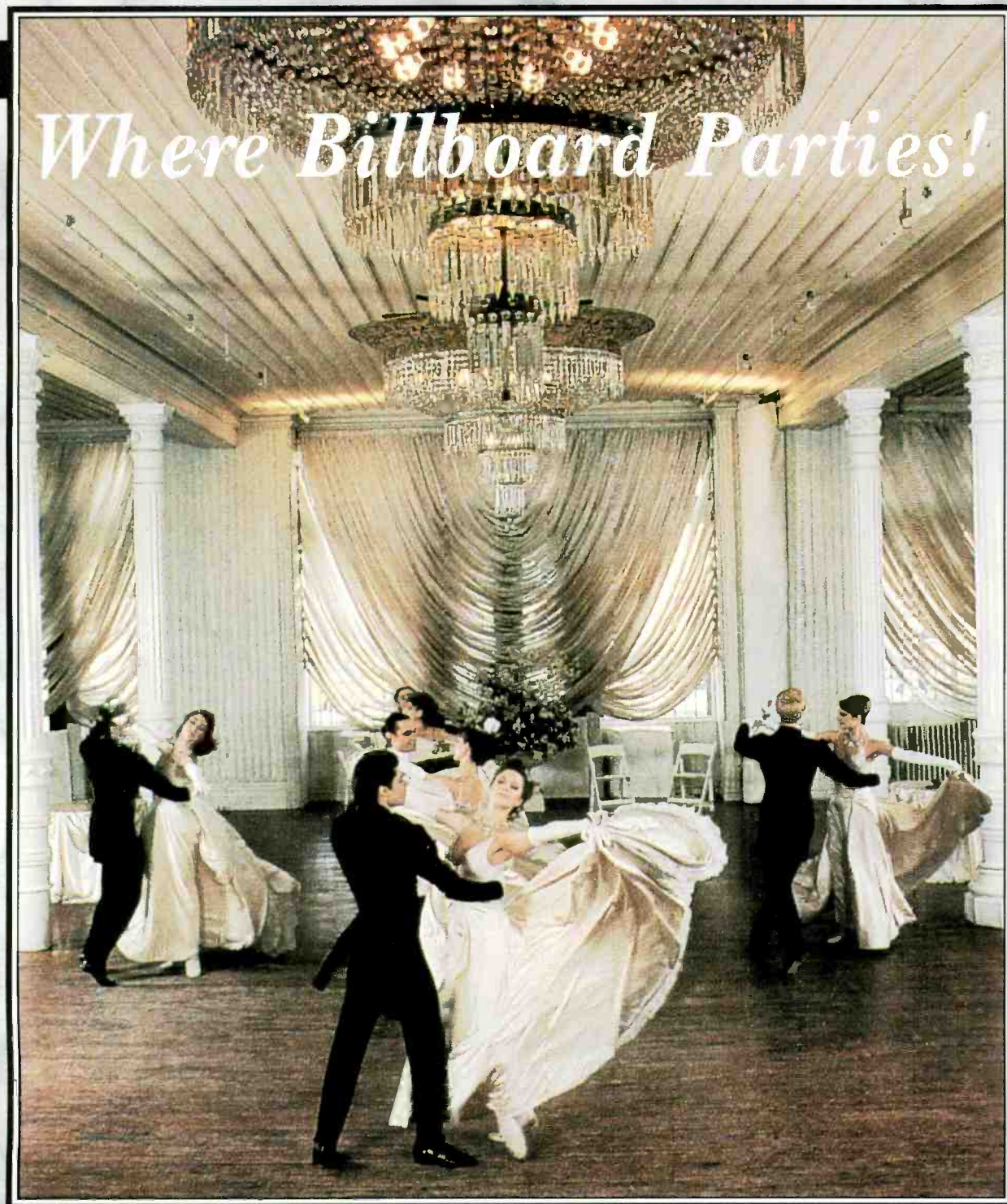
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Denis Leary Takes It From The Bottom On New A&M Set

■ BY BRIAN Q. NEWCOMB

ST. LOUIS—While it seems more or less inevitable that many morning pop and rock radio shows would jump on a song called “Asshole,” nobody quite expected it to do as well as it is doing. Except Denis Leary.

“When we were doing the show ‘No Cure For Cancer’ off-Broad-



LEARY

way,” says Leary. “[Co-writer] Chris Phillips and I knew that if the song got any airplay whatsoever, that if people knew about it, they’d be singing it. As people were

leaving the theater, people would be humming it, not even saying the word, just humming the melody. So we knew it was kind of catchy.”

But still, there’s the whole question of whether you can really get away with saying the word on the air. Leary notes, “Asshole is not in the seven words [you can’t say on the air]. It’s one of those ones where people go, ‘You can’t say that on the air,’ then all of a sudden it’s like ‘maybe you can.’” The song appears on A&M’s recording of the off-Broadway show, released Tuesday (16).

Jim Guerinot, A&M’s senior VP of marketing services, admits that “Asshole’s” language is an issue, but he feels Leary’s appeal is broader than the single. “If the song didn’t use the word 47 times, I think it’d be getting played a lot more, but a lot of people are absolutely concerned about it. However, in the absence of [airplay], similar to rap or metal, we have such a tremendous artist to sell in Denis Leary. It doesn’t have to revolve around getting a song on the radio.

“Denis Leary is hip, he’s happening. As soon as radio found out that Denis Leary was signed to A&M everybody wanted a piece of him,” Guerinot continues. “You hear Leary-isms in the vernacular: ‘I’ve got two words for you.’ And he hasn’t been terribly overexposed. The interesting thing is when the song gets played, the phones go berserk and then we sell records. It’s an astounding response song. I think we’re going to see more and more airplay.”

Leary is best known through his airplay on MTV via his 60-second rants, the most infamous about Cindy Crawford. “I was doing ‘No Cure For Cancer’ and it was doing well,” says Leary, explaining the progress of his career. “My good friend Ted Demme, who produced ‘Yo! MTV Raps,’ wanted a pet project, so he came to me and said, ‘Let’s do these one-minute monologs on film.’ I wrote them, but they were really his idea.”

Leary followed the A&M recording of “No Cure For Cancer” by taping a Showtime version of the show, which begins airing Saturday (20). He’s taping an episode of MTV’s “Unplugged” this month and in March will take “No

(Continued on page 21)

Jobete Promo Set Looks Back On 'Window' Decision

SAFE FROM 'REAR WINDOW': Some film studios, **Disney** and **Paramount** among them, will not use old songs on soundtracks that have not been renewed after their first 28 years of life, as stipulated for pre-1978 copyrights. They are concerned that heirs may want to renegotiate fees for copyrights that fall under the U.S. Supreme Court's "Rear Window" decision that held, in part, that heirs to copyrights could, in effect, reopen synchronization fee negotiations if the writers of songs died before the renewals were in effect. As a brainchild of **Jobete Music** chief **Lester Sill**, Jobete, the repository of hit copyrights that go back more than 28 years, has produced



by Irv Lichtman

a boxed set of 12 cassettes containing songs not affected by the "Rear Window" decision. The Jobete songs, 126 of them published from 1957-64, are not subject to reversionary problems because, as a sticker notes on the packaged cassettes and in an accompanying booklet, they are already in renewal term. The spiral booklet offers vital statistics on each song. According to Sill, Disney alone has put six Jobete songs on soundtracks armed with the knowledge that the studio didn't have to contend with the "Rear Window" decision.

A few years ago, Jobete produced a four-CD package along with a song folio in order to promote its catalog of songs. The new cassettes are divided by years; as a sign of Jobete's most productive song years, there are three cassettes each for the years 1963 and 1964, when former Jobete parent **Motown Records** had artist giants who filled the airwaves and retail bins. Yet, a package of 1965 songs, to be produced after songs for that year are renewed as of Jan. 1, 1994, will have to do 1963 and 1964 more than one better, says **Alison Wilin O'Donnell**, Jobete's director of creative services.

JED LEIBER is not quite a chip off the old block only because he has chosen composing rather than lyric writing as his career—his dad is the lyric-writing half of the rock'n'roll/pop team of **Jerry Leiber** and **Mike Stoller**.

Although occasionally moved to set his music to words, his forte is scoring, the latest effort of which—in second collaboration with guitarist **Jeff Beck**, is "Frankie's House," a two-part miniseries playing the **Arts & Entertainment** channel Feb. 21 and 23. The film, already screened in Australia, is about a group of journalists and photographers—including **Sean Flynn**, the son of the late swashbuckler star **Errol Flynn**—who end up in Saigon in the '60s. Leiber and Beck worked together on recording "Hound Dog"—a Leiber & Stoller classic—for the film "Honeymoon In

Las Vegas." And in another association with a Leiber & Stoller classic, "Love Potion #9," Leiber, who also played keyboard on dates, scored last year's 20th Century Fox film "Honeymoon In Vegas."

Leiber's other credits include scoring of such feature films as "To Live And Die In L.A." and "Playing For Keeps," to work on TV. Others Leiber has worked with include **Graham Parker**, **Thelma Houston**, **Peter Houston**, and **Peter Frampton**. Leiber is published through **Warner/Chappell**.

DEALS: **EMI Music Publishing** has extended its three-year worldwide deal with **20th Century Fox Music**, while

signing on **New Line Cinema** for all the world. **EMI** also signed writer/producer **Steve Tyrell**, whose "How Do You Talk To An Angel," from the Tyrell-scored TV show, "The Heights," has been a big hit by **James Walter (Capitol)**, the star of the show... **L.A.-based Bob-A-Lew Music**, owned by **Huey Lewis** and **Bob Brown**, has made two writer signings, says **Ronda Espy**, president. They are **Phil Everly** of **Everly Brothers** fame, and songwriter/guitarist **Earl Slick**, best known as the guitarist for **Little Caesar** and for his solo album, "In Your Face."

'**INTERNATIONAL UPDATE**' is the theme of a panel discussion to be held Wednesday (17) at the Manhattan Club in N.Y. under the auspices of the **New York Publishers' Forum**, a wing of the **National Music Publishers' Assn.** Moderated by **Shapiro, Bernstein & Co.'s Michael Brettler**, the panel will consist of **ASCAP's Gary Ford**, **NMPA/Harry Fox Agency's Frank S. Rittman**, **BMG Music Publishing's Ron Solleveld**, and **MCA Music Publishing's Merrill Wasserman**. For info, call **Sharyn McLeod** at 212-370-5330.

THERE ARE FOUR new 1993 catalogs from **Hal Leonard Publications** for music retailers and distributors: "The Music Catalog," "The Guitar And Music Technology Catalog," "The Electronic Keyboard And Organ Catalog," and "The Drum And Percussion Catalog." The new "Spring Music Books" offering is for the book trade.

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In Missouri, Meet Explores Rock & Rap

BY KEN SCHLAGER

COLUMBIA, Mo.—In what was billed as the "1st International Conference on Rock 'N' Rap," some 90 speakers—mainly academics, social scientists, and journalists—gathered Feb. 3-6 at the Univ. of Missouri School of Journalism to discuss contemporary music. But after four days of talk of "intervening variables," "longitudinal data," and "causal direction," the spontaneous declarations of the handful of participating artists such as **Chuck Berry** proved most intriguing.

Asked why his music attracted largely white audiences, **Berry** explained that was the best way he could make a living. "A dollar speaks," said the rock legend.

The panels covered an array of topics, but the conference—also titled "Rock 'N' Rap, Mass Media & Society"—largely boiled down to an examination of each generation's attempts to find its voice through music. Against this backdrop came discussions of censorship, racism, media distortion, and changing aesthetic values.

Rock's place on the cutting edge of social change (and inevitably anti-social behavior) was reflected in a talk by **Michael Budds**, a Univ. of Missouri music instructor. Budds explained that acceptance of early rockers "spurred the musicians to greater heights of outrageous behavior."

This pattern of each rock generation reaching for something more threatening to the establishment was repeatedly identified. Similarly, it was argued that, despite the intended threat, the establishment absorbs each generation's ideas.

"The new is always welcomed," declared **Robert Ray**, director of film and media studies at the Univ. of Florida and a member of the **Vulgar Boatmen**. He contended that "the new" acts as fuel for the economy.

The depth of the generation gap inherent in rock was made clear during a performers' panel. Although he was introduced as the "godfather of rap"—a title that he good-naturedly rejected—panelist **Gil Scott-Heron** challenged the ethics of sampling in rap. This brought a chuckle from fellow panelist **Queen Latifah**, who admitted sampling the jazz poet.

On the same panel, rock and blues veteran **Clarence "Gatemouth" Brown** made the mildly shocking comment that "freedom of speech has gotten out of hand." His contemporary, **Berry**, reflected that opinion the following day when he said of rap music: "I'd censor some of it, but that's me."

One of the more interesting revelations came from **Jeffrey Arnett**, a developmental psychologist who has studied adolescent heavy metal fans. For angry kids, he said, the music "has the effect of calming them down. [It has] a purgative effect on their negative emotions." His conclusion (with a proviso about speed metal): "It would make more sense to say you should prescribe metal."

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Dionne Warwick Reunites With Old Friends Eclectic New Set Contains Bacharach/David Song

■ BY DAVID NATHAN

LOS ANGELES—While "Friends Can Be Lovers," Dionne Warwick's 12th album for Arista Records, contains contributions from such contemporary writers and producers as Ian Devaney & Andy Morris, Barry J. Eastmond, and her son David Elliott; it also includes one song that represents an important musical reunion for the entertainer.

"It's like coming full circle," says Warwick, referring to lead single "Sunny Weather Lover," the first new

Burt Bacharach/Hal David composition in 20 years. "I simply told them, 'I want the two of you to write me a song again.' And they obliged," says Warwick, smiling.

Thirty years ago, Warwick entered the Billboard charts with "Don't Make Me Over," the first of a decade-long string of hits she recorded with Bacharach and David.



WARWICK

The singer says her latest album "covers all the musical bases. [Arista president] Clive Davis had a real vision for this record. He's constantly telling me that my music is as valid today as it was 30 years ago, that it's about finding the best songs and the best producers: We put the word out and that's what we got."

Tom Ennis, Arista VP of product management, says the label is "preparing for a slow build because we want this album to take on a life of its own. Dionne's made one of her most contemporary-sounding records in a long time and our plan is to set a base with 'Sunny Weather Lover' because it has such a great historical story to tell."

A slew of major television appearances is planned, says Ennis. "We want to create a real awareness that there's something new here: Dionne has the visibility and appeal, and although we're going after airplay on [many] radio formats, we believe television is crucial for this project."

Warwick says she was far more involved with the album than with some of her past efforts: "When the artist takes a hands-on approach, I think the label personnel get really excited. I really would like to have this project treated in the same way a company deals with a new artist."

With a number of potential singles, Warwick says, "We had some pretty intense conversations about what we'd start out with! But it's the kind of dilemma I love." The title track, penned by label mate Lisa Stansfield, and the Diane Warren tune "Much Too Much," produced in the U.K. by Devaney & Morris, take Warwick into a pop/dance-flavored genre.

Other up-tempo numbers include the sensual "Where My Lips Have Been," recorded, says Warwick, "because all women have a 'naughty' side!" and the funky "Til The End Of Time." Both are a notable change of pace from Warwick's recent material. "I learned to do all kinds of music during my early years doing demos for publishers and songwriters and singing backgrounds," she says.

Ballads include "The Woman That I Am," which Warwick says "reflects that this whole album is done from a woman's point of view but includes messages that men want to hear," and "Age Of Miracles," penned by Richard Kerr, who co-wrote Warwick's Grammy-winning 1979 smash "I'll Never Love This Way Again."

Warwick also covered Sting's "Fragile," and cut "Love Will Find A Way," a duet with her cousin Whitney Houston, produced and co-written by son Elliott. "It was a great feeling looking out there, seeing my son: He was as professional as any of the producers I worked with. And Whitney and I have been talking about recording together since she joined Arista: We finally found the right song," says Warwick.

ARTISTS IN CONCERT

CHAKA KHAN
Kimballs East
Emeryville, Calif.

CHAKA KHAN passed over her latest album, a solid funk effort called "The Woman I Am," to take this sold-out house on a "Jazz Odyssey." With minimal synth, no drum machine in earshot, and a well-rehearsed acoustic quintet under the direction of bassist Gary Haase, every nuance of her voice could be easily heard at this January gig. She may get the greatest ovations from her high-register antics, but she possesses a wonderfully sensual low- and midrange voice that came through strongly on the ballads "I Love You Porgy" and "Summertime," which kicked into a driving Latin groove.

Several of the standards that Khan sang were from 1982's "Echoes Of An Era," and the band adapted Chick Corea's arrangements from that session. She got the crowd swinging and clapping on "I Wish You Love," took slight, energetic forays off the melody of "All Of Me," and rode shotgun on a screaming "'A' Train." She also gave a sensitive reading of "Alfie" behind Haase's rich, ringing leading tones, and ran like the wind on Joni Mitchell's frisky "Carey." Confident, musical, and clued-in perfectly to the material, Chaka Khan charmed and delighted this crowd with her outrageous, monstrous vocal talent, girlishly tugging at her baggy thigh-high boots and engaging in playful banter with admirers down front.

ROBIN TOLLESON

JELLYFISH

(Continued from page 16)

landed three videoclips from the band's 1990 debut, "Bellybutton," in MTV's "Buzz Bin." The first single from "Spilt Milk" is "The Ghost At Number One," which will be supported by a video directed by Kevin Kerslake, who has helmed clips by Faith No More and Nirvana.

Following the release of "Bellybutton," Jellyfish toured for nearly a year straight, opening for World Party and the Black Crowes, and hitting Europe twice.

"We hadn't really performed as a band onstage before we recorded the first album," Sturmer says. "We were signed from some demos that we did. One of our first shows was at the WEA convention."

The heavy touring schedule took its toll. After the band finally got off the road, guitarist Jason Falkner left the band work on his own project, and Roger Manning's brother, Chris, left the band to pursue his

hobby as a chef. New bassist Tim Smith plays on "Spilt Milk."

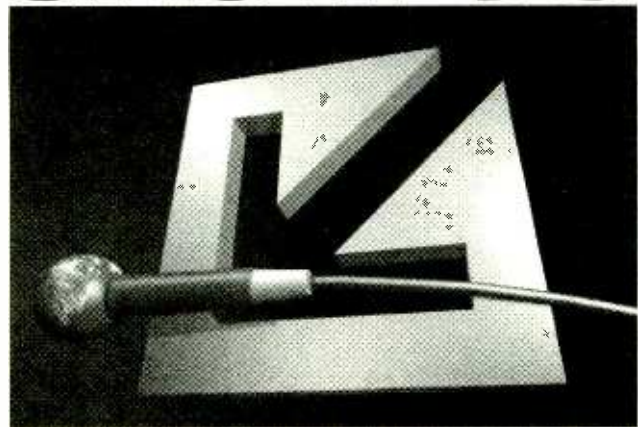
"We were very tired," Sturmer says. "By the time we started doing demos for the next record, everybody was totally stressed out."

Eric Dover, who hails from Alabama, was recently recruited to play guitar on the band's upcoming tour. "He's not really a full-fledged member right now," says Sturmer. "He's part of the touring band."

Adds Manning, "Everybody has to kind of go through a Jellyfish graduation process."

Although Jellyfish will tour to support "Spilt Milk," Sturmer admits that he finds the studio more stimulating: "I like creating things that are going to be alive forever, as opposed to one night when you are kind of there and gone." However, he stresses, "I don't want anyone to get the idea that we've turned into Steely Dan."

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Adult Contemporary
charts. The song,
written by Chameleon/
Elektra's LUCINDA
WILLIAMS, first
appeared on Williams
self-titled 1988 Rough
Trade album.

Lucinda Williams and Mary-Chapin Carpenter met several years ago when Carpenter was performing at the Palomino in Los Angeles. Later, their managers staged an Australian tour with Williams, Carpenter, and Rosanne Cash. "We did an acoustic songwriter show," says Williams. "I did 'Passionate Kisses' during a lot of the shows and Mary-Chapin got to hear much of my material first-hand. On the tour, we really hit it off as friends and really got to know each other as people.

It was a real intimate setting with just the three of us, no other musicians or anything, completely acoustic. Once we got familiar with each other's songs, we'd just kind of jump in and do some harmony. By the end of the tour, we had these great parts worked out. During that same time, Mary-Chapin was putting together a song list for her next album. That's when she asked me if she could do that song. I said 'yes.' God, I mean, it was such a compliment because I was such a fan of hers. For a songwriter it's the ultimate compliment."

"Passionate Kisses" is published by Lucy Jones, Nomad-Noman, and Warner-Tamerlane, all BMI companies.



CARPENTER

Edited By Debbie Holley



Lady Lang. k.d. lang performs "Miss Chatelaine" at a "Fur Is A Drag" party thrown by People For The Ethical Treatment of Animals at New York's Hard Rock Cafe. (Photo: Chuck Pulin)

LYNYRD SKYNYRD

(Continued from page 16)

two-song promotional CD featuring "Good Lovin' Is Hard To Find" and "Get Outta Hell In My Dodge," Atlantic is aggressively hunting down Skynyrd's audience, which has increasingly embraced country or fallen between the cracks of radio formats.

Atlantic has managed to piggy-back album promotion in major publications through Semaphore's pay-per-view ads, allowing marketing to pursue more specialized avenues, such as lifestyle magazines like *Easyrider* and *American Brewer* as well as TV shows like TNN's "Fishing With Orlando Wilson." Atlantic is also plugging into the audience database information gleaned from Tritt and Yoakam pay-per-views.

In the meantime, Lynyrd Skynyrd is preparing a special 20th Anniversary Tour of the Eastern states that kicks off Wednesday (17) at the Fox Theater in Atlanta. The tour will feature new material, plus spotlight many old songs that have never been part of the show. A brief European tour will follow, after which the band is planning to engage in a Southern rock/country music version of *Lollapalooza* with Charlie Daniels, Confederate Railroad, and other acts.

"We are looking for one or two more acts that we can get to play on the show with us," says Brusco. "We think it will be the kind of show that the blue-collar guy will want to see."

DENIS LEARY

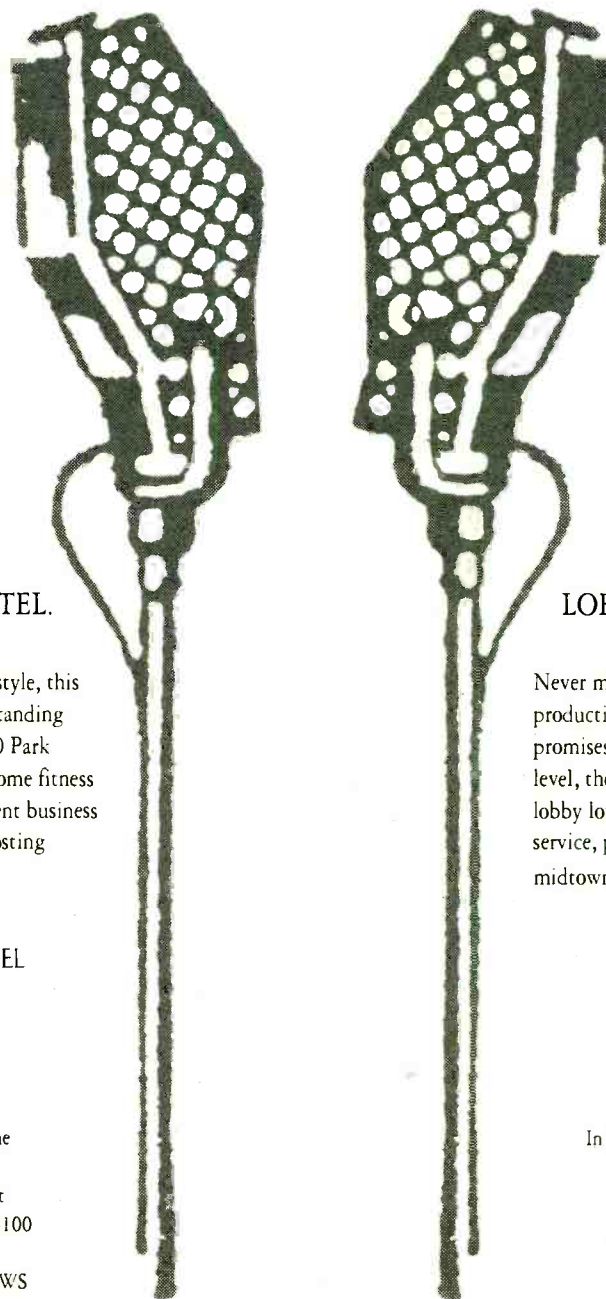
(Continued from page 18)

Cure" to small theaters around the country. Leary also has four feature films hitting the theaters and several of his own scripts going into production. He's also working on a new off-Broadway show, "Birth, School, Work, Death."

Leary is hot, sums up Guerinot. "I expect Denis Leary to be a hit. I'm positioning him in the same way I would if I were marketing a Soundgarden or a Metallica, where you're not necessarily looking to a lot of airplay on a specific song, but you know you've got a hit act."

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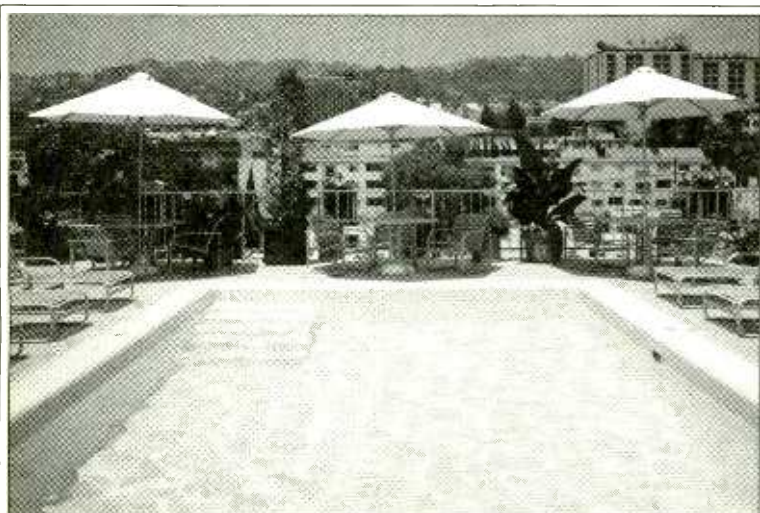


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Artists & Music

L.A. FLAIR IS PROMISED FOR GRAMMY-WEEK EVENTS

(Continued from page 14)

lutes the Grammys." The series begins Thursday (18) with the L.A. premiere of director Richard Rodriguez' Sundance Festival award winner "El Mariachi" at the Directors Guild Theatre in Hollywood. Succeeding "Sound And Vision" screenings at the Sunset 5 theaters in Hollywood will include the world premieres of the Jane's Addiction feature "Gift"; a documentary on the Master Musicians of Jajouka, "Apocalypse Across The Sky"; and "John Barry's MoViola," about the noted film composer. Several L.A. premieres will also be screened.

A Friday (19) Grammy in the

U.S. TRADE REP

(Continued from page 10)

al policy by creating a "harmonized European culture" imperative, a kind of protectionist "Buy European."

The EC wants to increase competition and international market share in the record and film industries, for example, by mandating that at least 50% of all audio-visual broadcast programming be homegrown. Such restrictions would limit the exploitation of U.S. music and movies.

Turkewitz, along with a number of "culture conformist" critics, characterized some EC ministers as elitist and out of touch with the tastes of European consumers when they impose quotas on non-European music.

In addition to cultural issues, there are also a number of financial inequities the RIAA wants to remedy. At present, some EC nations will not pay American copyright owners collected performance royalties or home taping royalties. "Obviously, we want national treatment," Turkewitz said. "That's only fair."

In related news, the EC's new trade chief, England's Sir Leon Brittan, was in Washington Feb. 11 to meet with new U.S. Trade Representative Mickey Kantor and administration officials.

COMBO CHAINS

(Continued from page 8)

able to get in and enhance the display of music. We may try some more categories, in a couple of stores that are large enough," says Bernstein, who adds the closings will have no effect on personnel.

Combos didn't come naturally to Musicland, which inherited the idea when it acquired what was once the Licorice Pizza chain in Los Angeles in 1986. Subsequently, Musicland built two new Sam Goody Music & Video outlets with rental sections, but never expanded combo beyond that point.

Wherehouse Entertainment, with 315 stores, remains the strongest combo operation and is not about to abandon the concept, says video VP George Rogers. "When we open new stores, if they are free-standing or strip centers, we are absolutely doing combos." Wherehouse is second only to Blockbuster in purchasing titles for rental.

The chain won the Video Software Dealers Assn.'s retailer-of-the-year award in its category in 1991, and Music Plus took first place last year.

Schools presentation at Hollywood High School will include a celebrity career panel and a performance by the Grammy All-American High School Jazz Band, under the direction of "Tonight Show" band leader Branford Marsalis.

Natalie Cole will be honored at the Saturday (20) MusiCares Benefit Dinner at the Beverly Hilton Hotel. Cole will perform with a 30-piece orchestra at the event; tickets and a silent auction will raise funds for MusiCares, NARAS' health and human services organization.

Two other fund-raising events will take place Feb. 21: a Grammy Billiards Bash at the Hollywood Athletic Club, to benefit both MusiCares and Grammy in the Schools, and the KLOS Hard Rock Auction Block at the Hard Rock Cafe, a memorabilia auction benefiting MusiCares, mounted by KLOS Los Angeles.

On Feb. 22, the 1993 Grammy Golf

Classic benefiting MusiCares will take place at the Mountaingate Country Club in Bel Air.

Capitol Records president/CEO Hale Milgrim will host a Grammy in the Schools recording studio tour for the Hamilton High School Academy of Music Feb. 23. The presentation at the label's studios at the Capitol Tower in Hollywood will include performances by Capitol artists Dave Koz and Portrait.

Santa Monica High School students will get the opportunity to run a label for a day during Rhino Records' "Executive Intern For A Day" program Feb. 23. Rhino label executives will direct the event at the company's Santa Monica offices.

The L.A. Host Committee has also produced "A Grammy L.A. Music Mecca," a map highlighting various local music landmarks that will be distributed at music retail outlets and hotels during Grammy Week.

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BILLY RAY CYRUS THE KENTUCKY HEADHUNTERS DEANNA COX	Rosemont Horizon Rosemont, Ill.	Jan. 29	\$286,717 \$25/ \$20.50	14,303 sellout	Glass Palace Promotions
CHAYANNE	Radio City Music Hall New York	Feb. 5-6	\$232,400 \$40/ \$30/ \$25	7,304 11,514, two shows	Radio City Music Hall Prods.
METALLICA	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Feb. 2	\$223,680 \$20	11,184 sellout	Jam Prods.
BOBBY BROWN MARY J. BLIGE	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Feb. 7	\$208,013 \$22.50	9,245 11,082	A.H. Enterprises
THE B-52'S JULIANA HATFIELD	Fox Theatre Detroit	Jan. 8-9	\$192,950 \$25	7,718 9,400, two shows	Brass Ring Prods.
ALABAMA DIAMOND RIO MICHELLE WRIGHT	Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 6	\$177,600 \$18.50	9,600 sellout	Keith Fowler Promotions
ALAN JACKSON LORRIE MORGAN	North Charleston Coliseum North Charleston, S.C.	Jan. 30	\$173,493 \$18.50	10,002	Varnell Enterprises
ALABAMA DIAMOND RIO MICHELLE WRIGHT	Pensacola Civic Center Pensacola, Fla.	Feb. 5	\$169,090 \$18.50	9,140 sellout	Keith Fowler Promotions
ALABAMA DIAMOND RIO MICHELLE WRIGHT	Augusta/ Richmond County Civic Center Augusta, Ga.	Feb. 7	\$154,635 \$19.50	7,930 sellout	Keith Fowler Promotions

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Zoo Entertainment president Lou Maglia hosts an all-day barbecue/party at his Beverly Hills home for BMG guests. Shown, from left, are BMG Distribution president Pete Jones; Zoo artist Matthew Sweet, whose new album (the follow-up to "Girlfriend") is due out in the spring; BMG Distribution Phoenix sales representative Irma Caldera; and Maglia.



BMG chairman/CEO Michael Dornemann tells the troops that BMG stands for "Best Music Guaranteed."

BMG Rides Into The New Year

LOS ANGELES—"Esse Optimus" (To Be The Best) was the theme of the BMG Distribution convention, held Jan. 6-11 at the Beverly Hilton here. The conference was attended by more than 600 staffers from BMG and its owned, ventured, and distributed labels. At the convention, a new retail campaign was announced: the "Huge Hits and Outrageous Opportunities" program, which runs from Jan. 13-March 31, with branches earning points and winning prizes for creativity and program effectiveness. Attendees also enjoyed performances by BMG label artists.



"The Two Ricks" ride into town on horseback to announce the "Huge Hits and Outrageous Opportunities" program. On front horse, waving his pistol, is Rick Bleiweiss, senior VP of marketing, BMG Distribution. Behind him is Rick Cohen, senior VP of sales, BMG Distribution.



RCA president Joe Galante presents product by nearly 20 artists, including Bruce Hornsby, Martha Wash, and country artist Lari White. The presentation was guest-hosted by comedienne Judy Tenuta.



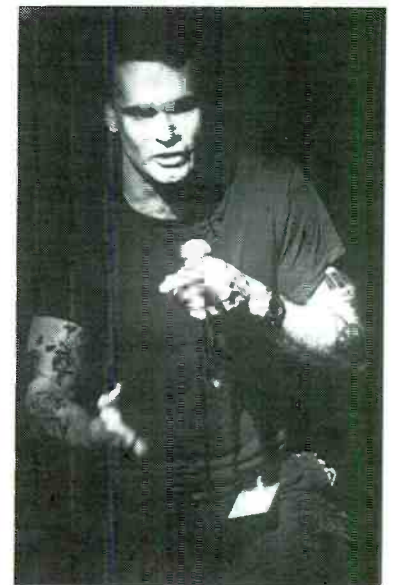
Private Music artist Yanni presents Pete Jones and the BMG Distribution branch managers with RIAA-certified platinum albums for Yanni's "Dare To Dream."



Windham Hill president/CEO Anne Robinson, center, socializes with label artist Ray Lynch, left, who performed at the convention, and BMG Distribution president Pete Jones.



BMG Classics group the Chieftains perform at the convention and get two standing ovations. Earlier that week the band received five Grammy nominations for its work on the RCA Victor label.



Henry Rollins debuts some of his spoken-word material from his new Imago double-disc collection "Henry Rollins: The Boxed Life" at the Troubadour in L.A.



Arista president Clive Davis gets attendees dancing in the aisles by playing "The Bodyguard" soundtrack and the upcoming Taylor Dayne album.



Jive senior director of marketing Tom Carrabba, left, and senior VP/GM Barry Weiss present new cuts from upcoming Jive releases during a dinner presentation, at which Angela Bofill and Spice 1 performed.



Chicago branch manager Nate Wolk learns that "bald is beautiful." He had made a bet that if the Chicago branch won the BMG Distribution branch-of-the-year award, he would shave his head.



Go Phish. In 1992, Phish caught a following for its previous set, "Picture Of Nectar," while hooking respectable sales for CD reissues of its previous albums. The eclectic band's new title, "Rift," enters The Billboard 200 at No. 51, marking its first appearance on that chart. Lead cut for "Rift" is "Fast Enough For You."



Double Threat. Although action on her "Push" single has begun to slow down, Tisha Campbell's album, "Tisha," is picking up momentum. The title is bubbling under the Heatseekers chart and shows a 13% increase in sales over the previous week. The actress/singer's strongest sales are in the Pacific region,



Brand New. Brand Nubian's new "In God We Trust" explodes out of the box, debuting at No. 12 on The Billboard 200 and at No. 4 on Top R&B Albums. The rap troupe's previous "One For All" peaked at No. 34 on the R&B list and No. 130 on The Billboard 200. The track "Punks Jump Up To Get Down" paced the new

MORNING BECOMES ELEKTRA: By Elektra's own standards, 1992 was a slow year. But this week's edition of The Billboard 200 indicates the label has found the fast track in this still-young year. Two Elektra acts—rapping **Brand Nubian** and alt-rock **Phish**—graduate with startling debuts.

The Top Debut on The Billboard 200 belongs to Brand Nubian, which roars in at No. 12. The act's "In God We Trust" rings the bell even louder on Top R&B Albums, where it debuts at No. 4. The high entries are practically astonishing when you consider that Nubian's earlier title, "One For All," peaked at No. 130 on The Billboard 200, No. 34 on the R&B list, and No. 32 on Heatseekers.

Likewise, the debut of Phish's "Rift" marks the band's first appearance on The Billboard 200; it makes up for lost time with an out-of-the-box debut at No. 51. Phish's last title, "Picture Of Nectar," spent five weeks on Heatseekers last year, peaking at No. 30, while "Junta," the CD reissue of an earlier title, spent one week on Heatseekers—in the Nov. 28 issue—at No. 19.

Paving the road for Brand Nubian is "Punks Jump Up To Get Beat Down," which entered Hot Rap Singles in the Nov. 11 issue and reached No. 2 in the Jan. 23 issue.

Phish, meanwhile, is fishing for adds at radio with "Fast Enough For You." Adding to the surprise impact of the album's debut is the fact that, at press time, only two of the 34 stations that report to Billboard's Modern Rock Tracks are on it.

In the cases of both Phish and Brand Nubian, it is safe to say sales action is leading airplay. Considering the patterns established by other alternative and rap acts, that is not surprising.

Artists graduate from Heatseekers when any career album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format charts. High positions landed on our singles charts do not disqualify acts from Heatseeker status.

DETAILS, DETAILS: Neither Brand Nubian nor Phish appeared on last week's 40-position Heatseekers chart, but the high debuts that each score this week qualify as graduations because each group previously has appeared on Heatseekers. Although **King Tee** bypassed Heatseekers last week when he de-

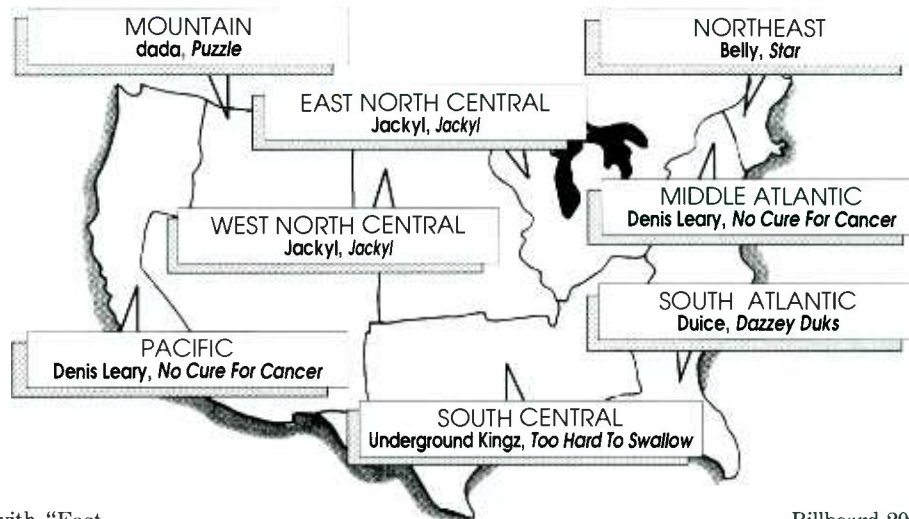
buted at No. 17 on Top R&B Albums, and **Paperboy** did so by entering The Billboard 200 at No. 99, neither were "graduates" because neither ever appeared on Heatseekers... Phish and Brand Nubian are not the first graduates to remove earlier titles from Heatseeker status with a high debut. Hard-rocking **Pantera** was the first to do so in last year's March 14 issue, when its then-new "Vulgar Display Of Power" knocked "Cowboys From Hell" off Heatseekers. Later that year, country comer **Chris LeDoux** followed suit when his high-riding "Whatcha Gonna Do With A Cowboy" removed his earlier "Western Underground" from the list.

POPULAR UPRISINGS makes sincere and humble apologies to King Tee and Paperboy. A production error misplaced their photos in last week's issue, so we ended up having Tee's caption running next to Paperboy's image, and vice versa. In order to see how our art director, Jeff Nisbet, intended you to see the page, our readers are encouraged to clip the photos, grab some tape, and invert them.

ON THE TUBE: Late-night talks shows usually have a noticeable impact on The Billboard 200 and Heatseekers, but the ones that ran Feb. 15 did not pack as much chart wallop as usual. One noticeable exception was Capitol Manhattan's **Rachelle Ferrell**, who rides a Feb. 2 stop on "The Tonight Show With Jay Leno" for 25% gain and falls just short of re-entering the 40-position Heatseekers list... Do nonsinging roles help one's singing career? Two R&B songstress may help us learn more. Capitol's **Tisha Campbell**, a veteran of several movies, stars in the Fox comedy "Martin," while **Marva Hicks**, a former Polydor artist now signed to Mercury, has a recurring role on "L.A. Law."

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Jackyl, Jackyl	1. Duice, Dazzey Duks
2. dada, Puzzle	2. Confederate Railroad, Confederate Railroad
3. Belly, Star	3. Bass Outlaws, Illegal Bass
4. Screaming Trees, Sweet Oblivion	4. Jackyl, Jackyl
5. Brian May And Friends, Back To The Light	5. Mark Collie, Mark Collie
6. Denis Leary, No Cure For Cancer	6. Screaming Trees, Sweet Oblivion
7. Confederate Railroad, Confederate Railroad	7. Kool G Rap & D.J. Polo, Live And Let Die
8. Bass Outlaws, Illegal Bass	8. Young Black Teenagers, Dead Enz Kidz...
9. Positive K, Skills Dat Pay Da Bills	9. Denis Leary, No Cure For Cancer
10. Young Black Teenagers, Dead Enz Kidz...	10. McBride & The Ride, Sacred Ground

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING FEB. 20, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	26	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL
2	4	4	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
3	10	4	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER
4	2	12	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
5	3	41	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
6	5	22	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
7	—	1	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR
8	6	5	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
9	—	1	BRIAN MAY HOLLYWOOD 61404*/ELEKTRA (10.98/15.98)	BACK TO THE LIGHT
10	7	12	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
11	—	1	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
12	8	15	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
13	13	7	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
14	12	41	MCRIBIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
15	17	12	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE
16	31	3	THE JAYHAWKS DEF AMERICAN/REPRISE 26829*/WARNER BROS. (9.98/15.98)	HOLLYWOOD TOWN HALL
17	33	9	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW
18	11	33	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
19	14	43	ARC ANGELS DGC 24465*/GEFFEN (9.98/13.98)	ARC ANGELS
20	22	22	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE

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	9	9	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
22	21	16	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
23	15	12	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98)	LOVE SONGS FOR THE HEARING IMPAIRED
24	23	3	CLANNAD ATLANTIC 82409* (10.98/15.98)	ANAM
25	24	19	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
26	25	16	JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
27	19	15	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
28	20	17	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN
29	29	3	BASS 305 DMR 41260* (9.98/14.98)	DIGITAL BASS
30	32	3	GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98)	WHERE THERE'S SMOKE
31	18	21	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
32	27	60	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
33	38	43	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH
34	—	1	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
35	—	1	808 STATE TOMMY BOY 1067* (10.98/16.98)	GORGEOUS
36	30	11	MARY KATE & ASHLEY OLSEN ZOOM EXPRESS 35016*/BMG KIDZ (9.98/13.98)	BROTHER FOR SALE
37	—	1	SUNSCREAM COLUMBIA 53449* (6.98 EQ/9.98)	O3
38	—	1	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
39	—	1	D.J. JIMI AVENUE 9105* (9.98/16.98)	IT'S JIMI
40	—	1	WHITE ZOMBIE GEFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1



**TERRI ROSSI'S
RHYTHM
SECTION**

NEW AND IMPROVED: While there have always been chain stores that have catered to R&B music fans, and many others have become very aggressive in stocking new R&B releases in recent years, the independent retailer has provided the sales base for this music. Therefore, SoundScan's re-evaluation of the sales balance between chains and indies will have a proportionately greater effect on the R&B charts than on the pop charts, because there is a larger number of indie stores included in the R&B sample. Records that sell better in indie stores than in chain outlets are the most affected, and naturally included are rap, dancehall, and records by artists who may never appeal to pop consumers.

The R&B wellspring of talent has, in recent years, accounted for a sizable number of titles on the pop charts, and this is good. Historically, however, R&B music fans have always had their own stars. In November 1992, the conversion of the R&B charts to fact-based BDS airplay information and SoundScan's sales data created a chart system that is unparalleled for accuracy of data collection. This change should more quickly reveal breaking and cutting-edge R&B artists, as well as make room for the many adult and blues-oriented artists who are still very popular.

THE CHARTS: The increased valuation of sales in the independent stores caused a surge in sales points on both the albums and singles charts. Bullets were awarded on both charts for records showing a 50% increase in sales points. Records making real sales increases, such as "So Alone" by **Men At Large** (EastWest), showed as much as a 225% sales point gain. Other records with hefty increases in real sales and airplay also made dramatic advances. "I'm So Into You" by **SWV** (RCA) rose 26-13, aided by a 38% increase in monitored airplay. "Dedicated" by **R. Kelly & Public Announcement** (Jive) gained 128% sales points and made a 17% increase in airplay points. It advanced 42-27. "Sweet On You" by **Lo-Key?** (Perspective) gained a whopping 71% in airplay points. The other result of this change was records that had benefited from crossover sales were pulled down the chart.

THE POWER OF THE SPIRIT: Unlike contemporary Christian music, which is sold mainly in Christian book stores, gospel records are sold in the same stores as R&B music. The reweighting of the R&B SoundScan panel brings "He's Working It Out For You" by **Shirley Caesar** (Word) to the Top R&B Albums chart. Singles and albums must be assigned a sound code in the computer so that the appropriate titles are extracted from the selected sample of the SoundScan database for the R&B charts. (Many of the chain locations included in the R&B sample are full-service retailers.) This title may well have been encoded as R&B long before the SoundScan R&B panel was created. Now, Ms. Caesar's albums have an impressive sales track record, and she has recently been feted on the televised Stellar Awards show. But even with a debut at No. 95, I know that she sings the praises of the Lord, even if the computer doesn't. This album has been on the Top Gospel Albums chart for 59 weeks and this week it is at No. 13.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	HONEY DIP	PORTRAIT (CAPITOL)
2	13	11	GIMME WHAT YOU GOT!	FM (AVENUE)
3	7	3	IF YOU EVER LOVED SOMEONE...	WALTER BEASLEY (MERCURY)
4	—	1	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
5	—	1	IF I COULD	REGINA BELLE (COLUMBIA)
6	22	2	THERE FROM THE START	LADEEZ 1ST (RCA)
7	2	3	SISTA, SISTA	FORCE ONE NETWORK (QWEST/WB)
8	1	4	IF I WERE YOU	WAILING SOULS (CHAOS/COLUMBIA)
9	6	2	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)
10	—	1	IN OUR LOVE	CARON WHEELER (EMI/ERG)
11	21	4	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
12	4	8	A.D.A.M.	XCLAN (POLYDOR/PLG)
13	9	3	SALLY GOT A ONE TRACK MIND	DIAMOND & PSYCHOTIC... (CHEMISTRY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	24	3	SWEAT MY DAZZY DUKES	THE REPO CREW (PANDISC)
15	10	3	KEEP TOUCHING ME	OSCAR (EPIC)
16	5	3	THIS ONE'S FOR YOU	JOE PUBLIC (COLUMBIA)
17	—	1	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
18	—	1	SOMETHING IN COMMON	BOBBY BROWN (MCA)
19	12	4	TRUE CONFESSIONS	SLAPBAK (REPRISE)
20	19	2	RAINY DAYS AND MONDAYS	BENET (EMI/ERG)
21	—	1	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
22	16	2	ILL STREET BLUES	KOOL G RAP & D.J. POLO (COLD CHILLIN')
23	14	8	YABADABADOO	CHUBB ROCK (SELECT/ELEKTRA)
24	—	3	ACTION	POISON CLAN (LUKE)
25	—	1	RETURN OF THE HOLY ONE	YZ (LIVIN' LARGE)

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

THINGS HAVE NEVER
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"GOOD OL' DAYS"

PRODUCED & ARRANGED BY: GERALD LEVERT AND MARC GORDON
FOR TREVEL PRODUCTION COMPANY, INC.

MANAGEMENT: TREVEL PRODUCTION COMPANY INC

FROM THEIR FORTHCOMING ALBUM FOR REAL THO! B24E1



The Atlantic Group

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R&B Radio Monitor

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes chart entries for 'GET AWAY' by Bobby Brown, 'DON'T WALK AWAY' by Jade, 'REMINSCE' by Mary J. Blige, etc.

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

R&B RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent tracks like 'GOOD ENOUGH' by Bobby Brown, 'WHAT ABOUT YOUR FRIENDS' by TLC, etc.

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

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z including titles and artists such as 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', '7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell)', etc.

R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes chart entries for 'WHO GOT THE PROPS' by Black Moon, 'HAT 2 DA BACK' by TLC, 'I WILL ALWAYS LOVE YOU' by Whitney Houston, etc.

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

- Vertical list of R&B singles A-Z including titles and artists such as 'ASCAP/Music Corp. Of America, BMI/Geffen Again', '18 SO ALONE (Trycep/Ramal, Willesden, BMI) CPP', etc.

Stephney Raises Curtain On New Firm N.Y. Co. Will Coordinate Film Soundtracks

BY HAVELOCK NELSON

NEW YORK—Industry veteran Bill Stephney has formed a new firm, Music In Cinema, that will coordinate motion-picture soundtracks for black-oriented films. The firm's first project is the soundtrack album for the upcoming film "Cell Block 4."

Through the New York-based Music

The movement opened up this sector of black music that hadn't been exploited in a while'

In Cinema, Stephney will interact with a film's director, producer, and studio to develop and coordinate soundtracks.

The executive already heads two other companies, Weasel Marketing and Step Sun Music Entertainment. The latter is a joint-venture label formed by Stephney in mid-1992 with Tommy Boy Records. Its first project, distributed by Tommy Boy, is the album "Race," by comedian/social satirist Mr. Paul Mooney.

Stephney co-created Public Enemy along with Hank Shocklee and Chuck D., and co-produced the band's first album. He was formerly VP of Def Jam Recordings and, prior to forming Step Sun, was a partner with Shocklee in S.O.U.L. Records.

In addition to Stephney, Music In Cinema's staff includes Karen Glover in New York and Byron Phillips in Los Angeles. In the early '80s, Glover was

managing editor at Black Beat magazine, and she most recently served as managing director of the Carter G. Woodson Foundation, which booked tours for acts such as Ozzie Davis and Ruby Dee, and Sweet Honey In The Rock. Phillips previously worked as a product manager for MCA.

During the past 16 months, Stephney had been independently coordinating soundtrack albums for two other movie projects: "BeBe's Kids" and "Boomerang." In addition, through Weasel Marketing, he served as consultant to the film "Rage In Harlem."

The new film project, "Cell Block 4," a comedy about the fictional rap crew CB4, is slated for theatrical release from Universal Pictures March 12.

The "CB4" soundtrack album, due March 2 on MCA, is the first project Stephney developed under the MIC banner. On Feb. 9, a boxed set of seven promotional singles from the collection shipped to retailers. The singles are "Black Cop," by Boogie Down Productions; "Nocturnal In The House," by P.M. Dawn; "Lifeline," by Parental Advisory; "Stick 'Em Up," by Hurricane featuring the Beastie Boys; "Baby Be Mine," by Black Street featuring Teddy Riley; "Mayday On The Frontline," by M.C. Ren; and "Livin' In A Zoo," by Public Enemy.

"Baby Be Mine" will be available commercially Feb. 23, followed closely by the Ren and PE cuts. Other artists on "CB4" include Fu-Schnickens, Tracie Spencer, and CB4, whose rap voices are portrayed by Daddy-O and Hi-C.

"The idea behind CB4," says Stephney, "was to give a range of emotions through hip-hop. The film praises hip-hop, but it also criticizes it from a satirical standpoint."

Stephney decided to form MIC after his success with "Boomerang." The La-Face set sold more than 2 million units and spawned four hit singles, including "End Of The Road" by Boyz II Men.

"Essentially," he says, "nobody realized that when the 'black film renaissance' started in the late '80s with Spike Lee that there would be a musi-



Proud Mary. Uptown vocal diva Mary J. Blige rips into one of her hit singles on stage at New York's Madison Square Garden, where she was one of the openers for Bobby Brown. Blige has scored platinum with her debut album, "What's The 411?" (Photo: Chuck Pulin)

cal corollary, that all of a sudden there would be a place to break new artists, such as Color Me Badd. No one foresaw successful soundtracks like 'Boomerang' and 'Juice,' and songs which would become mega-mega hits—witness 'I Will Always Love You,' by Whitney Houston. The movement opened up this sector of black music that hadn't been exploited in a while."

The last wave of successful black films occurred in the '70s, during the so-called "blaxploitation" era. Soundtrack albums by Curtis Mayfield ("Superfly"), Isaac Hayes ("Shaft"), and James Brown ("Black Caesar") also became hits.

"We're seeing this happen again," Stephney says. "I don't know how long it will last, but we've certainly been lucky to have been part of its success so far. MIC is here to try and reflect musically what these films do on the screen."

Reggae/Dancehall Panel Opens Hip-Hop Confab

NEW YORK—A special panel tracing the history and influence of reggae and dancehall music kicks off the third annual Hip-Hop Conference, sponsored by the Cultural Initiative/The Funky Revelation, Thursday through Saturday (18-20) at Howard Univ. in Washington, D.C.

"Dancehall Roots And Reggae Culture," moderated by Pat McKay from WBLS New York, kicks off the three-day confab. Scheduled panelists are Buju Banton, Super Cat, Bobby Konders, David Levy, and Shawnie Ranks.

Other panel topics are "Sex And Exploitation," "Law And The En-

tertainment Industry," "Studio Masterminds: Creating The Beat," and "Black Executives Of The '90s." The meet also features a DJ contest and an amateur talent showcase.

The Hip-Hop Conference has become a well-regarded forum for discussing issues vital to rap music and has included notable record industry executives and artists as panelists. Its organizer, the Cultural Initiative/The Funky Revelation, was founded by seven Howard Univ. graduates. For last-minute information, call the office of the Cultural Initiative at Howard Univ. **JANINE McADAMS**

NENEH CHERRY SASSY HOMEBREW

THE NEW TRACK FROM ONE OF THE MOST CRITICALLY-ACCLAIMED ALBUMS OF THE YEAR.



Billboard®

FOR WEEK ENDING FEBRUARY 20, 1993

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	*** No. 1 *** REBIRTH OF SLICK (COOL LIKE DAT) ◆ DIGABLE PLANETS (C) (M) (T) PENDULUM 64674/ELEKTRA	3 weeks at No. 1
2	2	5	10	EVERYTHING'S GONNA BE ALRIGHT ◆ FATHER M.C. (C) (M) (T) (X) UPTOWN 54523/MCA	
3	3	6	10	INFORMER ◆ SNOW (C) (M) (T) EASTWEST 98471	
4	4	8	6	MR. WENDAL ◆ ARRESTED DEVELOPMENT (C) (D) (T) CHRYSALIS 24810/ERG	
5	6	9	6	WHO'S THE MAN? ◆ HEAVY D. & THE BOYZ (C) (M) (T) (X) UPTOWN 54543/MCA	
6	7	10	7	TAP THE BOTTLE ◆ YOUNG BLACK TEENAGERS (C) (M) (T) SOUL 54535/MCA	
7	14	—	2	NUTHIN' BUT A "G" THANG ◆ DR. DRE (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	
8	10	12	7	HALF TIME ◆ NASTY NAS (M) (T) RUFFHOUSE 74777*/COLUMBIA	
9	5	2	14	I GOT A MAN ◆ POSITIVE K (C) (T) ISLAND 864 305/PLG	
10	17	24	3	THROW YOUR GUNZ ◆ ONYX (M) (T) JMJ/RAL 74766*/COLUMBIA	
11	11	11	7	GANGSTA BITCH ◆ APACHE (M) (T) (X) TOMMY BOY 541*	
12	15	19	5	FREEDOM GOT AN A.K. ◆ DA LENCH MOB (M) (T) EASTWEST 96090*/AG	
13	16	—	2	HIP HOP HOORAY ◆ NAUGHTY BY NATURE (M) (T) TOMMY BOY 554*	
14	19	22	4	A.D.A.M. ◆ XCLAN (C) (T) POLYDOR 861 088/PLG	
15	21	27	3	YABADABADOO ◆ CHUBB ROCK (M) (T) SELECT 66349*/ELEKTRA	
16	8	3	12	STRAIGHT OUT THE SEWER ◆ DAS EFX (C) (M) (T) (X) EASTWEST 98465/AG	
17	12	7	15	PUNKS JUMP UP TO GET BEAT DOWN ◆ BRAND NUBIAN (C) (T) ELEKTRA 64687	
18	NEW ►	1		MURDER SHE WROTE ◆ CHAKA DEMUS & PLIERS (C) (T) MANGO 530 131/ISLAND	
19	22	26	3	CHECK IT OUT ◆ GRAND PUBA (C) (T) ELEKTRA 64671	
20	24	25	5	DITTY ◆ PAPERBOY (C) (M) (T) (X) NEXT PLATEAU/FFRR 350 012	
21	13	13	9	HOMIES ◆ A LIGHTER SHADE OF BROWN (C) (T) (X) PUMP 19134/QUALITY	
22	25	29	3	I GET WRECK ◆ HEATHER B. (M) (T) ELEKTRA 66334*	
23	26	—	2	GET THE POINT ◆ C.E.B. (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	
24	NEW ►	1		IT'S A SHAME ◆ KRIS KROSS (M) (T) RUFFHOUSE 74836*/COLUMBIA	
25	NEW ►	1		TIME 4 SUM AKSION ◆ REDMAN (M) (T) RAL/CHAOS 74794*/COLUMBIA	
26	9	4	13	LETTERMAN ◆ K-SOLO (M) (T) ATLANTIC 85803*/AG	
27	27	—	2	RAKIN' IN THE DOUGH ◆ ZHIGGE (C) (T) POLYDOR 861 011*/PLG	
28	23	23	5	85 SOUTH ◆ Y'ALL SO STUPID (C) (M) (T) (X) ROWDY 75444/ARISTA	
29	20	16	11	HEAD BANGER ◆ EPMD (M) (T) (X) RAL/CHAOS 74700*/COLUMBIA	
30	18	17	12	DEM NO WORRY WE ◆ SUPER CAT (C) (M) (T) (X) COLUMBIA 74720	

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.



2 Queens For King. Warner Bros. recording artist Monie Love, left, performed recently in a special concert honoring the late Martin Luther King Jr. during the first-ever King Day celebration in Phoenix, Ariz. A&M artist and Arizona native CeCe Peniston, at right, was on hand to welcome the rapper to the celebration. Love's latest single, "Born To B.R.E.E.D. (Build Relationships Where Education And Enlightenment Dominate)," is the first release from her new album, "In A Word Or 2."

Billboard[®] TOP R&B ALBUMS[™]

FOR WEEK ENDING FEB. 20, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	8	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98) 3 weeks at No. 1	THE CHRONIC	1
2	2	2	12	SOUNDTRACK ▲ 6 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
3	4	7	12	SILK KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	3
4	NEW ▶	1	1	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
5	6	5	28	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
6	NEW ▶	1	1	ABOVE THE LAW RUTHLESS 24477*/GIANT (10.98/15.98)	BLACK MAFIA LIFE	6
7	3	3	12	KENNY G ▲ 2 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
8	5	4	7	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
9	7	6	14	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
10	8	9	24	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1
11	12	12	13	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
12	9	11	45	ARRESTED DEVELOPMENT ▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		3
13	10	8	4	HEAVY D. & THE BOYZ UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
14	14	13	6	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
15	19	20	15	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	15
16	13	14	32	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
17	11	10	11	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
18	17	—	2	KING TEE CAPITOL 99354*/9.98/13.98	THA TRIFLIN' ALBUM	17
19	15	15	49	TLC ▲ 2 LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
20	20	19	12	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
21	24	23	18	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	21
22	23	39	61	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
23	22	21	8	EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
24	28	26	3	SNOW EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	24
25	21	16	14	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
26	16	17	46	EN VOGUE ▲ 2 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
27	25	18	17	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)		8
28	26	31	4	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
29	18	22	90	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
30	29	24	19	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
31	33	—	2	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	31
32	31	27	18	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
33	36	28	17	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
34	37	34	54	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
35	38	50	31	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
36	35	32	13	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UN-CUT DOPE	31
37	34	30	24	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
38	27	29	45	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
39	52	55	13	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
40	44	37	12	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
41	47	45	11	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
42	41	42	16	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
43	40	36	18	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
44	58	60	42	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
45	46	40	87	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
46	42	33	20	DA LENCH MOB STREET KNOWLEDGE/EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	4
47	43	56	13	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
48	48	43	24	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
49	53	48	19	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20

50	32	25	28	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
51	45	35	72	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
52	39	38	33	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
53	50	53	14	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
54	57	49	26	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
55	67	64	20	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
56	NEW ▶	1	1	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD END KIDZ DOIN' LIFETIME BIDZ	56
57	65	68	13	D.J. JIMI AVENUE 9105* (9.98/14.98)	IT'S JIMI	57
58	60	58	17	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
59	61	59	29	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
60	49	51	21	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
61	62	44	20	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
62	55	47	11	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY	23
63	30	46	30	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
64	54	52	22	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	17
65	51	54	13	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
66	70	61	30	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
67	80	81	63	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
68	85	98	4	JACCI MCGHEE MCA 10291* (9.98/15.98)	JACCI MCGHEE	68
69	81	73	29	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
70	63	66	64	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
71	66	62	19	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
72	56	41	11	SOUNDTRACK SIRE 26978/WARNER BROS. (10.98/15.98)	TRESPASS	16
73	78	65	28	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
74	NEW ▶	1	1	SEAGRAM RAP-A-LOT 57192*/PRIORITY (9.98/15.98)	THE DARK ROADS	74
75	69	74	14	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
76	59	57	76	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
77	72	70	26	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
78	RE-ENTRY	5	5	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
79	76	77	31	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
80	100	96	5	E-40 SIC WID IT 711* (9.98/13.98)	FEDERAL	80
81	73	75	18	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
82	71	72	31	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
83	RE-ENTRY	18	18	RUDE BOYS ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33
84	RE-ENTRY	59	59	GERALD LEVERT ● EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
85	82	80	51	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
86	64	67	51	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	19
87	NEW ▶	1	1	MICHAEL COOPER REPRISE 26686*/WARNER BROS. (9.98/15.98)	GET CLOSER	87
88	77	69	44	DAS EFX ▲ EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
89	68	63	59	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
90	79	79	38	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
91	87	83	40	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
92	RE-ENTRY	20	20	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
93	RE-ENTRY	32	32	POISON CLAN LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
94	75	87	27	EAST COAST FAMILY ● BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
95	NEW ▶	1	1	SHIRLEY CAESAR WORD 48785*/EPIC (9.98 EQ/13.98)	HE'S WORKING IT OUT FOR YOU	95
96	91	88	12	THE 2 LIVE CREW LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
97	84	—	2	DIONNE WARWICK ARISTA 18682* (10.98/15.98)	FRIENDS CAN BE LOVERS	84
98	83	84	6	DJ FURY JOEY BOY 3006* (9.98/15.98)	BASS MAN	83
99	RE-ENTRY	3	3	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	85
100	NEW ▶	1	1	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	100

○ 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.

THE RHYTHM AND THE BLUES

(Continued from page 25)

two decades, when Jackson's plea is translated to the concert business of today, many black concert promoters would surely complain that—apart from the mega Bobby Brown show currently touring—there is a serious dearth of major tours starring black talent. Can the touring business—and the audience—support more than one major black tour at the same time?

SPECIAL EVENTS: Abbey Lincoln, whose new Verve album, "Devil

Got Your Tongue," was just released, can be seen on the big screen in the rerelease of the landmark 1964 film "Nothing But A Man," with Ivan Dixon. The film, which features a stirring Motown-sound soundtrack, opened at New York's Film Forum Friday (19), and will also open in several major cities. The film, about African Americans struggling to maintain their dignity in the deep South, is just as relevant today. Lincoln is a Grammy nominee for last year's album "Ya Gotta Pay The Band" ...

The benefit event for Nashville's Meharry Medical College, chaired by Eddie Murphy and Clarence Avant, takes place Wednesday (17) at the Beverly Wilshire Hotel in Beverly Hills. This will be the only black-tie fund-raising dinner to feature a boxing match with Thomas "Hitman" Hearns. Money from this event will help fund the only black-run medical facility in the country. Don't miss ... The National Assn. of Black Owned Broadcasters (NABOB) will hold its annual awards dinner March 11 at the

Sheraton Washington Hotel in Washington, D.C. Honorees for this year's ceremony include film maker Spike Lee, actor Denzel Washington, queen of soul Aretha Franklin, rap impresario Russell Simmons, and radio pioneer Jack "The Rapper" Gibson. These awards honor those who have made significant contributions and furthered the interests of the black community. More than 900 attendees are expected at the event ... The International Assn. of African American Music (IAAAM) has an-

nounced its African-American Music Month Celebration, to take place June 9-13 at the Ramada Renaissance Hotel in Washington, D.C. The event includes the Diamond Awards for Excellence, which this year will honor Third World, Edwin Hawkins, Little Jimmy Scott, Salt-N-Pepa, and Barry White.

Assistance in preparing this column was provided by Maureen Sheridan in Kingston, Jamaica.

The Rhythm and Blues Foundation

PRESERVING AMERICA'S SOUL



*Hadda
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*Solomon
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*Dave
Clark*



*Floyd
Dixon*



*David
"Panama"
Francis*



*Little Anthony
and the
Imperials*

The Rhythm and Blues Foundation, an independent nonprofit organization, fosters wider recognition, financial support and historic and cultural preservation of rhythm and blues music through various grants and programs in support of the artists of the forties, fifties and sixties. The Pioneer Awards program recognizes those legendary artists whose work has been seminal in the development of rhythm and blues music. Award recipients are nominated and selected by the Foundation's Board of Trustees and its Artist Steering Committee.

For more information please contact:

The Rhythm and Blues Foundation

14th and Constitution Ave. N.W.

Room 4603, MRC 657

Washington, D.C. 20560

202-357-1654

*The Trustees and Staff of
The Rhythm and Blues Foundation
salute the recipients of the 1993
Rhythm and Blues Foundation
Pioneer Awards*



*Ray Charles Lifetime Achievement Award Honoree
James Brown*



*Erskine
Hawkins*



*Wilson
Pickett*



*Carla
Thomas*



*Jimmy
Witherspoon*



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*Martha
Reeves
and the
Vandellas*



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THE DANCE MUSIC CONFERENCE

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in
Miami Beach, Florida

on
March 2-6, 1993

TUESDAY MARCH 2, 1993

- 9:00 AM Registration Opens
- 1:00 PM Record Pool Directors Workshop 1
- 2:00 PM Remixing And Editing Workshop
- 3:00 PM DJ/Nightclub Demonstration & Discussion On Hardware
- 4:00 PM Nightclub Operations In The 90's
- 5:00 PM HiNRG: Do You Wanna Funk?
- 6:00 PM WMC/DJ Spin-Off
- 7:00 PM New Artist Showcase
- 10:00 PM WMC/Mercury Records Opening Party

WEDNESDAY MARCH 3, 1993

- 9:00 AM Registration Opens
- 11:00 AM DJ/Nightclub EXPO Opens
- 1:00 PM Remix Services
- 2:00 PM Does Dance Music Have A Future At Major Labels?
- 3:00 PM Indie Labels
- 4:00 PM House Music
- 4:00 PM The Future Of Record Pools From A Label's Perspective
- 5:00 PM Mobile Disc Jockey Forum
- 5:00 PM Techno And Rave Events! The New Counterculture.
- 6:00 PM WMC/DJ Spin-Off
- 7:00 PM New Artist Showcase
- 10:00 PM Nightclub Showcase at Facade

THURSDAY MARCH 4, 1993

- 10:00 AM Registration Opens
- 11:00 AM DJ/Nightclub EXPO Opens
- 12:00 PM Dollars & Sense/Creative Deal Making
- 12:00 PM Careers In The Music Business
- 1:00 PM National DJ's: It's Not Over!
- 1:00 PM Building A Bridge Between Urban And Dance Music
- 2:00 PM Will Freestyle Survive?
- 3:00 PM Radio Mix Shows
- 3:00 PM AIDS - A Follow-up Discussion
- 4:00 PM Dance Music Promotion And Marketing Producers
- 5:00 PM WMC/DJ Spin-Off
- 7:00 PM New Artist Showcase
- 10:00 PM Nightclub Showcase at Stars

FRIDAY MARCH 5, 1993

- 10:00 AM Registration Opens
- 12:00 PM Video DJ's: Creative Visualization
- 12:00 PM DJ Business: How To Save Money On Your Tax Return
- 1:00 PM International Music Forum And Licensing
- 1:00 PM The Evolution Of Dance Crossover Radio
- 2:00 PM Retail: The Buck Stops Here!
- 2:00 PM Music Publishing: Getting Your Songs Heard
- 3:00 PM Dance Music In Crisis
- 4:00 PM A&R Or Artist, Who Should Be Arrested In The Role Of Development?
- 7:00 PM Cocktail Reception
- 8:00 PM Winter Music Conference & DJ/Nightclub EXPO 8 National Dance Music Awards Banquet
- 10:00 PM Nightclub Showcase at Van Dome

SATURDAY MARCH 6, 1993

- 1:00 PM South Point Park Picnic
- 10:00 PM Nightclub Showcase

WINTER MUSIC CONFERENCE • 3450 NE 12th TERRACE • FT. LAUD., FL 33334 • (305) 563-4444 • FAX (305) 563-6889

Yes. I would like to register for the Winter Music Conference & D.J. Nightclub EXPO 8 March 2 thru 6, 1993 at the Fontainebleau Hilton Resort and Spa

<input type="checkbox"/> A&R	<input type="checkbox"/> Audio Install/Design	<input type="checkbox"/> Legal	<input type="checkbox"/> Marketing	<input type="checkbox"/> Publishing	<input type="checkbox"/> Video
<input type="checkbox"/> Agent	<input type="checkbox"/> Club/Bar	<input type="checkbox"/> Lighting Install/Design	<input type="checkbox"/> Media	<input type="checkbox"/> Radio	<input type="checkbox"/> Other.
<input type="checkbox"/> Architect/Designer	<input type="checkbox"/> Convention	<input type="checkbox"/> Lighting Equipment	<input type="checkbox"/> Producer/Remixer	<input type="checkbox"/> Record Label	
<input type="checkbox"/> Artist	<input type="checkbox"/> Disc Jockey	<input type="checkbox"/> Management	<input type="checkbox"/> Production	<input type="checkbox"/> Record Pool	
<input type="checkbox"/> Audio Dealer/Dist.	<input type="checkbox"/> Dist./1 Stops	<input type="checkbox"/> Manufacturing	<input type="checkbox"/> Promoter	<input type="checkbox"/> Retailer	

Registration includes full access to all Educational Seminars and Workshops... The Artist Showcasing (day & night)... The D.J./Nightclub EXPO and the National Dance Music Awards Banquet. Please note, all paid fees are non-refundable!!

Cash

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Late Registration... \$235.00 Postmarked before Feb 20, 1993

Walkup Registration... \$275.00 at Hotel

8' x 10' Exhibiting Booth w/ 2 Registration... \$650.00 (No Banquet)

D.J./Nightclub EXPO Exhibiting Show... \$25.00 (Exhibits Only)

I would also like extra Banquet Tickets at \$50.00 each.

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Dance

ARTISTS & MUSIC

U.K. Quintet Sunscreen Makes Good On Hot Buzz



by Larry Flick

EVERY ONCE IN A WHILE, an act lives up to its hype. Two summers ago, a white-label 12-inch of Sunscreen's first European club release, "Walk On," was among the hotter items at the New Music Seminar. From that moment until the recent release of its first U.S. single, "Love U More," winking pundits have been dubbing the act the "next big thing."

Talk about a long and daunting build-up. While lesser bands might shrivel under such pressure and scrutiny, this U.K. quintet used its time well by issuing one cool independent single after the next, continually gigging, and preparing the potent material that fills its Columbia long-player, "03."

"All of the attention was a bit of a shock at first," says front woman Lucia Holm. "We did five gigs as a band [in 1990], and then suddenly we were surrounded by labels wanting to sign us. At the end of the day, and after more than 200 gigs, it's funny that the album is just now coming out. I guess we were always a little different from



SUNSCREEN: Paul Carnell, Darren Woodford, Lucia Holm, Sean Wright and Rob Fricker

the rest." Quite. But Sunscreen has the juice to be the band to finally put a marketable pop face on the techno movement. Holm leads the way with a formidable set of pipes and highly photogenic visual features. She is supported by co-founder Paul Carnell on keyboards and Darren Woodford on guitars, bassist Rob Fricker, and drummer Sean Wright. It is the live rhythm attack of Fricker and Wright that gives the band's music a texture and depth missing in other computer-leaning acts.

The original idea behind Sunscreen was to take live music to the rave scene. "It's not a new idea," says Carnell. "Adamski and Guru Josh played live, and early on it really worked out for them. But we're going to raves as a band, not crazy keyboard wizards. Most PAs at raves are mimed to DAT, but it's just too limiting. It means you can't speed things up, you can't change the order of songs, and you can't mess around. It's just no different from a DJ playing a record."

With this in mind, Sunscreen's shows are designed to be events. Live sounds are offset by Holm's whirling-dervish moves, go-go boys, and an elaborate lighting show. There's

enough spectacle to almost obscure the clever lyrical content of songs like "Chasing Dreams," "Pressure," and "Idaho"—but not quite.

"It's important to me that people hear the words and have a reaction to them," says Holm. "I want them to know that there's something going on inside these songs. These are observations of the world, and they have anger, frustration, and a lot of double-meanings."

She continues, "I want to lock myself in the toilet before almost every show. It can be grueling to go out there and constantly pull so much anger out of my body. But somehow I'm drawn to it. I've always had to make a real big noise."

Holm apparently will be raising a ruckus for a long time to come. Sunscreen has just embarked on an extensive tour that will see it playing clubs and midsize venues around the U.S. and Europe over the next three months. Then it will go back to its studio in Essex, England, to prepare its second album. Holm may even take on an outside production project or two.

"Women aren't really pushed, or allowed to develop an interest in more technological things, which might explain why there aren't more of us producing," she says. "I was lucky in that I was encouraged to do whatever I want. The future will definitely include me getting behind the desk for other artists."

In the meantime, Sunscreen fans overseas are about to be treated to the band's rave reading of Marianne (Continued on page 34)

Billboard Dance Breakouts

FOR WEEK ENDING FEB. 20, 1993

CLUB PLAY

1. BRIGHTER DAYS CAJMERE FEATURING DAJAE EMOTIVE
2. TEN PERCENT DOUBLE EXPOSURE DOUBLE J
3. EVERYBODY GET ON UP CARMEN ELECTRA PAISLEY PARK
4. I WANNA BE SOMEONE CLUB Z ATLANTIC
5. NO LIMIT 2 UNLIMITED RADIKAL

MAXI-SINGLES SALES

1. BRIGHTER DAYS CAJMERE FEATURING DAJAE EMOTIVE
2. NO LIMIT 2 UNLIMITED RADIKAL
3. LOSIN' MYSELF DEBBIE GIBSON ATLANTIC
4. ORDINARY WORLD DURAN DURAN CAPITOL
5. THROW YA GUNZ ONYX CHAOS

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

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	3	4	10	ALWAYS VIRGIN 12625 1 week at No. 1	MK FEATURING ALANA
2	2	3	10	I GOT MY EDUCATION A&M 8077	◆ UNCANNY ALLIANCE
3	4	6	11	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
4	5	10	6	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
5	6	7	7	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
6	9	13	5	I'M EVERY WOMAN ARISTA 1 2520	◆ WHITNEY HOUSTON
7	11	14	6	THING GOIN' ON SIRE 40639/WARNER BROS	BETTY BOO
8	17	19	4	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEN
9	1	2	11	GONNA GET BACK TO YOU ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
10	16	22	4	GET AWAY MCA 54512	◆ BOBBY BROWN
11	10	11	7	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
12	12	12	7	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
13	8	5	10	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS	◆ MADONNA
14	22	28	4	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
15	20	21	5	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
16	7	1	12	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
17	21	27	4	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS
18	15	15	7	HOW DOES IT FEEL? FRRR 350 013/LONDON	◆ ELECTROSET
19	18	18	6	LET ME BE YOUR UNDERWEAR FRRR 350 016/LONDON	◆ CLUB 69
20	19	20	7	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
21	25	32	4	I STILL WANT YA GUERRILLA 13878/R S	OUTER MIND
*** POWER PICK ***					
22	31	—	2	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
23	13	8	10	NEXT IS THE E INSTINCT 247	MOBY
24	23	25	9	LIVING IN ECSTASY QUALITY 19133	BKS
25	29	37	4	NUSH X TREME 002	NUSH
26	35	—	2	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
27	30	41	3	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
28	32	49	3	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
29	33	47	3	UNIQUE TRIBAL AMERICA 13879/R S	DANUBE DANCE
30	27	31	5	DJAPANA HOLLYWOOD 66358/ELEKTRA	YOTHU YINDI
31	14	9	13	I'M GONNA GET YOU COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
32	36	46	3	MINDSTREAM MUTE 66343/ELEKTRA	◆ MEAT BEAT MANIFESTO
33	37	44	3	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
34	42	—	2	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
35	26	17	9	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC	AB LOGIC
36	24	16	11	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE
37	34	24	9	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	◆ HOUSE OF PAIN
38	41	—	2	UNDERSTAND THIS GROOVE CHINA 2028	FRANKE
39	28	30	6	LONELY FADER 920 501/MERCURY	JAZZY
*** HOT SHOT DEBUT ***					
40	NEW ▶	1	1	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
41	38	26	9	JUST US STRICTLY RHYTHM 007	JOEY WASHINGTON FEATURING THE MENS CLUB
42	NEW ▶	1	1	FOREVERGREEN EPIC 74433	FINITRIBE
43	NEW ▶	1	1	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
44	NEW ▶	1	1	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
45	NEW ▶	1	1	COME RAIN COME SHINE GREAT JONES 530 621/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
46	40	33	12	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
47	43	29	9	BINGO SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
48	44	36	7	HERE WE GO AGAIN! CAPITOL 15887	◆ PORTRAIT
49	39	23	14	IT'S GONNA BE A LOVELY DAY ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
50	45	34	14	I NEED YOU ZYX 6663	SPACE MASTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	2	4	11	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
2	4	5	7	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) (X) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
3	1	2	11	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
4	6	6	9	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
5	7	8	6	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
6	9	18	4	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
7	15	—	2	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
8	8	11	6	IF YOU WANT MY LOVE (HERE IT IS) (M) (T) EPIC 74835	THE COVER GIRLS
9	3	1	7	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER BROS	◆ MADONNA
10	5	3	12	IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 1-2485	◆ THE S.O.U.L. S.Y.S.T.E.M.
11	13	19	5	PHOTOGRAPH OF MARY (M) (T) EPIC 74782	◆ TREY LORENZ
12	11	14	11	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
13	17	16	15	UNDERSTAND THIS GROOVE (T) (X) RCA 62371	SOUND FACTORY
14	20	27	5	WHO'S THE MAN? (M) (T) (X) UPTOWN 54545/MCA	◆ HEAVY D. & THE BOYZ
15	22	30	5	BINGO (M) (T) SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
16	14	13	12	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
17	18	17	9	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
18	24	34	4	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
19	10	9	12	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/MCA	◆ FATHER M.C.
20	25	31	5	SPEED (M) (T) (X) STRICTLY HYPE 106	ALPHA TEAM
21	21	24	7	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS	MESSIAH
22	28	37	6	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS	◆ JADE
23	16	12	7	I GOT MY EDUCATION (T) (X) A&M 8077	◆ UNCANNY ALLIANCE
*** POWER PICK ***					
24	46	—	2	NUTHIN' BUT A G THANG (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
*** HOT SHOT DEBUT ***					
25	NEW ▶	1	1	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
26	26	29	5	DITTY (M) (T) (X) NEXT PLATEAU/FRRR 350 012	◆ PAPERBOY
27	31	36	3	LOVE U MORE (M) (T) (X) COLUMBIA 74807	◆ SUNSCREEN
28	12	7	10	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
29	23	21	10	GONNA GET BACK TO YOU (T) ESQUIRE 74341	MAW & CO. FEATURING XAVIERA GOLD
30	44	—	2	MUSCLE GRIP (T) EPIC 74806	◆ SHABBA RANKS
31	32	33	4	LET ME BE YOUR UNDERWEAR (T) FRRR 350 016/LONDON	◆ CLUB 69
32	19	10	7	7 (M) (T) (X) PAISLEY PARK 40574/WARNER BROS	◆ PRINCE & THE N.P.G.
33	30	32	6	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
34	34	42	5	WHO GOT THE PROPS (T) NERVOUS 20026	◆ BLACK MOON
35	42	—	2	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
36	33	35	7	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
37	39	45	3	NOT GONNA BE ABLE TO DO IT (M) (T) BIG BEAT 10076/AG	◆ DOUBLE XX POSSE
38	50	—	2	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
39	29	25	21	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
40	38	39	5	HOW DOES IT FEEL? (M) (T) (X) FRRR 350 013/LONDON	◆ ELECTROSET
41	37	41	3	GIVE 'EM WHAT YOU GOT (T) SAVAGE 50023	◆ YB
42	36	38	5	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
43	NEW ▶	1	1	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS	BETTY BOO
44	45	47	3	SUNSHINE AND LOVE (T) ELEKTRA 66345	HAPPY MONDAYS
45	27	15	11	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
46	NEW ▶	1	1	KNOCK-N-BOOTS (T) MCA 54583	◆ WRECKX-N-EFFECT
47	35	28	14	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
48	43	43	4	MURDER SHE WROTE (T) MANGO 530 131	◆ CHAKA DEMUS & PLIERS
49	NEW ▶	1	1	CONNECTED (T) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
50	49	44	9	PICK IT UP (M) (T) LUKE 454	◆ HOME TEAM

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

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DANCE TRAX

(Continued from page 32)

Faithfull's "Broken English," which has remixes by the band and **Slam**. The previous U.K. hit "Pressure" currently is being revamped for U.S. consumption.

SWINGIN' SINGLES: Producer/remixer **Todd Terry** resurrects his **House Of Gypsies** alter-ego for "I Like You" (**Freeze**, New York), a raw, deep-house jam that loops a series of hypnotic vocal bits around simmering organs and a muscular bass line. Rigid, floor-shaking breaks are plentiful, giving the track the energy needed to kick some life into peak-hour programs. Investigate "Makossa" on the flipside for something a little more sweaty and aggressive (and sample-happy, natch). Destined for a well-deserved sprint up the charts.

Austrian act **Domino Blue** is ripe for U.S. picking with "Sunshine (The Rhythm)" (**DB-1**, Vienna), a smooth garage gem that proudly wears its American influences. Grand-piano tinkling adds a push warmth to a disco-vibed arrangement that pops with an insinuating bass line, flowing strings, and an instantly memorable chorus. Soothing.

On the rave tip, **Route 66** is set to parlay recent underground kudos into international success with "Love Is..." (**Stress**, U.K.), a cut that coats its hard techno edge with bits of house piano and subtle, trance-induced rushes of choral chants. Five festive remixes that will fuel almost any peak-hour set make this an irresistible playlist addition. A sparkler.

The ever-vigilant **Victor Simonelli** is the producer and composer behind "Gonna Make You Move" by **Street Players** (**Emotive**, New York). This instrumental drops a militaristic back-beat and rousing "hey-ho!" male chants into a trendy deep-house setting. A little smoother and more soulful are additional tracks "Somalia" and "Make It Thru The Night." Any of these should be to the liking of mainstream house and garage DJs.

Great Jones bows its latest club discovery, **Kitty Kat**, with a bright and sparkling li'l gem called "Rock Me." Kat (what a *dumb* name, by the way) stretches out seductively over a slick pop/house groove, crafted by the **Smack Productions** posse. Purring vocals are the anchor for a swirl of disco strings and festive synths. Six remixes by **Jim "Bonzaï" Caruso** and **Eric Kupper** range from above-ground, peak-hour fare to darker, more sensual early-a.m. material. Give this one a tight edit, and watch radio climb aboard.

Those roving **Mood II Swing** dudes **Lem Springsteen** and **Jon Ciafone** turn it up on New York's **Nervous Records** as the **Club Kidds** with "You Can Take Me," a fast-paced houser cut from a decidedly New York dance mold. A maddening loop of the words "take me" percolates over an elastic, spine-tingling bass line. We're quite moved by the "Girl" mix, which simmers with pretty flute and string ambience. Flip to the other side of the record for the instructionally titled "During Peak Hours." Fun.

ON THE COMP TIP: Here's yet another batch of compilation albums to busy yourself with:

New York's small but tough **Bottom Line Records** assembles its catalog of material from the past two years for "The Bottom Line," a double-CD pack that is distributed outside the U.S. through **Esoteric**. Essential for any house enthusiastic, the set's best cuts are "We Will Survive" and "Sweet Love," both by **Red Folies**.

Vancouver-based **Netwerk Records** carefully straddles the fence dividing clubs and alternative radio with "Possessed," a 12-song set that has new mixes and previously unreleased tracks by such acts as **MC 900 Ft. Jesus**, **Severed Heads**, **Itch**, and the **Final Cut**. Cool, man.

Infonet Records illustrates why it is one of the more creative and daring rave labels in the U.K. right now with "Into The Infonet & Beyond The Machines." This album is filled with highly unusual jams that are both musically complex and computer-savvy. Highlights include "Illegal Rush" by **Thunderground** and "Pom Mi Ru" by **Koh Tao**. One to explore with an open mind.

Los Angeles indie upstart **Moonshine Records** offers "Speed Limit 140 BPM Plus," its second album in less than six months. This time, material is culled from the London hardcore scene and will leave you on the floor in an exhausted heap by the last track. Recommended.

TID-BEATS: It's like they always say, it ain't over till it's *over*. After being *way* close to signing on with **Warner Bros.**, legendary house trio **Ten City** has inked an album deal with Columbia. The label has begun working overtime to rush-release "Fantasy," with an album planned for summer release. A&R honcho **Dave Shaw** says the act will produce much of the set itself, though outside collaborations are being discussed. "Our focus will be to emphasize their diversity," he says... Fans of **Sybil's** cool vocal turn on **Westend's** rendition of "The Love I Love" will be pleased to know the cut is to be included on the singer's upcoming **Next Plateau** album, "Doin' It Now." Produced by pop/NRG icons **Stock & Waterman**, the track has been setting floors in motion overseas for a while now. A few U.S.-conscious remixes would make for a lovely single release here. We hope someone is taking notes... One of the few remaining dance-music acts on **Smash Records**, **LaTour**, will soon issue its second album, "Home On The Range." The vibe is definitely more techno this time, as proven by the rough'n'ready first single, "Hypnomania."

PARTING GLANCES: Noted DJ **Roy Uribe** died Jan. 28 in Long Beach, Calif., of complications resulting from AIDS. He was 36 years old.

Uribe was a fixture in the San Francisco club scene since the mid-'70s. He also was one of the founders of the **Pacific Coast Disc Jockey Assn.**, and he remained a principal of the pool until his death. **Steve Tsepelis** will now run the organization.

BMG Reissues 'Shaded Dog' Series

OLD WINE, NEW BOTTLES: The first batch of CDs and cassettes in BMG Classics' new "Living Stereo" vault reissue series goes to market March 9.

The recordings date back to the earliest days of stereo (Keeping Score, Aug. 29, 1992). They were first issued on LP by RCA Victor with the Nipper logo set off against a shaded background; original "shaded dog" pressings are still highly prized by collectors and command premium prices.

Artists featured in the debut release include conductors **Fritz Reiner**, **Charles Munch**, **Arthur Fiedler**, **Alfred Wallenstein**, and **Morton Gould**. Among the soloists are **Jascha Heifetz**, **Gregor Piatigorsky**, **Artur Schnabel**, **Virgil Fox**, and **Leontyne Price**. The latter is heard in her first recorded venture, a 1959 song recital with **David Garvey** at the piano.

The first 10 titles in the new midline series, plus a 67-minute sampler, will be followed by nine more in May, with additional titles due later in the year. In all, more than 25 are slated for release this year, with at least that number expected in 1994.

BMG Classics executive producer **Jack Pfeiffer**, who supervises the Living Stereo reissue project, says that original tapes from as many as 40 albums, circa 1954-60, were reviewed to come up with the initial release. Both performance and recording quality were considered in choosing selections to kick off the series most effectively.

In all cases, original session tapes were the source material for new digital transfers. In a few instances, notes Pfeiffer, such tapes, already processed in the late '70s for use in premium, half-speed mastered LPs, were used.

Pfeiffer, who produced many of the original Living Stereo titles, says playback for the digital transfers was on tube-equipped tape decks similar to those used at the original recording sessions.

No equalization or dynamic adjustment was used, other than to smooth out recalcitrant tape splices, says Pfeiffer. Also shunned were noise reduction procedures, in order to maintain frequency response integrity.

Pfeiffer suggests that the sound of the new Living Stereo CDs should match the original tapes even more closely than the highly-touted "shaded dog" pressings. In many cases some dynamic and equalization adjustments were needed for



by Is Horowitz

the latter to meet technical requirements for LP cutting and pressing.

Living Stereo packaging will sport original cover art, with CDs in the initial release issued in dedicated longboxes, RCA Red Seal's last use of outer containers before the industry abandons the enhanced format.

The recordings themselves were reissued many times over the years in less demanding transfers. Titles currently available on CD are coupled differently and will remain in the active catalog. All but a few of the newly processed discs (and cassettes) have added material to flesh out playing time to current norms.

NEW WINE, NEW BOTTLES: BMG Classics, like Mercury before it, dug deep to spruce up vintage recordings for today's critical listeners. But now along comes Telarc with a proprietary update of 20-bit technology which it claims provides

measurable improvement in newly recorded sound.

The claim is certain to be challenged by Sony and others who have also used 20-bit technology and special stepdown techniques to capture a more realistic picture of music on CD.

Telarc's development is keyed to a chip and special processing procedures designed by **Thomas G. Stockham Jr.**, remembered as the inventor of the Soundstream digital recording system. The dynamic advantages of 20-bit recording are retained through conversion to 16-bit CD format to a greater extent than possible before, maintains **Robert Woods**, Telarc president and chief producer.

The label's first release incorporating the new technology is a jazz album, "Ahmad Jamal-Chicago Revisited," available this month. A "Straussfest" disc, featuring **Erich Kunzel** and the Cincinnati Pops Orchestra, is due in March. It will be followed by a set of "Brandenburg Concertos" performed by Boston Baroque.

Early on, the new technology will not be used on all upcoming releases, says Woods. Still, he expects that about a dozen will be released by the end of the year.

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Atlantic/Nashville Goes For Gold (And Platinum)

BY DEBBIE HOLLEY

NASHVILLE—Atlantic Records/Nashville is going for the gold and platinum this year. While its roster remains tight, label executives say they have been “strategic” and “selective” in rounding up talent. Meanwhile, director of sales and marketing Bob Heatherly forecasts the label’s strongest stance in the country marketplace since the Nashville offices opened in August 1989.

The label’s lineup currently includes Tracy Lawrence, John Michael Montgomery, Confederate Railroad, Neal McCoy, Dean Dillon, the recently signed Kieran Kane (formerly of the O’Kanes), Roger Ballard, Aaron Barker, Martin Delray, and Ray Kennedy.

Lawrence’s second album, “Alibis,” hits the streets March 9. The ti-

tle cut was released Feb. 11. Heatherly says the label has moved approximately 735,000 units of Lawrence’s debut album, “Sticks And Stones,” and expects it and “Alibis” to go platinum before the end of ’93.

Dillon will serve as Atlantic’s second-quarter centerpiece with the first single and title cut from his sophomore album, “Hot, Country And Single,” scheduled for release in April. “It is hot,” says Rick Blackburn, VP/GM at Atlantic/Nashville.

“Dean is a great songwriter and tends to write a lot of ballads,” notes Blackburn. “We discussed this fact and concluded that those types of songs don’t always fit his style.” Blackburn asked Dillon to write a lifestyle song. “He went out and hung out in a few clubs,” says Blackburn, “and wrote this song about how he saw life going down in clubs.

‘Hot, Country And Single.’ in three minutes and 10 seconds, describes what’s going down at these dance clubs.”

Heatherly says his department plans to market Dillon heavily in the clubs, “because of what the single is.” The label has scheduled tie-ins with radio and bumper-stickers that read “Hot, Country And Single.”

According to Heatherly, Dillon has become a CMT and TNN favorite. “His videos have done great for him—in fact, better than the records have at this point. His videos have been responsible for selling a lot of albums for him and getting people to his concerts,” he adds.

Montgomery’s first album, “Life’s A Dance,” is already in stores and his second single, a ballad titled “I Love The Way You Love Me,” is slated for release March 1. So far,

the label has shipped 250,000 copies of his album, and Heatherly says of the upcoming single, “it’s the kind that sells a lot of product.”

According to Blackburn, the accompanying video targets the female audience and features him in a performance setting with two women in a silhouette-like presentation. “I think a video, if you do one well enough, can take a project platinum,” says Blackburn. “I believe this video will take him platinum.”

McCoy’s new single, “Now I Pray For Rain,” this week moves to No. 45 with a bullet in its second week on the Hot Country Singles & Tracks chart. Well into working his second album, “Where Forever Begins,” the label may release a live album from McCoy before year’s end.

“Neal is a very high-energy artist,” notes Heatherly. “He has the reputation of being a real good entertainer and we think that could . . . make for a real good album.”

In addition, Blackburn says, “We’re doing well with Railroad’s first album,” which he expects to be gold by year’s end. The group’s third single, “Queen Of Memphis,” heads to No. 3 with a bullet in this week’s country singles chart and, according to Blackburn, is “doing exceptionally well in the clubs.”

Atlantic is working up a dance mix on the “Trashy Women” cut. It will not, however, be released to radio. “We’re making that one for the clubs,” notes Blackburn. “We started getting requests for a club mix—making it longer and a little heavier on the bottom.” Blackburn says the label will release one more Confederate record to radio (“When You Leave That Way”) before moving to the group’s second album.

Confederate Railroad is scheduled to appear at the “New Faces”

show during the Country Radio Seminar, March 3-6 at the Opryland Hotel here. McCoy is to perform during the Thursday-night multi-label show following the “Super Faces” concert.

Kane’s first Atlantic release, “Greener Pastures,” is on the books for September release. Blackburn describes the material as “very raw and acoustical. It’s sort of a combination of bluegrass and country, and features a standup bass. There are no drums; there are a couple of guys slapping on a flat-top guitar.”

Kane is writing most of the material and producing as well. “That was a deal point,” notes Blackburn. “I don’t want anybody else producing Kieran but Kieran.”

Atlantic has two television specials in the hopper. In August, TNN will film a one-hour special at the Pocono Raceway in Pennsylvania’s Pocono Mountains. “We had Confederate Railroad play there last year and they had 150,000 people there,” says Heatherly. “It’s one of the largest speedways and a stop on the Winston Cup series.”

Not yet confirmed is the “Atlantic On The Atlantic” special, “where we’d have several of our artists performing during spring break in Florida,” Heatherly explains, “and we’d film it for a TNN special that would run before the end of the year.” Details on both projects are still being ironed out.

Blackburn has no plans to sign additional acts this year. “We want to move along with what we have, and I don’t believe in development deals. They’re purgatory. It does nothing for the artist, it ties up songs, and the artists don’t know if they are on or off the label.”

He says his label-running philosophy
(Continued on page 37)

Parton’s ‘Romeo’ Vid Sells Stereotypes Clichéd Wisecracks Leave Much To Be Desired

AND ONE STEP BACK: It is the business of recording artists to sell records. And if Dolly Parton’s new music video, “Romeo,” does that, then it will have fulfilled its primary purpose. In doing so, however, it is also resurrecting some of country music’s most loathsome stereotypes. Even worse, the video sullies the images of four otherwise admirable women.

Here is the storyline: Parton and a chorus (composed of Mary-Chapin Carpenter, Kathy Mattea, and Tanya Tucker) sit at a bar and around a table at a country dance club and smirk, leer, and wisecrack among themselves at the physical grandeur of “Romeo,” played to wooden perfection by Billy Ray Cyrus. The four exhibit the same level of subtlety in appraising their prey that we’ve come to associate with male construction workers who monitor females passing by on the sidewalk.

In one particularly rhapsodic outburst, Parton burbles, “I may not be in love, but let me tell you, I’m in heat.” Carpenter dutifully kicks in a couple of Roy Orbison growls. Mattea wonders aloud, “What kind of jeans are those, anyway?” And Tucker clinches the lubricious symposium with, “I wish I had a swing like that in my back yard.” Where are the Cliché Police when you need them?

Although the dialog is oafish regardless of who utters it, it would be less jarring had it come from the mouths of second-rate artists, desperate for notoriety. Coming as it does from these superb performers, it is embarrassing. Parton has one of the best minds in show business. She was building an empire on self-burlesque, iron determination, and immense foresight years before Madonna seized the formula. Tucker is one of the most powerful—and most consistent—vocalists country music has yet produced. And Carpenter and Mattea have brought to country music the kind of urbanity and sophistication it had to incorporate in order to appeal to the sensibilities of well-educated and politically aware women. Their attraction to this atrocity is mystifying.

“Romeo” isn’t a disappointment because it purports to show women who are sexually aroused and aggressive. Rather, it disappoints because its expression of arousal is so pitifully barbaric, so lacking in class, cool, style, or nu-

ance. Perhaps tentative teenagers and lonely men drawn to strip joints need the reassuring howl of the pack to express their own lustfulness. But one expects more from emotionally complete adults—men and women.

SORRY, FOLKS: Fan Fair is sold out. According to the Country Music Assn., which co-sponsors the event with the Grand Ole Opry, all tickets to this year’s June 7-13 love fest are gone.

MAKING THE ROUNDS: Once again, the winds of neglect blow through Music City. In its Feb. 9 listing of “Television’s 25 most powerful people,” USA Today lists such relative lightweights as Ted Koppel, Larry King, Barbara Walters, and the president/CEO of BBC/Lionheart Television—while omitting Edward Gaylord, owner of TNN and majority owner of CMT, plus a wealth of television production facilities. Without the Gaylord properties, country music would not have earned the mainstream acceptance it now enjoys . . . Steve Pope has been appointed director of creative services for the Malaco Music Group. Pope was earlier GM for Sunstone Music and professional manager for Pride Music . . . Mason Cooper, formerly with Jobete Music and Lippman Kahane Entertainment in L.A., has entered a partnership with Music Holdings to open Cimarron Music Publishing in Nashville. It will concentrate on writer development and catalog acquisition. Cooper has hired Jason Morris as Cimarron’s manager of creative services . . . Eddie Mascolo and Bobby Young have established a Nashville branch of Jeff McClusky & Associates, a national radio promotion and marketing company. Mascolo, who was most recently VP of national country promotion for RCA, will serve as senior VP of promotion. Young, who was VP of promotion for Mercury/Nashville, will hold the same title at McClusky . . . Raleigh Squires is the new assistant publishing manager at Mel Tillis Enterprises, and Jimmy Metts has been named independent songplugger there . . . Epic Records is rereleasing the 1981 novelty album “Urban Chipmunk.” In addition to the original cuts, Epic had added “Boot Scootin’ Boogie” and a harmonica version of “The Devil Went Down To Georgia.”



by Edward Morris



CRS Tape Session Sticks With More Than 100 Acts

NASHVILLE—More than 100 major-label artists have agreed to participate in the artist/radio tape session (ARTS) at the Country Radio Seminar scheduled for March 3-6 at the Opryland Hotel here. In addition, more than 20 regional video shows with country radio tie-ins will be taping artist segments. Both the audio and video taping sessions are set for the seminar’s opening day.

Dolly Parton will provide the official opening performance March 4, and Reba McEntire will be featured in the “Super Faces” show later the same day.

As a new feature, acts from 12 labels will give 30-minute showcases on alternating stages from 9:30 p.m.-midnight March 4 and from 7 p.m.-12:10 a.m. March 5.

The acts booked are Neal McCoy, Emmylou Harris, Bob Woodruff, Stephanie Davis, Brother Phelps, Rick Vincent, Tim McGraw, the Gibson/

Miller Band, Debra Burns, Stacy Dean Campbell, George Jones, Celine Pink, Jack Robertson, Rhonda Vincent, Zaca Creek, Deborah Allen, Doug Supernaw, Lee Roy Parnell, and the Kentucky Headhunters.

Suzie Bogguss will headline the ASCAP luncheon showcase, March 5, and Joan Kennedy and Ian Tyson will perform at the Canadian Country Music Assn. luncheon, March 6.

The March 6 “New Faces” show will spotlight Boy Howdy, Tracy Byrd, Confederate Railroad, Rodney Foster, Martina McBride, Ronna Reeves, the Remingtons, Dennis Robbins, and Matthews, Wright & King.

Spaces in the Exhibit Hall are already sold out, but there is a waiting list in case of expansion or cancellations.

More than 200 broadcasters in Europe and Australia have been invited to attend this year’s event.

HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	12	★★★ No. 1 ★★★ CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
2	2	4	14	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO (V) ARISTA 1-2457
3	6	10	14	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
4	4	9	12	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNONNA (C) (V) CURB 54516/MCA
5	11	13	10	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
6	10	15	13	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
7	9	12	12	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
8	7	11	13	LET GO OF THE STONE J. STROUD, J. ANDERSON (M. D. BARNES, M. T. BARNES)	JOHN ANDERSON (V) BNA 62410
9	13	16	11	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
10	14	20	15	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
11	17	23	9	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
12	3	1	16	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE (V) EPIC 74761
13	15	18	9	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
14	16	17	12	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
15	18	26	8	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
16	5	6	14	TAKE IT BACK T. BROWN, R. MCENTIRE (K. JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
17	19	21	13	LEAVIN'S BEEN A LONG TIME COMIN' R. BYRNE, K. STEGALL (M. MCGUIRE, C. CRAIG, S. DAILEY)	◆ SHENANDOAH (V) RCA 62397
18	8	2	14	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
19	22	24	15	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
20	23	27	8	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
21	26	32	6	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY ALBUM CUT
22	29	40	6	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
23	24	28	8	OL' COUNTRY M. WRIGHT (B. LAMOYN, HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
24	25	25	11	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	MARTY STUART (V) MCA 54538
25	30	36	6	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (C) MERCURY 864 778
26	32	48	3	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS LIBERTY ALBUM CUT
27	36	57	3	★★★ AIRPOWER ★★★ HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
28	33	41	5	★★★ AIRPOWER ★★★ NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (V) ARISTA 1-2512
29	12	5	18	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
30	31	35	12	★★★ AIRPOWER ★★★ ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
31	28	19	19	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
32	21	8	16	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
33	27	14	19	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS (V) LIBERTY 56824
34	39	45	5	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
35	34	30	18	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 1-2463
36	40	46	5	STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
37	43	54	4	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
38	49	64	4	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
39	47	51	11	BEST MISTAKES I EVER MADE W. WALDMAN (R. VINCENT)	◆ RICK VINCENT CURB ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	48	59	4	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
41	37	22	16	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
42	67	—	2	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
43	63	73	3	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2514
44	58	—	2	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74876
45	59	—	2	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TERENCE)	NEAL MCCOY ATLANTIC ALBUM CUT
46	46	47	20	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANAK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
47	38	37	15	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
48	41	42	10	STARTIN' OVER BLUES B. MONTGOMERY, J. SLATE (L. WILLIAMS, S. O. SHAFER)	◆ JOE DIFFIE (V) EPIC 74796
49	56	62	6	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	◆ PALOMINO ROAD LIBERTY PROMO SINGLE
50	44	44	12	CHEAP WHISKEY P. WORLEY, E. SEAY (E. GORDY, JR., J. RUSHING)	◆ MARTINA MCBRIDE (V) RCA 62398
51	NEW	▶	1	★★★ HOT SHOT DEBUT ★★★ THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
52	60	70	3	NOBODY LOVES YOU WHEN YOU'RE FREE L. M. LEE (R. MAINENGA, R. YANCEY, J. GRIFFIN)	◆ THE REMINGTONS (V) BNA 62431
53	NEW	▶	1	LIKE A RIVER TO THE SEA S. HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
54	52	50	19	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
55	71	—	2	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
56	55	60	9	POOR MAN'S ROSE B. MAHER (S. D. CAMPBELL, B. OWSLEY, J. SPENCE)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
57	62	69	4	TRUE CONFESSIONS B. CHANCEY, P. WORLEY (KOSTAS, M. STUART)	◆ JOY WHITE (V) COLUMBIA 74845
58	NEW	▶	1	HONKY TONK WALKIN' THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 864 808
59	50	49	11	I WILL STAND BY YOU H. SHEDD, J. SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
60	64	—	2	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (V) MCA 54497
61	75	—	2	WHAT A WOMAN WANTS R. CROWELL, L. WHITE, S. SMITH (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 62420
62	54	55	9	GOLDEN YEARS H. DUNN, P. WORLEY, E. SEAY (S. HOGIN, G. PETERS)	HOLLY DUNN WARNER BROS. PROMO SINGLE
63	57	52	20	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, D. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
64	NEW	▶	1	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
65	NEW	▶	1	HONKY TONKIN' FOOL R. LANDIS (A. BARKER)	◆ DOUG SUPERNOW BNA 62432
66	53	56	8	IF I COULD STOP LOVIN' YOU J. STROUD, L. PETERZELL (C. WRIGHT, B. SPENCER, R. E. ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
67	NEW	▶	1	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
68	61	63	19	WHER'M I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
69	51	53	9	IN THE BLOOD S. HENDRICKS (M. SANDERS, B. DIPIERO, J. JARRARD)	◆ ROB CROSBY (V) ARISTA 1-2481
70	65	65	18	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM (V) EPIC 74753
71	66	67	5	SOMEBODY LIKE THAT J. CRUTCHFIELD (L. BRYANT, G. THURMAN)	GLENN CAMPBELL LIBERTY ALBUM CUT
72	NEW	▶	1	LOOK AT YOU GIRL J. BOWEN, J. CRUTCHFIELD (L. ROSS)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT
73	68	68	17	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
74	NEW	▶	1	EVERYTHING COMES DOWN TO MONEY AND LOVE B. BECKETT, J. STROUD, H. WILLIAMS, JR. (D. LOGGINS, G. SCRIVENOR)	◆ HANK WILLIAMS, JR. (V) CURB/CAPRICORN 18614/WARNER BROS.
75	74	—	3	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	TRAVIS TRITT WARNER BROS. ALBUM CUT

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

HOT COUNTRY RECURRENTS

1	—	—	1	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
2	—	—	1	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
3	1	—	2	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB
4	2	—	2	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK RCA
5	3	—	2	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
6	4	—	2	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY
7	5	2	6	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
8	6	1	8	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNONNA CURB
9	7	3	3	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN ARISTA
10	9	5	20	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
11	10	6	8	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
12	8	4	5	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA
13	12	8	7	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA

14	11	7	6	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARO)	◆ BILLY DEAN SBK
15	—	—	1	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID)	◆ LEE ROY PARNELL ARISTA
16	13	11	8	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS WARNER BROS.
17	15	10	11	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON ARISTA
18	14	12	8	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA
19	16	13	11	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA
20	18	9	4	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LEMAIRE)	◆ RESTLESS HEART RCA
21	—	—	1	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW MERCURY
22	20	17	10	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE EPIC
23	21	16	19	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
24	19	14	6	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT WARNER BROS.
25	17	15	27	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY

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

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE second consecutive week is "Can I Trust You With My Heart" by Travis Tritt. This is the first time Tritt has held the No. 1 position for two straight weeks.

THE MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "Hard Workin' Man" (37-26) by Brooks & Dunn; "She Don't Know She's Beautiful" (67-42) by Sammy Kershaw; "Learning To Live Again" (32-26) by Garth Brooks; "Tonight I Climbed The Wall" (63-43) by Alan Jackson; "When My Ship Comes In" (29-22) by Clint Black; "Romeo" (58-44) by Dolly Parton & Friends; "She's Not Cryin' Anymore" (30-25) by Billy Ray Cyrus; "What Part Of No" (11-5) by Lorrie Morgan; "Born To Love You" (43-37) by Mark Collie; and "Nobody Wins" (33-28) by Rodney Foster.

ALBUM SALES STILL are experiencing a seasonal adjustment. The months of January and February historically have been a time when retail and rack accounts have adjusted their inventories downward, via returns, etc., in preparation for the spring releases and their accompanying promotions. Country albums holding their own on this week's Hot Country Albums chart are "Some Gave All" by Billy Ray Cyrus (No. 1 for 22 weeks); "Come On Come On" (13-11) by Mary-Chapin Carpenter; "Fire In The Dark" (25-21) by Billy Dean; "Confederate Railroad" (33-25); and "Cafe On The Corner" (31-26) by Sawyer Brown.

FRAGMENTATION OF THE country audience may well be a hot topic in the halls of the Opryland Hotel March 3-6 during the Country Radio Seminar. The industry has been going through several adjustments during the country music explosion of the past three years. First there was the explosion of Clint Black and Garth Brooks. Then came the breakthrough of a string of hot, new country artists—enough for the format to grab for such marketing hooks as "Hot Country" and "New Country." Next came the explosion of the club scene and dance mixes. This created debate as to which radio audience to research and program for: the older, more passive group or the younger, active crowd. And the question also arose of how to reach both without driving anyone away.

NASHVILLE'S RADIO STATIONS are active in their pursuit of young and active consumers. Doug Baker, program director of WSIX Nashville, says, "People are very concerned about holding on to what they have, which is a very good thing to keep in the front of your mind. But, also, there are constantly new [listeners] checking your station out; and, hopefully, a part-time listener can become a full-time listener. When they hear the same stuff over and over, it can get mundane." One of the ways Baker and his staff shake things up is by running a "quittin' time" sweep at 5 p.m. every Friday on Carl P. Mayfield's show. A recent segment opened with "Buck Naked," (album track) by Hank Williams Jr., followed by the club mix (with special effects overdubs) of "Boot Scootin' Boogie" by Brooks & Dunn. Then came "Trashy Women" (album track) by Confederate Railroad, and "T-R-O-U-B-L-E" (album track) by Travis Tritt. Baker says the segment gets a lot of calls, all positive. "I have yet to receive a negative call about the segment. I also believe the people making all these artists platinum are between the ages of 18 and 35." And they sometimes like their country bawdy and naughty.

Bluegrass Meet Draws 8,000-Plus Crowd Krauss Takes Best Album & Five Other Awards

BY EDWARD MORRIS

NASHVILLE—More than 8,000 paid registrants packed the Sheraton Music City Hotel here Jan. 28-31 for the annual national convention of the Society for the Preservation of Bluegrass Music of America. Central to the event were a series of band showcases and a variety of registrant-voted and judge-voted awards for musical impact and excellence.

The convention drew so many participants and onlookers, a SPBGMA spokeswoman says, that next year's awards show will be held at the Roy Acuff Theater at Opryland USA. The other activities will remain at the Sheraton.

Winners of the international band championship contest, from first through 12th place, were New Vintage, Raleigh, N.C.; Appalachian Trails, Bristol, Va.; Rarely Herd, Albany, Ohio; Richochet, Boone, N.C.; After Five, Raleigh, N.C.; the Coffee Brothers, Harrison, Ark.; Metro Grass, Toledo, Ohio; First Impression, West Plains, Mo.; Blinky Moon Band, Milledgeville, Ga.; Strings Attached, Richmond, Ky.; Barnstormers, Huntsville,

Ala.; and Idle Tymes, Ashton, W.Va.

Registrant-choice band winners were Clear Creek, Hilham, Tenn.; Down Home Bluegrass, Exeter, Mo.; Southland, Deville, La.; Lickety-Split, Birmingham, Ala.; and Bluegrass Strangers, Franklin Furnace, Ohio.

Bands in both these divisions were awarded cash prizes, ranging from \$4,000 to \$200 for those in the international contest and from \$1,000 to \$100 for the registrant-choice divisions.

In the specific instrument or bluegrass industry-function categories, also voted on by registrants, Alison Krauss won six awards: entertainer of the year, performer of the song of the year ("New Fool"), female vocalist of the year (both contemporary and overall), top contemporary band, and album of the year ("Everytime You Say Good-bye").

Other winners were Norman Adams, promoter; WRVU-FM Nashville, bluegrass radio station; Sherry Boyd, WPAQ-AM Mt. Airy, N.C., DJ; Sidney Cox, songwriter; Travis Lewis, bass fiddle; Josh Graves, dobro; Del McCoury,

guitar (rhythm); David Grier, guitar (lead); Ronnie McCoury, mandolin; Gary Waldrop, banjo (old-time); Little Roy Lewis, banjo (bluegrass); John Hartford, fiddle (old-time); Rickie Simpkins, fiddle (bluegrass).

Also, Lynn Morris, female vocalist (traditional); Russell Moore, male vocalist (overall); Jim McGreevy, male vocalist (contemporary); Del McCoury, male vocalist (traditional); Umy & the Goodtimers, old-time stringband; New Tradition, gospel bluegrass band (contemporary); Doyle Lawson & Quicksilver, gospel bluegrass band (traditional); the Marksmen, gospel bluegrass band (overall); Rarely Herd, entertaining bluegrass band.

Also winning awards were the Osborne Brothers, bluegrass band (traditional); the Cox Family, bluegrass band (vocally); the Nashville Bluegrass Band, bluegrass band (instrumentally); and IIIrd Tyme Out, bluegrass band (overall).

Pioneering musicians Don Stover, Pop Lewis, and Eddie Adcock were inducted into the Preservation Hall.

ATLANTIC/NASHVILLE

(Continued from page 35)

phies have changed since his days at the helm of CBS/Nashville (now Sony). "I'm trying to look at things more from the creative perspective. If you make good records, you sell. That's the bottom line."

He values input from radio and the accounts. "I try to take that to the table with a producer and the artist. It affords me the opportunity to go to them in a nonassaulting way and say, 'We're in the business of commercial music. Though I like what you're doing, this may [or may not] fly at radio.' At the same time, I don't want to try to make them make records that are really not representative of their heartfelt music. I want to help mold the acts into something marketable. When we've done that, we've been successful."



Country Goes Hollywood. Elektra Entertainment artist Jimmie Dale Gilmore chats with Katie Moffat and movie director Peter Bogdanovich about the upcoming Paramount picture "The Thing Called Love." Gilmore and Moffat, along with other country music types, appear in the film about aspiring songwriters in Nashville. The movie, much of which was filmed in Nashville, is scheduled for release in April.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- | | |
|---|---|
| 64 ALIBIS (Sony Tree, BMI/Thamxamillion, BMI) | 15 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM |
| 6 ALL THESE YEARS (Beginner, ASCAP) WBM | 67 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) |
| 39 BEST MISTAKES I EVER MADE (Longitude, BMI/Mike Curb BMI) WBM | 51 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI) |
| 47 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL | 73 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walmik, ASCAP) HL/WBM |
| 19 BODM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI) WBM | 24 HIGH ON A MOUNTAIN TOP (Midstream, BMI) |
| 37 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL | 55 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) |
| 41 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI) CPP | 65 HONKY TONKIN' FOOL (O-Tex, BMI) |
| 1 CAN I TRUST YOU WITH MY HEART (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL | 58 HONKY TONK WALKIN' (Polygram Int'l, ASCAP/Mama Effie's, ASCAP/Songs Of PolyGram, BMI/Tractor Tracks, BMI) |
| 50 CHEAP WHISKEY (Sony Tree, BMI/Paulding County, BMI/Polygram, ASCAP/Amanda-Lin, ASCAP) HL | 54 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Norale, SESAC/Dynda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM |
| 31 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM | 40 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP) CPP |
| 74 DRIVE SOUTH (Lillybilly, BMI/Bug, BMI) | 66 IF I COULD STOP LOVIN' YOU (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP) WBM/HL |
| 7 EVERYTHING COMES DOWN TO MONEY AND LOVE (MCA, ASCAP/Emerald River, ASCAP/Music Corp Of America, BMI) | 2 IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP/Sony Tree, BMI) HL |
| 62 GOLDEN YEARS (Sony Tree, BMI/Goldline, ASCAP/WB, ASCAP) HL/WBM | 69 IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/ |
| 27 HARD WORKIN' MAN (Sony Tree, BMI) | |

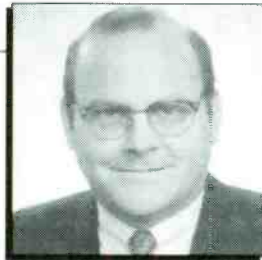
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|--|---|
| American Made, BMI/Alabama Band, ASCAP) HL/WBM | 21 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP |
| 14 I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan Howard, BMI/Tree, BMI) HL | 59 I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP |
| 10 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL | 26 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Bearfooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM |
| 17 LEAVIN'S BEEN A LONG TIME COMIN' (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy, ASCAP/Four Of A Kind, BMI) HL | 8 LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP |
| 20 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL | 53 LIKE A RIVER TO THE SEA (Steve Wanner, BMI/Irving, BMI) |
| 72 LOOK AT YOU GIRL (Wyoming Brand, BMI) | 18 LOOK HEART, NO HANDS (MCA, ASCAP) HL |
| 34 MENDING FENCES (WB, ASCAP) WBM | 38 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP |
| 4 MY STRONGEST WEAKNESS (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP | 52 NOBODY LOVES YOU WHEN YOU'RE FREE (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI/Rita's Cloud Nine, BMI) WBM |
| 28 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL | |

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|--|--|
| 45 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/Zomba, ASCAP) | 23 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM |
| 11 DNCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) HL/PPP | 13 PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM |
| 56 PODR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI) HL | 3 QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tills, BMI) |
| 30 ROCK ME (IN THE CRADLE OF LOVE) (Royzboyz, BMI/Posey BMI) | 44 ROMEO (Velvet Apple, BMI) |
| 42 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) | 35 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM |
| 25 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HoiDogGone, BMI) HL | 71 SOMEBODY LIKE THAT (Stonebrook, SESAC/Meadowgreen, ASCAP) |
| 46 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP) CPP | 60 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) |
| 33 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP | 36 STANDING KNEE DEEP IN A RIVER (DYING OF THRIST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI) HL |

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|--|--|
| 48 STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP | 70 SUSPICIOUS MINDS (FROM HONEYMOON IN VEGAS) (Screen Gems-EMI, BMI) WBM |
| 16 TAKE IT BACK (Fever Pitch, BMI) | 43 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM |
| 12 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL | 75 T-R-O-U-B-L-E (Sony Tree, BMI) HL |
| 75 TRUE CONFESSIONS (Songs Of PolyGram, BMI/Hank's Cadillac, BMI) HL | 9 TRYIN' TO HIDE A FIRE IN THE DARK (EMI Blackwood, BMI/Coburn, BMI) HL |
| 32 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI) WBM | 61 WHAT A WOMAN WANTS (LaSongs, ASCAP/Almo, ASCAP/Taste Auction, BMI) |
| 5 WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI) CPP | 63 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP |
| 22 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP) | 68 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 | 29 WILD MAN (WB, ASCAP/Long Ace, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/PPP |

Artists & Music

Latin Notas



by John Lannert

WEA LATINA HOOKS MANNY: In a bid to gain a foothold in Texas, WEA Latina has inked a long-term distribution deal with Manny Music Inc. The five-year pact, which went into effect Feb. 7, comes on the heels of aborted distribution overtures made to Manny Music by BMG and PolyGram.

Both Sergio Rozenblat, WEA Latina's managing director, and Manny Music's president, Manny Guerra, hailed the accord as beneficial to both parties.

"I'm really excited about the deal," says Rozenblat. "I don't look at this [agreement] as a Tex-Mex deal; I look at this as a Texas-based label with some talent that has the opportunity to go across the board. We're really going to be working closely with Manny's artists and using Manny's know-how producing some of our acts, like Inocencia. And in order to expand his music, our input is going to be important... because the WEA distribution system is the best in this country and they believe in the Latin market."

Says Guerra, "This [pact] is for real. There's a gap where we can really help WEA in the part of the industry that we're in and it's just like the last part of the puzzle for them. Those people are dedicated and that's what I was looking for. We had a choice of several major companies, but I had to go with a company that's aggressive and solid."

Two records are to be released March 9 under the new deal: "Apaga La Luz" by Shelley Lares and "Culture Shock" by Culturas. Three more albums are due out March 26 from Sunny Ozuna ("No Tengo Dinero"), Elio Quintanilla ("Sole Me Faltas Tú"), and Esmeralda ("Entre Las Sombras").

In other WEA Latina news, Rozenblat has confirmed that Lalo Y Los Descalzos have re-signed with the label for a five-album deal.

PAYMENT WITH A VIEW: As the number of Spanish-language pay-per-view projects continues to grow, Coral Pictures Corp. and cable marketing firm TEAM Services have linked to market and distribute "Solo Para Ti," a series of Spanish-language PPV films slated to begin airing in June.

Each of the first-run films will be capped off by a musical concert produced by Radio Caracas Television, Coral's owner. Among the recording artist scheduled to appear are WEA Latina's white-hot Luis Miguel and BMG superstar Juan Gabriel, plus Sony Latin's María Conchita Alonso, Franco De Vita, and Danny Rivera.

"The 'Solo Para Ti' concept will provide cable operators with a tremendous opportunity to build new audience franchises," says Gustavo Basalo, Coral Pictures' executive director of marketing and sales.

Elsewhere, TEAM has announced AT&T will sponsor the company's "Festival Latino De Cable TV," a monthlong campaign set for June that is designed to

(Continued on next page)

Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	31	JON SECADA ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	2	9	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
	3	4	29	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISIA
	4	7	11	PAULINA RUBIO	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
	5	3	11	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	6	8	27	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	7	6	55	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	8	5	63	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	9	12	9	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
	10	11	19	GIPSY KINGS	LIVE	ELEKTRA 61390
	11	10	39	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	12	9	9	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	13	14	17	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	14	13	19	RICHARD CLAYDERMAN	AMERICA LATINA...	QUALITY 19123/RODVEN
	15	16	7	DANIELA ROMO	DE MIL COLORES	CAPITOL-EMI LATIN 80767
	16	—	1	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
	17	21	7	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	18	22	31	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	19	20	35	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY LATIN 80746/SONY
	20	18	49	LOS BUKIS	QUIEREME	FONOVISIA 9040
	21	23	5	FRANCO SIMONE	EL COMICO	BISCAYNE EUROPA 39501/WEA LATINA
	22	19	5	ALEX BUENO	TERNURAS	J&N 80899/SONY
	23	17	37	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	24	—	19	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/RODVEN
	25	15	13	EDNITA NAZARIO	METAMORFOSIS	CAPITOL-EMI LATIN 42709
TROPICAL/SALSA	1	1	37	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	2	7	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	3	4	11	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	4	6	13	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	5	7	17	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
	6	5	13	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 6076
	7	3	7	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	8	8	19	LINDA RONSTADT	FRENESI	ELEKTRA 61383
	9	10	7	COCOBAND	EL AROLLADOR	KUBANEY 325
	10	9	31	OLGA TANON	SOLA	WEA LATINA 77478
	11	13	33	FRANKIE RUIZ	MI LIBERTAD	RODVEN 2946
	12	—	3	BREWLEY MC	RUB-A-DUB STYLE	PRIME 3454/BMG
	13	22	3	JOSE ALBERTO	LLEGO LA HORA	RMM 80897/SONY
	14	23	17	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	15	17	31	ROKABANDA	LA ROKA	J&N 748
	16	11	21	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	17	—	17	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	18	21	9	JUNIOR GONZALEZ	EN SU TIEMPO... SIEMPRE	J&N 80898/SONY
	19	16	17	ANTHONY SANTOS	ANTHONY SANTOS	PLATANO 5001
	20	—	31	ZONA ROJA	ORQUESTA ZONA ROJA	TTH 001
	21	19	37	GRUPO NICHE	LLEGANDO AL 100%	SONY TROPICAL 80712/SONY
	22	25	3	VICO C.	SABOREALO	PRIME 3455/BMG
	23	—	1	ANIBAL BRAVO	UN AMOR QUE TERMINA ASI	PLATANO 5006
	24	—	17	JOHNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/RODVEN
	25	15	15	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY
REGIONAL MEXICAN	1	1	37	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	7	27	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	3	4	11	BANDA MACHOS	CON SANGRE DE INDIO	FONOVISIA 9069
	4	5	7	ALVARO TORRES	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
	5	11	13	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058
	6	23	21	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	7	10	11	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	8	8	23	BANDA MACHOS	CASIMIRA	FONOVISIA 5161
	9	2	33	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	10	17	37	GRUPO VENUS	Y SI TE QUIERO	MAR INT'L 271
	11	9	13	BRONCO	POR EL MUNDO	FONOVISIA 3032
	12	3	35	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
	13	12	11	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	14	14	27	FLACO JIMENEZ	PARTNERS	WARNER 26822
	15	16	3	LOS REHENES	LOS REHENES	FONOVISIA 9060
	16	6	21	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVISIA 9058
	17	15	5	JUAN VALENTIN	QUE LASTIMA	CAPITOL-EMI LATIN 42760
	18	18	31	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	19	21	77	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
	20	13	3	FITO OLIVARES	15 EXITOS	FONOVISIA 9068
	21	19	15	TIERRA TEJANA BAND	PRENDE EL RADIO	RODVEN 2969
	22	20	53	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	23	24	51	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	24	—	9	LOS RODARTE	TODO POR EL TODO	SONY DISCOS 80672/SONY
	25	—	11	LOS MIER	VIVA EL AMOR	FONOVISIA 3009

SAR PRODUCTIONS PRESENTS:

Sonora Miami

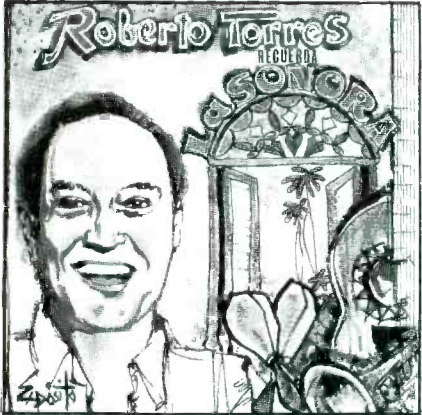


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LATIN NOTAS

(Continued from preceding page)

promote cable TV programming of interest to Hispanics.

MEX-EXEC ON THE MOVE: There have been more than two dozen major personnel changes in the Mexican music industry since

last summer, with no signs of abatement. PolyGram continues to be active, naming **Rogelio Alpizar** as promotion and product director. Alpizar previously was A&R regional music director at BMG. PolyGram has appointed another BMG

exec, **Enrique Mondragón** as regional promotion manager, the same title he held at BMG... With Alpizar's departure, BMG has tapped **José Luis Marín** to take his place. Marín formerly was the company's production manager.

TORNADOS CONNECT: Warner Discos' rowdy quartet the **Texas Tornados**, owners of their first Hot Latin Tracks hit "Tus Mentiras," are due to tape a segment Tuesday (16) for The Nashville Network's music show "The Texas Connection." The following day, **Tish Hinojosa** is booked to bring her Tejano/folk hybrid to the program, now being taped in San Antonio theme park Fiesta Texas. Other Tejano acts are being considered for future tapings.

MISCELLANEA: Epic's **Gloria Estefan** nabbed a star on Hollywood's Walk of Fame Feb. 3... Capitol/EMI Latin has appointed **José Rosario** national manager of promotion and marketing. Rosario previously was the label's promotion manager for the Central and South regions... Sony Latin's **María Conchita Alonso**, who appeared at **President Bill Clinton's** inaugural festivities, is working on two films: "Roosters," with **Edward James Olmos**, and "House Of Spirits," co-starring **Jeremy Irons**, **Meryl Streep**, **Glenn Close**, and **Vanessa Redgrave**... Warner Brazil is high on new signee **Dr. Sin**, a hard-rock trio from São Paulo, Brazil, whose English-language release is due in June... Noted producer **Enrique Elizondo** (**Marisela**, **Paloma San Basilio**, **Pandora**) just signed a distribution deal with Sony Discos for his recently formed label, **Discos Santa Fe International**. Additionally, the new label's publishing division, **En El Music**, is being represented worldwide by **Peermusic**.

ON THE ROAD: **Midnight Oil** is slated to perform March 12 in Porto Alegre, Brazil, March 13 in Rio de Janeiro, and March 15-17 in São Paulo. **Emerson, Lake & Palmer** are booked to appear March 23 in Rio, March 25-27 in São Paulo, March 30 in Asunción, Paraguay, April 1 in Santiago, Chile, and April 5 in Montevideo, Uruguay. **Megadeth** is set to play March 22 in Rio, March 23 and 24 in São Paulo, and March 31 in Caracas, Venezuela.

Hot Latin Tracks™

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

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

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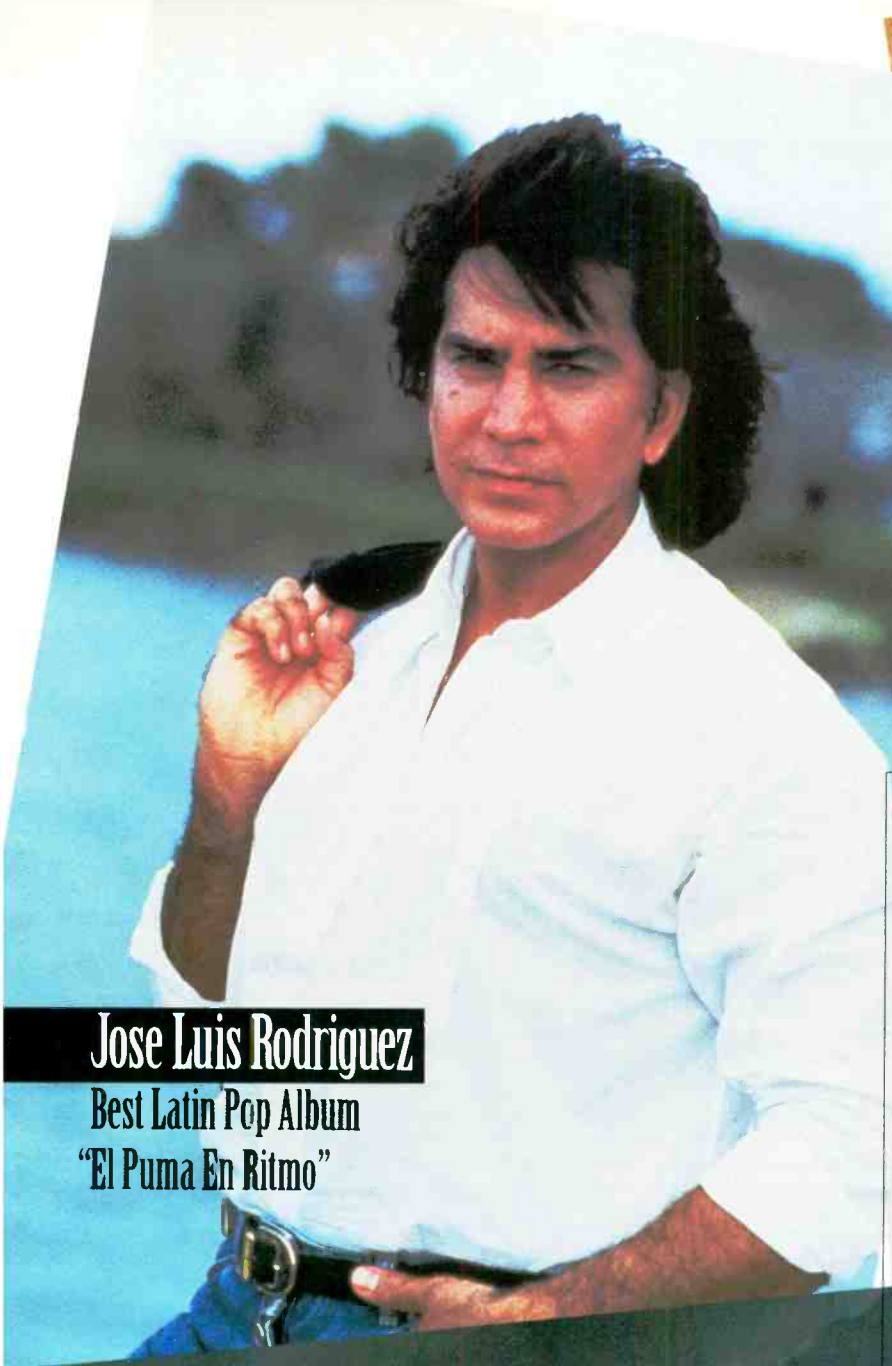
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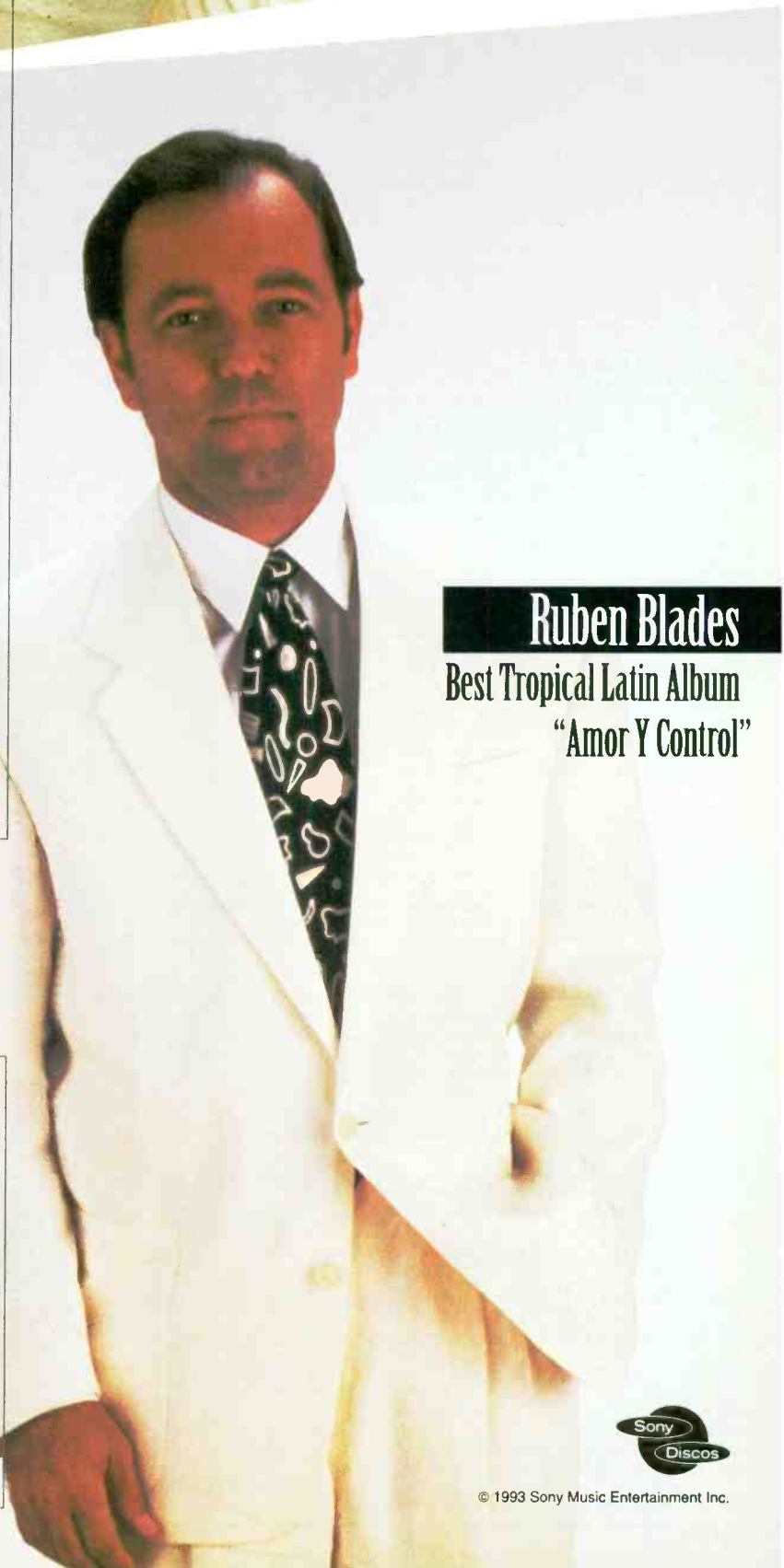


Julio Iglesias
Best Latin Pop Album
"Calor"

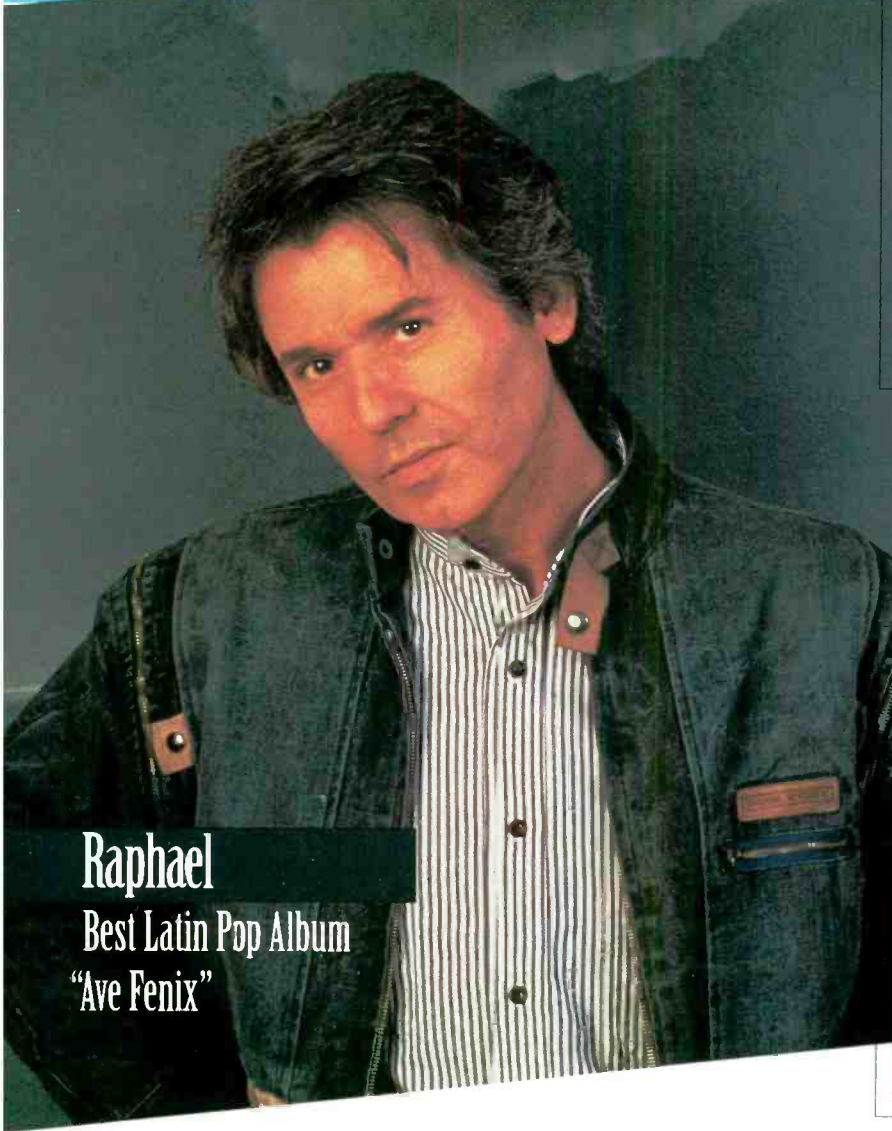
Jose Luis Rodriguez
Best Latin Pop Album
"El Puma En Ritmo"

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Ruben Blades
Best Tropical Latin Album
"Amor Y Control"



Raphael
Best Latin Pop Album
"Ave Fenix"

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A&R Development,
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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	11	D.C. TALK FOREFRONT 3002*/STARSONG	5 weeks at No. 1 FREE AT LAST
2	2	23	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD
3	3	31	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
4	5	13	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY
5	4	11	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
6	6	9	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU
7	8	17	4 HIM BENSON 2960*	THE BASICS OF LIFE
8	9	69	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
9	7	19	WAYNE WATSON DAYSPRING 4232*/WORD	HOW TIME FLIES
10	10	5	OUT OF THE GREY SPARROW 1344*	THE SHAPE OF GRACE
11	14	21	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
12	15	31	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
13	11	65	CARMAN BENSON 2809*	ADDICTED TO JESUS
14	12	99	AMY GRANT ▲ MYRRH 6907*/WORD	HEART IN MOTION
15	20	13	WHITE CROSS STARSONG 8249*	HIGH GEAR
16	16	31	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
17	18	13	PETRA STARSONG 8266*	PETRAPHONICS
18	17	31	WHITE HEART STARSONG 8247*	TALES OF WONDER
19	13	17	AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS
20	32	3	IMPERIALS STARSONG 8259*	STIR IT UP
21	24	13	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYS-COT 1403*/SPECTRA	WE WALK BY FAITH
22	19	47	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
23	22	15	NEWSBOYS STARSONG 8251*	NOT ASHAMED
24	23	337	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
25	25	59	PETRA DAYSPRING 48859*/WORD	UNSEEN POWER
26	27	19	CARMAN EVERLAND 9345*/WORD	YO KIDS
27	21	13	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...
28	28	121	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
29	36	5	GLEN CAMPBELL NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY
30	29	105	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
31	34	29	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
32	33	21	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
33	38	3	VARIOUS ARTISTS BENSON 2857*	MASTER PIECES/CLASSIC SONGS MADE NEW
34	26	25	RAY BOLTZ WORD 52991*	SEASONS CHANGE
35	NEW		TRUTH INTEGRITY 400*/SPARROW	SOMETHING TO HOLD ON TO
36	35	13	PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN
37	31	19	GEOFF MOORE FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
38	40	23	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
39	39	37	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
40	30	31	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2

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

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Artists & Music



by Bob Darden

DC TALK, WHOSE "Free At Last" is shaping up to be a monster, played a unique gig Jan. 23 in Pulaski, Tenn. Pulaski, as you may know, was the town where the Ku Klux Klan was founded many years ago. Not coincidentally, the Klan staged a march through Pulaski Jan. 23.

This is all the more interesting when you consider that DC Talk is a multiracial group and the Pulaski date was one of its last before it began a 63-city tour opening for **Michael W. Smith**. DC Talk was invited to perform by Mayor Dan Speer as part of the city's ongoing effort to combat the stigma of being the birthplace of the Klan.

"Freedom is the theme of our new album," says Talk's **Toby McKeehan**, "but more than that, freedom is a right for all men, regardless of the color of their skin. Just as hard as the Klan pushes racism, we are coming on strong with racial harmony and unity for all men."

Not surprisingly, the appearance by Christian music's premiere rap/pop/rock group was a smash hit, raising a record amount of money for the establishment of a Boys and Girls Club of America in Pulaski.

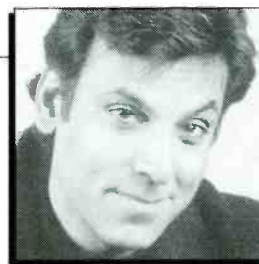
ANOTHER BENEFIT of note was the recent tribute to the late **Mark Heard** at Belmont Univ. in Nashville. Artists including **Ashley Cleveland**, **Phil Keaggy**, **Pierce Pettis**, **Randy Stonehill**, members of **Chagall Guevara**, and others donated their time and raised more than \$18,000 to help pay off the Heard family's staggering medical debts. Unfortunately, much more needs to be raised before Janet Heard is out of debt. Other projects and benefits are planned. For more information, call 615-383-6035.

IT'S NOT A BENEFIT, but it should be an interesting evening nonetheless. Birmingham, Ala., will be the site of a joint seminar/concert April 24, hosted by the Racerunners Inc. The seminar is titled "You Can Be A Mother And Still Love God," and features **Barbara Johnson**, **Susan Alexander Yate**, **Debby Woods**, and **Sandi Patti**. The concert that evening, titled "Celebration: An Evening Of Praise," will feature **Patti Larnelle Harris**, and the **Rev. Lawrence Thomison & the Music City Mass Choir**.

ACTS IN THE NEWS: Yep, that's Intense artist **Ken Tamplin** you've been seeing as the giant poster boy all over Orange County, Calif. The billboards urged residents to "Fight Weekend Boredom" by reading *The Orange County Register*. Tamplin's mug also appeared on many Caltrans bus billboards around the area... The Wall Street Journal recently did another fine piece on contemporary Christian music. Writer **Barbara Jepson** focused on **Petra's** "Unseen Power" and interviewed **Star Song's Twila Paris**.

Integrity Music's "Praise Aerobics" was featured on a recent episode of ABC's "Home" show... Currently airing on Russian TV is a special featuring **Paul Overstreet**, **Bruce Carroll**, **Phil Driscoll**, **Ray Boltz**, and **Ricky Skaggs**. The concert was filmed last fall before 10,000 people near Geneva, Ill... Reunion Recording artist **Rick Cua** continues to receive positive feedback from his recent tour of South Africa, which drew giant crowds despite protests from alleged Satanists and members of the Islamic community... Elsewhere, **Carman's** first release for Sparrow/Liberty, "The Absolute Best," will feature one new song, "Serve The Lord," a towering power ballad that was produced and arranged by studio wizard **David Foster**.

Two Hearts recently opened for **Billy Ray Cyrus** at Beauty Control's National Convention in Dallas... And **Michael Card's** "The Word: Recapturing The Imagination" tour features noted arranged/conductor **J.A.C. Redford** ("Newsies," "The Little Mermaid") and chamber orchestras at selected dates. **Bob Bennett** will open.



by Jeff Levenson

TELARC HAS DONE NICELY the last few years with its "supergroup pays homage to some masterly leader" concept, as evidenced by winning issues celebrating **Lionel Hampton** and **Dizzy Gillespie** (the latter's "To Bird With Love" currently owns the No. 9 on the Top Jazz Albums chart). Not surprisingly, the label is choosing to run with this paydirt formula. The latest honoree is once again **Dizzy**, this time by way of **Slide Hampton & the JazzMasters** featuring **Jon Faddis** and **Jimmy Heath**. The group just completed a weeklong debut engagement at the Village Vanguard in New York, where Telarc recorded it.

It remains to be seen whether this band, with these members, will stay together as a working aggregate, but for now, let's just call it the best big band in the business. (Strong praise, you say? Hear 'em, then get back to me.) Hampton has written a series of charts—all tunes associated with Diz—that not only laud the verve and vitality of the late trumpeter but that demonstrate the great repertory possibilities inherent in well-known material. It's not likely that you've heard "Con Alma," "Bebop," "Anthropology," or "A Night In Tunisia" played this way. (The breaks on "Tunisia" are particularly unexpected.)

What's more, Hampton chose to highlight the considerable soloing talents of the band's bright young lights. The sets I witnessed featured exhilarating offerings from **David Sanchez**, **Danilo Perez**, **Antonio Hart**, and **Roy Hargrove**. (The last three of which, interestingly, are signed to **RCA Novus**.) All spiked the tribute with

cross-generational zest.

One only hopes Telarc has captured the punch, drive, and heart of this band. **Dizzy** deserves it, as does **Slide**, as do we all.

IMPERIAL TOOTAGE: Selmer, one of the great saxophone manufacturers, tells us it expects to see increased sales in the coming years. The main reason is that **MTV** and other visual media seem to like saxophone-toting icons; the image is rich. The other reason, quite fittingly, is that **President Clinton** plays the horn (respectably, I dare add, for an amateur). The company has just presented to Clinton two top-of-the-line tenors, one a Paris model, the other built here in the States.

RIDING HIGH, GLANCING BACK: It's a telling piece in the jazz-marketing puzzle that six of the top-10 entries among last week's traditional charters have a decidedly retro edge to them. I speak, of course, of the latest issues from **Harry Connick Jr.**, **Tony Bennett**, **Frank Morgan**, **Mike Stern**, **Charlie Haden**, and **Dizzy**. Not to suggest that those artists are on some archeological dig through the ruins of music's early known treasures (on the contrary, standards and blues are timeless and tested), but choosing familiar material is one way labels hedge their bets in the sweepstakes for consumer interest.

A MUFFALETTA WITH A SAW IN IT? Not necessary: As part of a plea-bargain deal, involving a gun-possession charge, **Connick** has recorded a public-service announcement warning viewers against the evils of pistol-toting in New York State. Harry, you may remember, was stopped at Kennedy Airport carrying a 9mm pistol. After being arrested and held in jail overnight, **Connick** was hit with a misdemeanor charge that could have meant a year in the slammer. The PSA keeps him out.

In the SPIRIT



by Lisa Collins

RECENT NEWS OF SPECTRA'S BANKRUPTCY has sent shockwaves across the gospel music industry, all but overshadowing the recent death of the Rev. Thomas A. Dorsey.

"A catastrophe of huge proportions to the African-American gospel community," says one industry observer of the label shut-down. "A single wipeout," says another.

Spectra was the largest distributor of traditional gospel product. Most of the labels that received formal releases from their contracts with Spectra Feb. 1, 1993, have decided to keep their options open. But for many, the options are limited indeed. (See story, page 54.)

SWEET RAIN'S GMWA MASS CHOIR project has just charted, so now GM Lionel Darty is faced with finding another distributor who can meet the demand for the product.

The Williams Brothers, who own Blackberry Records, say they are happy their latest album had not yet been released and wasn't part of the Spectra distribution system. Blackberry is one of two labels that will be distributed by Spring Arbor—once Spectra's biggest competitor—on an interim basis.

"Everybody else is getting their product shipped back to them C.O.D.," says Blackberry's Doug Williams. "At this point, we've received calls from other labels. But for the most part, we're just exploring all of our options."

While those most hurt were the labels Spectra owed a great deal of money to, Tribute VP Ben Tankard says that "the biggest drawback is that it will be harder for smaller black-owned labels to get distribution. Spectra was kind of considered the 'easy girl' on the block when it came to getting a distribution deal."

"Financially, it has hurt a lot of us and it is going to trickle down," says Tyscot president Bryan Scott. "I personally lost about \$500,000. Now I'm keeping my options wide open. I'm looking for a secular and Christian deal. Since Tyscot and Diadem were the biggest labels involved, people are waiting to see what we do."

Tyscot's top-selling artist, John P. Kee, sells an average of 200,000 units, double what is considered a smash hit in the gospel ranks. Kee's current release, "We Walk By Faith," has moved about 100,000-125,000 units to date. In looking for a new deal, Scott says he'll seek personal guarantees next time.

"I lost not only sales, but six months in reserves. People are going to look at this as a landmark happening and, hopefully, they're going to start being a lot more cautious. We're giving ourselves a month to make a decision."

In the meantime, Scott and other label execs are working hard at insuring—to the best of their abilities—a smooth transition in the distribution of their product to gospel retailers.

ELSEWHERE, PRELIMINARY ROUNDS of competition for McDonald's New York-area Gospelfest '93 get under way in March, with the finals slated for June 11 at Carnegie Hall. To qualify, groups must reside in the metropolitan New York-New Jersey-Fairfield County, Conn., area, have a minimum of seven members, and must not have professional recording experience or a contract with a major label. Entries need to be postmarked by Feb. 27 and sent to Gospelfest '93, 95 West 95th St., Suite 31C, New York, N.Y. 10025.

Top Gospel Albums

			Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
★★ NO. 1 ★★						
1	1	17	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403*/SPECTRA	WE WALK BY FAITH 11 weeks at No. 1		
2	2	31	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS		
3	3	15	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY		
4	4	49	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP		
5	5	25	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW		
6	9	7	REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH		
7	6	19	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"		
8	21	9	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANNOINTING		
9	10	59	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804*/MALACO	I'M GLAD ABOUT IT		
10	8	17	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH		
11	11	39	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY		
12	7	39	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT		
13	17	59	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU		
14	20	11	RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR		
15	12	37	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY		
16	18	17	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH		
17	16	15	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE		
18	13	71	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY		
19	15	49	THOMAS WHITFIELD BENSON 2841*/A&M	ALIVE & SATISFIED		
20	19	23	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR		
21	22	41	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME		
22	23	15	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN		
23	14	17	VARIOUS ARTISTS REPRISE 26980*/WARNER BROS.	HANDEL'S MESSIAH A SOULFUL...		
24	27	21	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART		
25	28	21	MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING		
26	25	21	BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE		
27	39	3	PH FACTOR WORD 53175*/EPIC	PH FACTOR		
28	26	37	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS		
29	NEW		THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M	DAWN OF A NEW ERA		
30	24	27	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE		
31	32	23	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME		
32	36	3	GREATER VICTORY TEMPLE CHOIR WORD 53176*/EPIC	HOLD ON		
33	NEW		DANNIELLE HALL CGI 8537*/A&M	DESIGNER'S ORIGINAL		
34	31	79	YOLANDA ADAMS TRIBUTE 0946*/SPECTRA	THROUGH THE STORM		
35	29	23	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS		
36	30	31	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED		
37	NEW		DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO	I'LL NEVER FORGET		
38	NEW		TRI-STATE MASS CHOIR PARADISE 27008*	GOIN' BACK		
39	33	23	BEN TANKARD TRIBUTE 2000*/SPECTRA	KEYS TO LIFE		
40	34	9	HEAVEN SENT CGI 0038*/A&M	KEEP LOVE ALIVE		

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

LUTHER BARNES

& The Sunset Jubilaires

DESCRIPTION/MARKETING



All past releases - Billboard charted
Contains all new material
Billboard ad in February/March issues
March/April ads in Gospel Publications-
Score Magazine & Gospel Reflections
Video clips to major cable stations
Including B.E.T.
Radio Giveaways
Radio Ad spots on 95 stations
across the country

DIXIE HUMMINGBIRDS

The Legend Continues...

DESCRIPTION/MARKETING

Received notoriety as back-up singers for Paul Simon's "Loves Me Like A Rock"
Contains all new material
Product will be pushed in secular market as well as gospel
Billboard ad in February/March issues
March/April ads in Gospel Publications-
Score Magazine & Gospel Reflections
Press Kits to all media
Video clips to major cable stations
including B.E.T.
Radio Giveaways
Radio Ad spots on 95 stations
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Music Video

ARTISTS & MUSIC

Tower Looks Into Indie Vid Shows New England Shops Set 'Outrageous!' Promo

BY DEBORAH RUSSELL

LOS ANGELES—The Tower Records chain has long been a friend to the independent record community, stocking deep catalog and a wide variety of eclectic music titles.

The retailer is now taking that mindset to the independent video community, at least in New England. Three Massachusetts-based Tower outlets recently linked with the regional video program "Outrageous!" to launch a multitermed cross-promotion called "Ready, Steady, Buy."

"Tower apparently realizes the value of free TV," says Paul Carchidi, who has produced the Brockton, Mass.-based program for about 2½ years. "Outrageous!" reaches up to 2.3 million homes via 25 cable systems in the metro Boston, Worcester, Mass., and Providence, R.I., markets.

"Ready, Steady, Buy," which bowed in December, ties the hourlong video show's alternative playlist into a discount program at Tower stores in Boston, Cambridge, and Burlington, Mass.

Carchidi chooses up to six acts for each biweekly campaign; among those already included are PJ Harvey, Sick Of It All, Michael Penn, Pop Will Eat Itself, Me Phi Me, Annie Lennox, Daniel

Ash, and Alice In Chains.

During each program, the on-air hosts of "Outrageous!" profile the bands, promote the videos, and encourage viewers to visit the "Outrageous!" display at participating Tower outlets.

A video monitor in the Boston store continually plays the current installment of "Outrageous!" while an end rack nearby displays the discounted titles included in the promotion. The display in the other two outlets is less elaborate, but "Ready, Steady, Buy" product is clearly identified and information about "Outrageous!"—as well as a drop box for contest entries—is prominently displayed at all three locations.

"It's not costing me a penny," says David Fitzgerald, regional promotion director for Tower New England. He is encouraged by the success he's seen with titles tagged in "Ready, Steady, Buy." In many cases, he notes, the labels even provide Carchidi with promotional videos, which Tower then attaches to the discounted audio product.

"If the release is promoted on ['Outrageous!'], I'm very comfortable in knowing that we'll move additional pieces," he says.

Apparently it makes Jeff Anderson, associate director of national video promotion at RCA, smile, too. "I'd like to

see promotions like these become more common," says Anderson, who notes he saw out-of-the-box sales increases on Penn, Me Phi Me, and Pop Will Eat Itself. "This is how a local video promotion should be done. It will have continued support from RCA."

In addition to selling records, the "Ready, Steady, Buy" promotion is bound to enhance the "Outrageous!" profile with local music fans, says Anderson. The label demonstrated its commitment to the show by purchasing time on Boston modern-rock radio station WFNX, advertising "Outrageous!" the promotion, the RCA artists involved, and the three Tower outlets offering the discount.

"It's all about helping video grow," Anderson says. "A promotion like this helps the show tighten up relationships, sell records, and be the best it can be."

Tower's Fitzgerald admits he was not familiar with "Outrageous!" prior to the promotion, but he says his connection with the show has opened his eyes to the merits of local video programming. He advises other retailers to take advantage of the inexpensive cross-promotional options that quality regional programmers can provide: "You're making a big mistake if you don't take advantage of something like this."

PRODUCTION NOTES

LOS ANGELES

• Original Video's Jonathan Reiss directed Maverick's Proper Ground in their debut video "Jezebel." Adam Stern produced the clip with executive producer Randi Wilens.

• Maddhatter Films director Bill Stobaugh shot the latest Butthole Surfers video "Who Was In My Room Last Night." He produced the Capitol clip with Victoria Vallas.

• Great White's Capitol video "Love Is A Lie" is a Nitrate Films production directed and shot by Vance Berry. Nina Dluhy produced.

NEW YORK

• Black & White Television's Paris Barclay directed Extreme's latest A&M video "Tragic Comic" with producer Louise Barlow. Romeo Tirone directed photography.

In addition, the company's Fab 5 Freddy lensed Shabba Ranks' latest, "Muscle Crip," for Epic. Barlow and Tirone produced and DP'ed, respectively.

• 900 Frames director Guy Guillet shot Ya Kid K's "That Man!" clip for EMI/SBK. Marc Smerling produced; Chris Halliburton executive-produced.

• Flashframe Films director Phil Maillard shot Akinyele's new Interscope video "Ak Ha Ha." John Simmons directed photography on the shoot. Brook Altman produced, while Len Epand executive-produced.

Maillard also shot Trends of Culture's new Mad Sounds video "Off & On" in a Manhattan school. Simmons directed photography; Flashframe's Altman and Epand produced and executive-produced, respectively.

NASHVILLE

• Director Pete Cummings is the eye behind Ronnie McDowell's new "Yippy-Ti-Yi-Yo" clip on Curb. Bob Cummings produced the shoot for Bob Cummings Productions Inc.

OTHER CITIES

• Jonathan Demme executive-produced the Port-au-Prince, Haiti-based production of Boukman Eksperyans' new Mango/Island video "Jou Nou Revolte." Hart Perry directed and shot the clip; Dana Heinz produced for Perry Films.

• Chris LeDoux's new Liberty video "Look At You Girl" is a Pecos Film Company, Inc. production lensed in Albuquerque, N.M. Michael Merriman directed the clip with producer Bryan Bateman.

• Director Eliot Rockett reeled the new Hammerbox video "Hole" in Seattle. Cindee Beaudhin produced the A&M clip.

• Seattle also was the site of Mudhoney's latest Reprise video "Blinding Sun," directed by Michael Lavine and produced by Steve Brown.

CMT Starts Dance Show, Seeks Tie-In With Clubs

DANCE, DANCE, DANCE: Country Music Television is making its first foray into dance-oriented programming with "Saturday Nite Dance Ranch," which was set to debut Feb. 13. It is only the second time CMT has created themed programming; CMT's Countdown was the first.

But the "Saturday Nite Dance Ranch" is not exactly CMT's version of the MTV dance show "The Grind" and viewers will not be seeing any light-footed cowboys teaching the "Achy Breaky" anytime soon.

Instead, the up-tempo, commercial-free hour features as many as 18 contemporary clips by such artists as Chris LeDoux, Mark Collie, Doug Stone, Tanya Tucker, Aaron Tippin, Dwight Yoakam, Mary-Chapin Carpenter, Ricky Van Shelton, Marty Stuart, and Vince Gill. The show airs Saturday nights at 10 p.m. (EST).

"It's non-stop music—man, it scoots," says Bob Baker, director of operations at CMT. "Even if you choose to do nothing but listen, it moves like a rocket."

In fact, the highlight of the debut playlist is the one-time only domestic broadcast of the Billy Ray Cyrus video, "These Boots Are Made For Walkin'," which has been telecast since December on CMT Europe, but is not scheduled for release here. And the program is a perfect fit for such clips as the Gibson/Miller Band's "Big Heart," the first country video to feature a dance remix. "Big Heart" kicked off the first episode.

CMT is looking to tie in with country dance clubs around the country. And Baker says he hopes more labels will think about shooting country video dance remixes for future broadcasts.

Tracy Storey, CMT programming manager, picks the "Saturday Nite Dance Ranch" vids; Ann Buchman produces the show.

MORE FROM MUSIC ROW: Radio meets video at the forthcoming Country Radio Seminar in Nashville. For the second year in a row, video promotions firm Aristo Media has reserved a slot at the conference to allow radio stations who produce country music video shows to tape available artists reciting liners and IDs for their programs.

"The Video Artist Tape Session" (March 3) runs for three hours, which should allow about 20 regional country video outlets to record country hit-makers saying things like: "Hi, I'm [a big star] and you're watching [a great video show]."

ROLL CREDITS: Andy Scott and director Zachary Snyder, formerly

of the L.A.-based office of The End, have left to launch a music video division at the commercial production house HSI. Scott will oversee the division, and will represent the firm's commercial directors. Venice, Calif.-based HSI will change its name to Creation Films in April... Sharon Steeley, national manager of video promotion at A&M, is leaving the label and her native California to relocate to New York as director of national video promotion at Out Of The Box. The independent video marketing and promotions company is an offshoot of the closed-circuit programmer Telegenics... Steeley's

move is timed perfectly to coincide with Ed Isidron's relocation from New York to the new L.A. production headquarters of "Friday Night Videos," for which he is music coordinator. Steeley will be subletting Isidron's New Jersey apartment. Alas, Isidron wasn't so lucky. Steeley's roommates had already found her replacement.

REEL NEWS: Producer/director/writer Trip Payne recently joined Nashville's Scene Three Inc.... Catherine Finkenstaedt is now head of production at Studio City, Calif.'s Squeak Pictures... Greg Drebin is now director

programming at MTV... Cordelia Plunket is the new directors' representative at L.A.'s Maddhatter Films.

QUICK CUTS: Kudos to director Modi, who directed the Henry Rollins longform "Talking From The Box," which has been selected for presentation in the American Film Institute's 12th National Video Festival. The video will be shown March 4 at the AFI National Film Theater at the Kennedy Center in Washington, D.C.... Radio syndicator MJI Broadcasting has pacted with VH-1 to syndicate the premier episodes of each "Center Stage" installment to major radio outlets. The deal bows with Neil Young's Feb. 23 concert appearance... And to Relativity's Mark Klein, who had the nerve to send The Eye a massive, ecologically incorrect chain letter, we have only this to say: May Shannen Doherty get a record deal on Relativity and make your existence living hell.

MAINE-STREAM: Bangor, Maine-based "All Hit Videos" is celebrating its 10th season programming Top 40 clips on the ABC-TV affiliate WVII.

The weekly, hourlong program airs at 1 a.m. Sunday and includes an average of 14 videos, culled from current pop hits and R&B crossover tracks by such artists as Madonna and Whitney Houston. Host Chuck Foster directs and produces.

THE EYE



by Deborah Russell



Not Just Talk. Eddie Murphy, left, strolled the beaches of Miami recently to lens a special Black History Month edition of "BOXTalk" with The Box's John Robson, second from right, director of programming/music; and Les Garland, far right, VP of programming. The segment includes behind-the-scenes footage of Murphy's latest Motown video, "I Was King," which features Shabba Ranks.



The Brit Connection. Spencer House, the former London residence of the Princess of Wales' family, was the location for NARM's meet with U.K. retailers federation BARD (Billboard, Feb. 13). Simon Burke, left, chairman of BARD and Virgin Retail (U.K.) managing director, shows solidarity with his NARM counterpart, president Arnie Bernstein, right. Meanwhile, PolyGram executive VP Maurice Oberstein, for many years an American in London, bridges the gap between the two nations.

Victoires Take Time To Honor French, Int'l Artists

■ BY EMMANUEL LEGRAND

PARIS—A livelier and better-designed show was the result of changes to this year's Victoires de la Musique, although these still couldn't prevent the show from repeating its usual sin of running overtime.

Broadcast live Feb. 8 on public channel 2 from the 4,000-seat Palais des Congrès, the show overran its planned running time of two hours and 15 minutes by some 45 minutes.

Homages to Dizzy Gillespie and French stars Michèle Berger and Georges Delerue, as well as a standing ovation for Yehudi Menuhin, were fea-

tured, as were live songs from most of the Victoires winners.

Twenty-four Victoires were awarded, in all musical styles, including pop, classical, jazz, film scores, instrumental, and children's music.

Alain Bashung, an artist on the PolyGram-owned Barclay label, was nominated for five separate awards and went home with two of them, for artist of the year and best video for "Osez Josephine," filmed by Jean-Baptiste Mondino.

Newcomer Pow Wow, an a cappella act on Remark/PolyGram, also took two awards, for best song ("Le Chat") and for band of the year, beating hot contenders Les Negresses Vertes, FFF, and Les Innocents.

WEA artist Veronique Sanson, who made a successful comeback in 1992, was voted best female artist of the year, beating Vanessa Paradis and Maurane.

Jacques Dutronc, another veteran act making a stage comeback after 20 years, received a Victoires award for best musical performance of the year, while the opening and closing ceremonies of the Winter Olympics in Albertville were awarded show of the year. Best male and female newcomers were Arthur H (Polydor) and Phonogram's Zazie, respectively.

Album of the year was won by BMG artist Laurent Voulzy for his 1992 album "Cache Derriere," while best instrumental album went to Cameroon sax player Manu Dibango for "Negropolitaines Vol. 2."

There also were two special awards that were not subject to vote: Veteran Johnny Halliday was cited for the most successful tour of 1992, with 416,273 tickets sold, and BMG artist Patrick Bruel won an award for the most successfully exported French act.

Menuhin was also honored by the presence of 150 members of his Live Music Now movement and by the 12-

(Continued on page 49)

PRS Chair Temporarily Takes Helm Society Fine-Tunes Joint Database With MCPS

■ BY DOMINIC PRIDE

LONDON—In the absence of a chief executive at the U.K.'s Performing Right Society, Wayne Bickerton, the chairman of the council, has assumed the key management role.

PRS says the move is a temporary one, designed to plug the gap left by the departure of former chief executive Michael Freeguard.

In the interim period, the PRS chairman will take over the CEO's powers, overseeing all day-to-day aspects of the society's licensing and collection activities.

Bickerton denies that the move is a step toward making him chief executive: "There's no truth in those rumors whatsoever," he told Billboard.

Bickerton began his three-year chairmanship of the PRS council Jan. 1, after having spent three years as deputy chairman (writer).

In the past he has been an artist, writer, record and audio-visual producer, and owner of a record company. He is currently chairman and managing director of the Odyssey Group, including State Records, publishers State Music and Odyssey Music, and Odyssey Recording Studios.

In the '60s, Bickerton was head of A&R for Deram Records, and in 1970 he moved to Polydor as head of A&R.

The society has been without a chief executive since November of last year, when Freeguard quit his post over difficulties with the \$15 million PROMS database project. Although he offered to stay on until a successor was found,

Freeguard left PRS at the end of December and is acting as an adviser.

The society is recruiting a new chief executive. Newspaper ads for the post have offered the salary of \$150,000.

MCPS LINK

In the meantime PRS is forging ahead with its cooperation with the Mechanical Copyright Protection Society. The planned joint database for registration of works (Billboard, Dec. 5) goes live from Feb. 22. Under this system, PRS members who register their

works with the society will automatically have the same details recorded at MCPS. PRS members do not, however, have to become members of MCPS.

PRS says the savings in administrative costs will amount to six full-time jobs across both societies.

Further cooperation between MCPS and PRS will be discussed at upcoming board meetings this month.

Independent assessors are still investigating the possibility of salvaging the PROMS system, and a report is expected within the next two months.

EMI Germany, Electrola Reunite With Bach On Top

COLOGNE, Germany—EMI Germany and its sister label, Electrola, will work together under one managing director, Erwin Bach, as of April 1.

The restructuring brings EMI's marketing back together with Electrola after more than two years as individual companies, although Electrola will keep its A&R independence under Stefan Trapp.

This is seen by observers as the only way to ensure the survival of Virgin's own record company as a separate entity. EMI has said that Virgin Germany, based in Munich, will continue as a totally separate organization, headed by managing director Udo Lange. Yet it is unclear whether EMI

will really countenance three separate marketing forces in one country.

Virgin's distribution deal with BMG Ariola ends in July this year. EMI will take over the distribution of Virgin product but will not take on sales.

Helmut Fest, president of EMI Music GSA and of EMI Electrola, denies the move is a simple reversal of earlier policy: "This new organization in no way represents a merging of Electrola and EMI Germany. On the contrary, it offers us the chance to make the best use of market opportunities."

Fest will continue to oversee A&R policy directly. Trapp and Jochen Krause, head of the Munich-based

(Continued on page 49)

Aussie Biz Withholds Endorsement

■ BY GLENN A. BAKER

SYDNEY—With a federal election called for March 13, the Australian music industry has defied enticements to come out in support of either the ruling Labor government or the contending Liberal/National opposition.

Indeed, the country's creative communities find themselves vacillating between a Liberal/National coalition that has rarely acknowledged the existence of popular music—but may be open to education—and a thoroughly aware government that has failed to protect, in fundamental areas, an industry it has actively courted over the past decade.

While Prime Minister Paul Keating, a '50s band manager and record producer, is seen as sympathetic to popular music issues, a number of his ministers, notably Attorney General Michael Duffy, are thought of as disinterested at best and hostile at worst toward such key issues as the introduction of rental-rights legislation and the repeal of key copyright laws.

Explains Australian Record In-

dustry Assn. executive director Emmanuel Candi: "Much of the ill will toward the government on the part of artists, composers, and record companies has arisen because the Keating government has not abandoned its in-principle decision to repeal copyright import laws in 1994, given that the copyright/price theory it was sold by Treasury is clearly incorrect."

"Its decision was made on the pretext of a beat-up over alleged high CD prices during the Price Surveillance Authority enquiry," Candi continues, "but ignores the fact Australian prices have consistently been the fourth, fifth, or sixth lowest of western countries since 1990. We always maintained that the Australian dollar was overvalued and when it got back to its right value, our record prices would fall in line with the lower half of world prices—and we've clearly been vindicated in our stand."

The current attitude on the part of performers and the music industry is in remarkable contrast to the mood of 20 years ago, when a Labor government was voted into office after 23 years in the wilderness with

the very substantial assistance of music and arts personalities, who campaigned actively under the seductive "It's Time" banner.

Prime Minister Keating would find that kind of support useful in one of the most closely fought political battles in Australian history. So far, no carrots have been dangled, although there is a strong industry feeling that Duffy would not retain his portfolio if Labor landed a fifth consecutive term.

"Michael Duffy has placed an extremely low priority on copyright matters," says Candi. "A fairly cogent example of that is the fact that an Australian rental right has been presented in international forums such as GATT, but there are no moves toward legislation or enactment in Australia."

Some positive signs from the government that it actually does share the industry's deep-seated concerns about record rental would do a lot toward shoring up what has been a traditional inclination toward Labor on the part of performers. But in the next few weeks, there may well be a great many other concerns deemed to have higher priority.

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'International Days' And Nights



Paul Burger, chairman/CEO of Sony Music Entertainment U.K., and Rob Dickins, chairman of Warner Music U.K., socialize with Howard Lander, publisher of Billboard, and Jerry Hobbs, president of BPI Communications Ltd., Billboard's parent company. From left are Hobbs, Burger, Dickins, and Lander.

LONDON—Senior executives from the U.K. music industry gathered at London's Hyde Park Hotel Jan. 21 for Billboard's "International Days" cocktail reception, and for a special presentation about the Billboard charts the following day. The occasion also marked the expansion of the magazine's U.K. bureau, with the addition of international deputy editor Thom Duffy, who has relocated from New York to London. (Photos: Terry Lott)



Artist Alison Moyet shares a lighthearted moment with Maurice Oberstein, executive VP of PolyGram International and chairman of the British Phonographic Industry.



Billboard international editor-in-chief Adam White, left, talks with the publication's European news editor, Dominic Pride, center, and Thom Duffy, international deputy editor.



Singer Des'ree enjoys the company of Muff Winwood, left, managing director of Sony Soho Square, and Timothy White, editor in chief of Billboard.



Artists Airo Moreira and Flora Purim socialize with Jerry Sharrell, executive VP of Billboard Entertainment Marketing.



Mingling at the reception, from left, are Jon Webster, former managing director of Virgin International; Derek Green, managing director of China Records; and Lisa Anderson, executive producer of the Brit awards.



Singer Mica Paris socializes with an unidentified guest.



IFPI chairman David Fine, left, chats with Brian McLaughlin, center, managing director of HMV U.K., and Paul Burger, chairman/CEO of Sony Music Entertainment U.K.



James Fisher, ASCAP's U.K. regional director, left, socializes with Peter Knight Jr., GM of Global Music U.K., center, and Paul Adler, ASCAP director of membership and licensing.



Making their Billboard charts presentation are Michael Ellis, associate publisher, and Terri Rossi, director of operations/R&B music group.



Enjoying the occasion are, from left, Mario Ruiz, VP of marketing for EMI Music International; Katarina Strupinska, special projects assistant to PolyGram president Alain Levy; and Jean-Francois Cecilion, divisional managing director of EMI Records U.K.



Paul Conroy, managing director of Virgin Records U.K., raises a glass in the company of Suzanne Parks, left, and Jody Dunleavy, senior press officers at Chrysalis Records U.K.



Robin Godfrey-Cass, managing director of Warner/Chappell U.K., chats with Anne-Marie Nicol, director of artist development at Warner Music International.



Discussing the airwaves are David Campbell, left, CEO of Virgin Radio, and Chris Griffin, director of catalog marketing at PolyGram International. In the background is Elly Smith, press, PR manager for Virgin Radio.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BULGARIA: The market here is being systematically flooded with Western product, leaving little room for domestic acts to survive. Even so, the highly popular, five-piece band **Control** has managed to release its second and third albums almost simultaneously on different indie labels. Both albums—"Boum!" (Lazarov) and "Lele Kako" (RTM)—feature material written and recorded in the years since the band's self-titled debut was released in 1989. Combining traditional Bulgarian and gypsy music with the raw energy of punk, Control has evolved a sensational stage show that, in this country, is beyond compare. Soon after release, "Lele Kako" established a new national record by selling almost 2,000 copies in one day.



CHAVDAR CHENOV

U.K.: While **Suede** has been grabbing all the Next-Big-Thing headlines on the strength of a couple of singles, it is fellow Londoners the **Auteurs**, whose debut album, "New Wave" (Hut), actually will hit the shops Feb. 22. Convened a year ago, the trio, led by singer, writer, and guitarist **Luke Haines**, has tapped into the same lodestone of '70s inspiration that has fueled Suede's muse. But although steeped in the glam-rock tradition of England circa **David Bowie's** "Ziggy Stardust," the Auteurs' album has a contemporary, seductive charm all of its own. Haines is blessed with a talent for creating truly heart-tugging melodies, which he sings in a quavery, English voice. Songs such as "Showgirl," "Starstruck," and "American Guitars" also are rich in lyrical detail, creating a strange, semi-mythical world that exists somewhere on the cusp between feelings and fantasy. Above all, the Auteurs have got the "vision thing." It takes some nerve to call your album "New Wave." But if Suede can also come up with these kind of goods when its album is released next month, maybe it's a label these acts deserve. D.S.

EGYPT: The leading star of youth music in the Arab world, **Amr Diab**, has teamed up with Cairo's most sought-after producer, the Libyan expatriate **Hamid El Shaeri**, to record an album that is destined to become a cornerstone of the flourishing dance music scene. Musically, "Aiamna" (Our Days) reflects the rise of a new youth culture that is constantly challenging traditional values in Arab societies. The songs are shaped by Western instruments, which is nothing unusual, but this time the feel of the past is represented by the sounds of accordion and qanoun (Arab zither) and, more significantly, by snatches of familiar melodies that have been adapted into short solos. In this way, an old genre is effectively being transformed into something with a lively, modern feel, a radical development that, it seems, the older generation will have to learn to live with. However, the album's lyrics fail to address many of the pressing issues of the day.

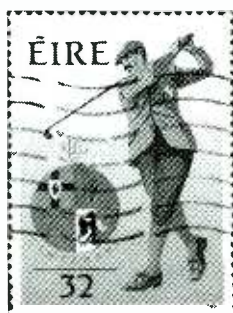
MUHAMMAD HIJAZI

NEW ZEALAND: The current vogue for CD reissues is proving wonderful fun, throwing up recordings by some great, old garage bands that had all but been forgotten. Under the Legenz imprint, Jayrem Records (distributed through Festival) has released four CDs of material by late-'60s groups, including two albums on one disc by **Bari & the Breakaways**—"Let's Take A Sea Cruise" and "Album Two." The Breakaways' lineup included **Midge Marsden**, a local blues rocker who recently returned from five months of touring America in support of his album "Burning Rain" (Sony). The Flying Nun label, active on vinyl in the '80s, is also embracing the CD reissue market by repackaging formative material by crucial acts such as the **Skeptics**, **Tall Dwarfs** (who played at the recent CMJ conference), **Sneaky Feelings**, the **Clean**, and **Great Unwashed** (an offshoot of the Clean). A spokesman for the label says the program of reissues is "driven by the demand here and overseas for classic Nun material on compact disc."

GRAHAM REID

IRELAND: **Frankie Gavin**, whose main instrument is the fiddle, is best known as the mainstay of traditionalist combo **De Danann** (Pulse, Feb. 13). But following the release last year of a solo album, "An Irish Christmas," on his own Bee's Knees label, Gavin currently is working on further extracurricular projects. These include two albums. One is a collection of original compositions inspired by recordings of birdsong. The other—a collaboration with **Stephane Grapelli**—is based on Irish tunes and features guest contributions from **Yehudi Menuhin**, with whom Gavin previously dueted for the TV series "Bringing It All Back Home." Gavin has also been invited by **Anjelica Huston** to contribute to the soundtrack of a film she plans to direct about the life of celebrated Irish patriot **Maud Gonne**.

KEN STEWART



International

Public Image Complements Phonogram New Venture Will Move Company Beyond Licensing

■ BY STEVE McCLURE

TOKYO—Nippon Phonogram, one of PolyGram's two Japanese subsidiaries, has teamed up with production company Public Image as part of its effort to push local acts and move beyond licensing foreign product.

Recordings made under the recently signed deal will be licensed exclusively by Phonogram and released on the company's new Imager label.

The first release, by the Atsushi Yokozeki Project, is set for April 25 and will feature Yokozeki's jazz/rock guitar stylings and guest vocal spots by **Cherrie Currie** of the Runaways and **Jeff Tilson** of Dokken.

Three other releases are scheduled during the rest of 1993. Nippon Phonogram projects sales will reach 300

million yen (\$2.4 million) during the first year of the deal.

"This is a major step for us," says Phonogram president **Alex Abramoff**. "It's the first deal of its kind for Nippon Phonogram. Public Image is truly artist-oriented, which is exactly the policy we are trying to follow in developing our local activities."

STRONG TRACK RECORD

Public Image, headed by **Keisuke Tsukimitsu**, is one of Japan's best-known production companies and in recent years has tallied an impressive number of hits. Nippon Phonogram and Public Image will share Imager recordings' master rights on a 50/50 basis.

Meanwhile, PolyGram K.K., which is 100%-owned by PolyGram, has

completed its buyout of minority shareholders' stakes in Nippon Phonogram and sister company Polydor K.K., with the exception of 10% of Polydor K.K. stock still belonging to a disparate group of private investors. Matsushita Electrical Industrial and Victor Company of Japan (JVC) sold their combined 35% stake in Phonogram, while JVC unloaded its 15% of Polydor K.K.

Both PolyGram units are oriented toward international product—Nippon Phonogram almost exclusively—in a market where international repertoire accounts for less than 25% of product on a shipment basis. Polydor K.K. was recently reactivated to serve as an administrative body so the two record companies can concentrate on local A&R activities.



Three In Ten. New Zealand's **Jenny Morris** relaxes with executives from Australia's MMA group of companies, on the occasion of her new music publishing deal. Pictured, from left, are MMA Music GM **Jacqui Dennis**, MMA Music managing director **Kim Frankiewicz**, **Morris**, and MMA Group CEO **Michael Smellie**. It's the singer/songwriter's third consecutive publishing deal with MMA in 10 years.

French Gov't Pledges Aid To New Music Export Office

■ BY EMMANUEL LEGRAND

PARIS—France's music business has teamed up with the Government ministries to create an export office to promote French music productions abroad.

The new body will aim to inform the music business about other markets, establish ties with other national groups, and possibly lobby European governments for funding.

Jean-Francois Michel, former director of the Fund for Musical Creation (FCM) and president of the French Music Office in the U.S., will head up the new body, which has the support of the Ministry of Culture and the Ministry of Foreign Affairs.

Funding for the export office will be 1.9 million French francs (\$351,000) and will come from French music industry body SNEP (which has already promised more than one-third of the funds), from ministries and from authors rights society SACEM, artists collection society ADAMI, producers rights society SCPP, and the FCM.

Comments **Michel**: "Our purpose is

to offer the professionals, whatever their origin or size of the company, a financial and logistical support through practical action. Our goal is to enhance the impact and the presence of French music abroad. Many things have been achieved these past years, and we felt it was the right time to move."

French Minister of Culture **Jack Lang**, in an interview with MIDE M Daily News, said he is backing this project because it represents a new step in the partnership set up between the industry and ministry of culture.

Says **Lang**: "A few years ago, the mere idea of exporting sent us back to more glorious memories of our past. It is now a reality."

Among examples quoted by **Lang** are the yearly Halou festival in Tokyo, the promotional operation in Holland, and the 1991 concert in New York's Central Park by **Mory Kante**, **Khaled**, and **Gipsy Kings**.

The office will have two functions. The first is to feed French industry professionals with information on different markets, mainly European, and

(Continued on next page)

Sony Tops Italy's Album Sales in '92

■ BY DAVID STANSFIELD

MILAN—Sony Music was Italy's top record company for album sales in 1992, according to chart share figures collated by national trade magazine Musica E Dischi.

The company captured 15.5% of the album chart action, a rise of 10.6% over its 1991 performance of 4.9%. BMG came second with 14.2%, followed by PolyGram (14%), EMI (11.2%), and WEA (9%) and CGD (9%). Fonit Cetra took a 7.2% share of charted albums, followed by RTI Music, Heinz Music, and Virgin.

Sony Music president/managing director **Franco Cabrini** says of the firm's 1992 album chart share success, "We were lucky to launch new album product by domestic artists **Claudio Baglioni**, **Francesco De Gregori**, **Anna Oxa**, and **Ivano Fossati**. We also had successful product by international artists like **Julio Iglesias**, **Sade**, **Michael Jackson**, and, of course, **Bruce Springsteen**. But the main reason we achieved such results was the teamwork between our marketing and A&R departments."

Indie firm **Ricordi** was top album distributor in 1992 with a 15.9% share. PolyGram came second with 15.7%, followed by Sony Music (15.6%), EMI (15.4%), BMG (14.6%), CGD (12.5%), and WEA (9%). Sony's distribution share rose by 10.7% over 1991's performance of 4.9%.

Says **Cabrini**, "Ricordi may be No. 1, but it distributes the Fonit Cetra and RTI Music labels. PolyGram distributes **Sugar** and **Baby Records** product but, apart from our own labels, we only distribute product on the Arcade imprint. It's a good result for us from a marketing point of view."

Domestic album chart product captured an overall 51% of the market in 1992. International product accounted for 43% and compilation albums 6.9%. **Cabrini** is not convinced these statistics will represent 1992's overall market shares when noncharted album product is taken into account.

(Continued on next page)

Outcry Can't Save T&C; 'Macca' Previews Tour

FOR THE PAST six years, the Town & Country club has been indisputably one of the best showcase rooms in London. When the one-time Irish-music hall in Kentish Town adopted a pop booking policy in 1986, it caught acts like **Simply Red** and **INXS** on the rise to superstardom. In the years since, the 1,800-capacity venue has offered rare small-hall shows by the likes of the **Eurythmics**, **Keith Richards**, and **Joe Cocker**. A who's who of pop performers has played the Kentish Town T&C and its sister club in Islington. The two venues thrived when there was a dearth of like-sized quality clubs in this pop capital.

But to the dismay of the music industry and fans, the company that owns the buildings occupied by both venues, Folgate Estates Ltd., has ordered the clubs to vacate by the end of March, when the current leases expire.

Despite public outcry and supportive protests from dozens of artists—**Richards**, **Mike Edwards** of **Jesus Jones**, **Julian Cope**, and **Boy George**, to name a few—the property owners have declined to discuss why they want the clubs out.

Club manager **Ollie Smith** says, "We can only surmise it goes back to their efforts three years ago to redevelop [the Kentish Town site] for offices." Though local officials rejected those plans, T&C management was required to sign a more restrictive three-year lease. "All leases have an expiration, but you expect to renew them in the normal course of business," says Smith.

Folgate Estates Ltd. has issued a press release that vaguely states "live entertainment" will resume later this year at the Kentish Town site. But many want to know why the T&C management will not be involved. The property owners have not responded to requests for further explanation.

Smith, meanwhile, is set on finding a new club location within greater London. "We'll be back," he promises, "better than ever."

IF LONDON WITHOUT clubs like the Town & Country is one vision of real-estate-driven folly, the isolated London Docklands Arena is another. But the seldom-used arena offered a secluded site for a week of rehearsals for **Paul McCartney**, who gathered press and guests in the hall for a show previewing the world tour supporting his new Capitol Records album, "Off The Ground."

The tour will include McCartney's first live shows in Australia in nearly two decades, beginning March 5 in Perth. But Macca's

management has already faced a shift of venue in Sydney (Billboard, Feb. 13) and the dropping of Brisbane from the tour schedule. "And my cousin Jim is in Brisbane," lamented McCartney. "I'd like to go and see Jimmy."

With largely the same band as on his "Get Back" tour, plus drummer **Blair Cunningham**, McCartney's two-hour-plus show included surprisingly lean and rocking new material, an "Unplugged"-style interlude, and old **Beatles** gems like "All My Loving"—which one little boy in the crowd sang along with, knowing every word.

BORDER CROSSINGS: A vacant but spectacular 18th-century mansion was one of the evocative London locations tapped for a recent Saturday-morning video shoot for **Suzy Bogguss'** next single, "Heartache," from her Liberty Records album "Voices In The Wind." Bogguss appeared on "Terry Wogan's Friday Night" show here, performing "Letting Go," a recent U.S. hit and her next U.K. single. Her British label, EMI Rec-

ords U.K., supported the gig with next-day ads in the daily press... Export Music Australia, in addition to its plans for showcase concerts on the Pacific Rim later this year (Billboard, Feb. 6), will be supporting a number of Australian bands in a jaunt next month to the South By Southwest conference in Austin, Texas... The 1993 World of Music and Dance Festival, threatened by the financial troubles of six affiliated companies, will be staged this year in the U.S., U.K., Australia, Japan, Germany, and six other countries with assistance from WOMAD founder **Peter Gabriel's** Real World company. Well-known for his support of world-music artists, Gabriel has extended that patronage to the fine arts. He hosted a recent reception at the opening of London's Art '93 show for several artists from around the globe commissioned to create works based on his new Geffen album, "US"... Speaking of paintings, a Los Angeles band calling itself **Painting Over Picasso** found an alternative to hustling for attention in the L.A. club scene. The group relocated to Amsterdam and has landed management with John Best out of London.

The biweekly Home & Abroad column spotlights the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

EMI GERMANY

(Continued from page 46)

Synergy label, will report to Fest.

Bach, who will be managing director of marketing of EMI Electrola, will be responsible for EMI Germany and EMI Strategic Marketing and Sales. He will also handle the operations of Electrola, which will operate for the time being without a managing director. Bach was formerly divisional managing director of EMI Germany, and will continue to report to Fest.

The former director and GM of Electrola, Roman Rybnikar, moves to EMI Classics, where he will prepare to take over from longtime divisional managing director Dr. Bernhard Krajewski. Rybnikar is expected to take over the department April 1, 1994.

DOMINIC PRIDE

GOV'T PLEDGES AID

(Continued from preceding page)

provide them with advice and contacts in other countries. Its other function will be to coordinate and establish promotional operations in other countries.

Michel mentions the recent promotional plan in Holland, which included live appearances by French acts including **Patricia Kaas** and **Patrick Bruel**, and promotion at radio, TV, and retail level. The new structure will have an exchange philosophy, says Michel.

"Being European also means we have to increase the exchanges between the different EC countries. We don't plan to act as just a one way structure, expanding without giving back. The more we can set up exchanges, the better it is."

With such exchanges in mind the export office will open two offices, one in Germany for northern Europe, and the other in Madrid base to cover the south.

VICTOIRES AWARDS

(Continued from page 46)

year-old violinist Sarah Chang.

Sting made a solo appearance and took part in a touching rendition of French singer/songwriter **Jacques Brel's** "Je Ne Sais Pas," accompanied by, among others, Brel's former pianist **Francois Robert**.

French-Canadian comedian **Andre-Phillippe Gagnon** made many executives laugh bitterly when he hit on one of the industry's long-standing problems. Gagnon parodied an FM radio station "respecting its quotas." After imitating U.S. and U.K. acts such as **Bruce Springsteen**, **Phil Collins**, and **Mick Jagger**, he announced that "at last, to meet with our quotas, our only French song of the day," and proceeded to sing **Paradis'** English-language hit, "Be My Baby."

ITALY '92 TALLY

(Continued from preceding page)

"The share for domestic product will go down because there are always a lot of international artists who can sell records," he says. "I always present the local situation as being 50-50 to my colleagues in other territories."

The three most successful albums in Italy in 1992 were **Luca Carboni's** "Carboni" (RCA, 800,000 units sold), **Zucchero's** "Miserere" (Polydor, 780,000), and **883's** "Hanno Ucciso L'uomo Ragna" (F.R.I., 500,000).

22nd Junos Bet On Lineup To Prop Sagging Ratings

BY LARRY LeBLANC

TORONTO—Canada's 22nd annual Juno Awards, to be held March 21 at the O'Keefe Centre here, will be a hectic night for Quebec's **Celine Dion**.

The French Canadian singer, set to perform at and host the Juno event, also leads the pack of nominees with seven nominations in six of the 35 categories. Runners-up are **k.d. lang** and **Barenaked Ladies**, with four nominations each; and the **Tragically Hip**, **Tom Cochrane**, and **Bryan Adams**, with three nominations apiece.

In all, 64 Canadian acts are slated to perform on the two-hour program, which is being televised nationally by CBC-TV. Along with **Dion**, **Barenaked Ladies** and country singer **Michelle Wright** will perform in the show's key slots. There will also be an all-star jazz segment featuring at least 12 musicians, including **Oliver Jones**, **Rob McConnell**, **Ed Bickert**, and **Don Thompson**.

Anne Murray's induction into the Juno Hall of Fame will be marked by performances of her music by other Canadian artists (so far unnamed) as well as TV and videoclips by the singer and other notables.

Though the program is hardly ever cutting-edge, this year's Junos will be quite musically conservative. The key reason is the Junos' television ratings have been slipping since 1986, when, sparked by competition between **Adams** and **Corey Hart** and **Adams** and **Tina Turner's** scorching version of "It's Only Love," viewership reached 2 million. Ratings since have averaged 1.2 million, jumping to 1.3 million last year, largely due to public interest in a well-publicized rivalry between **Adams** and **Cochrane** in six categories.

"For the last three years it's been a Queen Street [Toronto alternative-rock scene] rock'n'roll show and we lost viewers," says executive producer **Bob Roper**.

"It was too rock'n'roll-oriented and wasn't reflecting enough different kinds of music. We're trying to open it up so not only Queen Street but ma and pa in Regina can enjoy it."

"It will have much less of a rock late-night feel," says co-producer/director **Joan Tosoni**, who last directed the show in 1982. "Anne Murray's Hall of Fame award sets the tone, along with what has been happening in music."

For a ratings boost, the choice of bilingual Quebec star **Dion** makes sense. She's a high-profile francophone with broad national appeal. Also, unlike such Canadian-born recent hosts as **Rick Moranis** and band leader **Paul Shaffer**, she's directly connected with the Canadian music industry.

Both **Roper** and **Tosoni** admit it's been a challenge planning a show that might not include Canada's top hard rock band, the **Tragically Hip**, which will be on tour in Australia at Juno time. There are plans to film the band's show at the Lansdowne Hotel in Sydney March 18 for the telecast but, as of press time, nothing has been confirmed. On the day of the show itself, the band will be in Auckland.

"This is not a band that wants to go and play awards shows," says **Roper**.

"They said if we wanted to do something they'd do it, but they want us to capture them [in concert]."

While neither of last year's Juno top draws, **Adams** and **Cochrane**, are competing in such major categories as top album or top vocalist, the two will slug it out for the fan-voted entertainer-of-the-year award, against **Dion**, **Barenaked Ladies**, and the **Tragically Hip**.

Top competition this year is between **Dion** and **lang**, who will go head to head twice in the evening for top-album and top-female-vocalist honors. For album, **Dion** is nominated for "Celine Dion" and **lang** for "Ingenuie," competing against the **Tragically Hip** for "Fully Completely," **Barenaked Ladies** for "Gordon," and **Blue Rodeo** for "Lost Together." In the hotly contested female-vocalist category, **Dion** and **lang** are up against **Sass Jordan**, **Rita MacNeil**, and **Michelle Wright**.

For top single, **Dion's** "If You Asked Me" and "Beauty And The Beast" (with **Peabo Bryson**) are pitted against each other, as well as "Enid" by **Barenaked Ladies**, "Song Instead of A Kiss" by **Alannah Myles**, and "Thought I'd Died And Gone To Heaven" by **Adams**.

Another expected battleground during the evening will be for most promising group, in which such critically acclaimed new bands as **Lost & Profound**, **Pure**, **Skydiggers**, **Slik Toxik**, and **Sven Gali** will square off.

Historically, Juno nominee lists are maddeningly erratic. How else to explain that this year such names as the **Cowboy Junkies**, the **Jeff Healey Band**, the **Rankin Family**, **Ian Tyson**, and hot newcomer **Sloan** were either overlooked by the 1,500 members of the Canadian Academy of Recording Arts & Sciences or released product outside the eligibility period.

Here is a partial list of nominees:

- **Canadian entertainer:** **Bryan Adams**, **Barenaked Ladies**, **Tom Cochrane**, **Celine Dion**, the **Tragically Hip**.
- **Group:** **Barenaked Ladies**, **Blue Rodeo**, **les B.B.**, **54.40**, the **Tragically Hip**.
- **Female:** **Celine Dion**, **Sass Jordan**, **k.d. lang**, **Rita MacNeil**, **Michelle Wright**.
- **Male:** **Leonard Cohen**, **Corey Hart**, **Francis Martin**, **Kim Mitchell**, **Neil Young**.
- **Album:** "Gordon," **Barenaked Ladies** (Sire); "Lost Together," **Blue Rodeo** (Warner); "Celine Dion," **Celine Dion** (Columbia); "Ingenuie," **k.d. lang** (Sire); "Fully Completely," the **Tragically Hip** (MCA).
- **Single:** "Thought I'd Died And Gone To Heaven," **Bryan Adams** (A&M); "Enid," **Barenaked Ladies** (Sire); "Beauty And The Beast," **Celine Dion/Peabo Bryson** (Columbia); "If You Asked Me To," **Celine Dion**, (Columbia); "Song Instead Of A Kiss," **Alannah Myles** (Atlantic).
- **Country female:** **Lisa Brokop**, **Patricia Conroy**, **Susan Graham**, **Sylvia Tyson**, **Michelle Wright**.
- **Country male:** **Gary Fjellgaard**, **Larry Mercey**, **Don Neilson**, **Tom Russell**, **Tim Taylor**.
- **Country group/duo:** **Country Hearts**, **Gary Fjellgaard & Linda Kidder**, **Tracey Prescott & Lonesome**

(Continued on page 53)

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(Continued on page 52)

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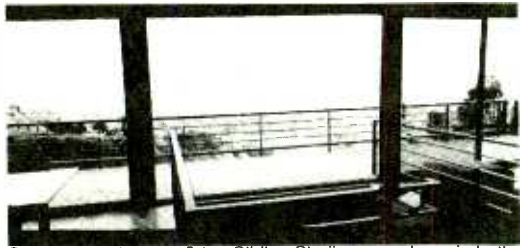
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TASMIN ARCHER AIMS FOR U.S. HIT

(Continued from page 1)

In the U.K., where "Sleeping Satellite" peaked at No. 1 on the British singles chart, Archer received two nominations in the 1993 Brits Awards, for best British female artist and best British newcomer.

The song's rebirth highlights the long artist-development effort that has preceded Archer's ascension to top-10 status across Europe and her imminent arrival on the U.S. scene.

"I think we had a lot of patience," Archer says of the long preparation for her debut. "But we did learn a lot that way."

On Feb. 22, "Sleeping Satellite" will be launched to top 40 radio in the U.S. by the EMI Records Group of North America on the SBK Records label. Next month, SBK will release Archer's aptly titled debut album, "Great Expectations."

"Her genuine caring for people and society is written in her songs in a way that I've never heard before," says Daniel Glass, president of the EMI Records Group. "This is the real thing."

At the MIDEM conference in Cannes last month, Archer's moving, acoustic performance with her band mates and collaborators, guitarist John Hughes and keyboardist John Beck, was a highlight of EMI's annual showcase. "I love what she does," says Cathy Bitton, artistic director with the MIDEM Organisation, who responded enthusiastically when offered the chance to present the singer. "To me, Tasmin Archer is an artist who is out there doing her own thing with her own identity and is successful at it."

At a key moment during that MIDEM show, a banner bearing the logo of EMI Records U.K. was unfurled above the stage, prompting proud cheers from the British contingent in the crowd. After all, aside from her chart achievements across Europe, Archer is very much a British talent success story.

"She moved me because she was so genuine; there was something delicate and fragile about her," says Jean Francois Cecillon, divisional managing director of EMI Records U.K. "With Tasmin, we said we had to just get the music through."

The daughter of factory workers from the city of Bradford, 200 miles north of London, Archer grew up listening to the likes of Judy Garland and Nat King Cole, as well as Elvis Costello and Crosby, Stills & Nash. A

job at a local studio allowed her to make a demo with Beck and Hughes, credited to the Archers.

In the fall of 1989, Ian McAndrew, a former music publisher turned manager, received a copy of the demo from a publishing colleague, Mike Smith, now at EMI Music Publishing U.K. After hearing the songs, McAndrew was on the way up to Bradford to meet and sign the three young artists. A publishing deal with Blair McDonald at Virgin Music followed.

Showcases at the Mean Fiddler in London led to a worldwide deal with EMI Records U.K., initially for only two singles. One of the two recorded under the deal was "Sleeping Satellite."

"We scrapped them both," recalls McAndrew, explaining the dissatisfaction of all involved with the early production of the songs. At this point, Clive Black had become A&R director of EMI Records U.K. and "he was becoming an increasingly bigger fan of the band," recalls McAndrew.

Black committed EMI to making a full album with Archer and new recording sessions began, first with producers Julian Mendelsohn and Paul "Wix" Wickens, and then with Mendelsohn and Peter Kaye, as Wickens rejoined Paul McCartney on tour.

More than a year before "Great Expectations" was released in the U.K., Archer and her band mates began performing for international EMI staff at label meetings, winning over fans within their own company. Archer enjoyed the encounters. "I'm that kind of person," she says. "I open up and let people in. I get them as excited as I am about the music."

EMI's strategy in the U.K. for "Sleeping Satellite" was straightforward, says Cecillon. "We took a very long time to set it up," he says, "and a very short time to break it. We wanted people to discover who was behind the song." A teaser radio advertising campaign, without music, raised interest in the identity of this new artist named Tasmin Archer. And when the single was finally released, says Cecillon, "it was like magic. Every radio station was playing it."

On the international front, Archer again traveled to meet with EMI staff throughout Europe, says John Briley, VP of international marketing for EMI in London. "Suddenly, inside EMI worldwide," he says, "she was

everybody's favorite." After hitting No. 1 in the U.K., Ireland, and Sweden, "Sleeping Satellite" went top 10 in Holland, Austria and Switzerland, Greece, Israel, Norway, Denmark, Germany, and Finland.

In preparation for Archer's U.S. debut, Glass flew the singer and her band to New York last month for a private showcase for the EMI Records Group staff—"everyone from finance to the mail room," he quips. The response was immediate.

More importantly, outside her record company, Archer already has begun gathering fans at top 40 radio. At WSTR (Star 94) Atlanta, program director Lee Chesnut began playing an import copy of "Sleeping Satellite" last month. Comparing the song's understated appeal with that of "Crazy" by Seal or "Wicked Game" by Chris Isaak, Chesnut says, "This is definitely a top-10 record. It seems like everybody is talking about it."

SBK expects to build on the base of support "Sleeping Satellite" already has found at modern-rock radio as it moves to top 40. The label's marketing plans for "Great Expectations" include such steps as a deal with the Los Angeles-based company Movie Tunes, which will play "Sleeping Satellite" in 1,600 movie theaters nationwide, says Ben Nygaard, marketing VP at SBK.

For her part, as she embarks on her career in the U.S., Archer embraces the demands of pop success. "Everything is happening sort of now!" she says. "It feels dangerous and exciting."

CARIBBEAN FEST

(Continued from page 14)

will provide a "sampler" of all Carnival '93 activities, including the "Honey-moon" costume extravaganza at the National Stadium in Trinidad, various costume pageants, calypso competitions, steel bands, and the children's parade.

The show will be hosted by actor/dancer/artist Geoffrey Holder and Trinidad's former Miss Universe, Janelle Commissioning Chow. Among the performers will be top calypso and soca artists the Mighty Sparrow, David Rudder, Denyse Plummer, the Renegades, and Black Stalin.

"The approach to the production is as if it were a top network variety entertainment special," says Jones, reflecting on the production costs, which he would not specify. He adds that the event's director, Don Weiner, has directed such network fare as "It's Showtime At The Apollo" and "Star Search."

The PPV event represents the first time that the National Carnival Commission of Trinidad has granted exclusive, worldwide broadcast and home video rights to the Carnival. Jones expects "Carnival '93" to be packaged later for home video.

Jones says that CCN, the largest private television company in the Caribbean, and Sky Caribe, a program supplier, decided to broadcast Carnival via PPV not only to take advantage of the growing popularity of Caribbean music and create a television event for fans, but also to provide compensation for the Carnival Commission. "People have come down and made quick home videos and while many may not have been of good quality, they have exploited them by selling them in the States and abroad," says Jones.

JUNO NOMINATIONS

(Continued from page 49)

Daddy, Rock 'N Horse Band, Straight Clean & Simple.

- **Songwriter:** Bryan Adams, Joan Besen, Tom Cochrane, k.d. lang/Ben Mink, Neil Young.

- **Producer:** Leonard Cohen, k.d. lang & Ben Mink, Bob Rock, David Tyson, Gino & Joe Vannelli.

- **Most promising female:** Lisa Brokop, Sue Foley, Sofia Shinas, Julie Masse, Pricilla Wright.

- **Most promising male:** John Bottomley, Devon, Steve Fox, John McDermott, Don Neilson.

- **Most promising group:** Lost & Found, Pure, Skydiggers, Slik Toxik, Sven Gali.

- **Best-selling francophone album:** "Dion Chante Plamondon," Celine Dion (Columbia); "Quand On Se Don," Francis Martin (Columbia); "A Contre-Jour," Julie Masse (les disques Victoire); "Heading

West," Mitosu (Tox/Isba); "Aux Portes Du Matin," Richard Seguin (Audiogram).

- **Best-selling album (foreign or domestic):** "Waking Up The Neighbours," Bryan Adams (A&M); "Mad Mad World," Tom Cochrane (Capitol); "Some Gave All," Billy Ray Cyrus (Mercury); "Nevermind," Nirvana (DGC/Geffen); "Achtung Baby," U2 (Island).

- **Best-selling single (foreign or domestic):** "Achy Breaky Heart," Billy Ray Cyrus (Mercury); "Black Or White," Michael Jackson (Epic); "Justified And Ancient," the KLF (Arista); "Jump," Kris Kross (Columbia); "Please Don't Go," K.W.S. (Next Plateau).

- **Hall of Fame Award:** Anne Murray/Walt Grealis Special Achievement Award: Brian Robertson.



AARM For The Holidays. Members of AARM, the Albany Assn. of Record Merchants, celebrate the holiday season at the organization's sixth annual Holiday Extravaganza. In attendance were employees from Trans World Music, Northeast One Stop, Handleman Co., Records & Such, Almor Playtime, and major-label representatives. Attendees also enjoyed a performance by Silas/MCA artist Chante Moore (shown in front row, third from right), who sang songs from her debut album, "Precious."

Tribe Firm Helps Tesh Album Hit Plus, Retail Warms To Celeb Releases

■ BY JIM BESSMAN

NEW YORK—"Entertainment Tonight" co-host John Tesh realizes his celebrity played a big role in the success of his "A Romantic Christmas" GTS Records album, which ranked within the upper quarter of Billboard's top 200 albums for last year.

But Ken Antonelli, who heads the Tesh-owned label, also credits the company's novel relationship with a music marketing firm, in addition to such factors as a warm retail climate for instrumental and adult contemporary artists.

GTS is closely linked with Tribe, a Beverly Hills-based enterprise that defines itself as a "music management company."

"Unlike other marketing companies

I've worked with, Tribe provides a lot of other services besides marketing," says Antonelli, who briefly worked Tesh product in close association with Tribe in between his stint as VP of sales at EMI Records and his current GTS slot. Among Tribe's other services, he says, are tour supervision and management, music production, and business management. The company also offers help in radio promotion, publicity, product mailings, and sales reports.

"It's an alternative to a joint venture with a distribution company," Antonelli notes. "Tribe essentially gives a small indie label like GTS all the normal functions provided by a record company, but without the overhead constraints. So we can make money at 50,000 units as opposed to what we'd need to sell to break even if we had a full sales, marketing, and promotion staff. And it works because we combine John's promotional ability and my expertise in sales with the 'backroom' record company services which Tribe provides."

It is an "open" arrangement, Antonelli explains, such that a Tribe client, either for a fee or a percentage, can make a package deal for full service or just address specific needs. As for Tesh, who previously was signed to Private Music and Cypress Records, he in no way wanted to go with a label at this stage of his career.

"My experiences with Private and Cypress were tremendous, but it's just more fun being in charge," he says. "I also know enough about the industry to know that there's probably nobody bet-

ter for promoting my stuff than me."

Tesh also knows most record companies are less than willing to invest heavily in promoting instrumental albums. Luckily, he enjoys an admitted "unfair advantage" in having ample funds earned from his TV career to put into his musical endeavors.

"I spent a lot of money—\$150,000—at Christmas promoting my record. I'd never get that out of a record company. But I really believed in my audience out there, so I spent my own money, and reaped benefits that were greater than \$1 per record."

Adds Antonelli, "With a guy like John, we have to bring all the elements together under a good marketing plan. In this respect, Tribe is a very proactive music management company."

Tesh currently is working on his next album, "Monterey Nights," which is slated for release April 13. Also forthcoming from GTS is an album from Charlie Bisharat, Tesh's violinist. Tesh looks to do a "project album" next year along the lines of the Alan Parsons Project, to include vocals. "A Romantic Christmas" peaked at No. 50 on The Billboard 200, and presumably will have a nice run for next year's holiday selling season.

But "the goal for this year is to expand John's fan base and ancillary exposure through foreign distribution—as he's seen overseas on Sky Channel—and his publishing side," says Antonelli. "We're setting the stage for '94, to release a record for top 40 airplay—where we have the capability for selling records."

Gospel Distributor Spectra Closes Doors Nashville Co. Referring Customers To Spring Arbor

■ BY LISA COLLINS and EDWARD MORRIS

NASHVILLE—Spectra Distributing, a major distributor of gospel albums here, apparently has ceased operations and is referring its customers to Spring Arbor Distributing, Ann Arbor, Mich.

Executives at Spectra, including owner Bob McKenzie, were unavailable

for comment by press time. But the company's phone answering system carries the Spring Arbor referral, and a sales rep at Spring Arbor confirms that "someone here was contacted [by Spectra] Monday" (Feb. 1) and informed that the company had gone out of business. "We don't have a whole lot of information about it ourselves," he adds.

Spectra, a major distributor of black

gospel music, has worked through Spring Arbor for the past several months.

Several label executives told Billboard the company's apparent collapse could hit them hard.

"I'm concerned as a label owner," says Brenda Culpepper of Pepperco Records. "It could have a domino effect. Cash flow is tied up in a [distributor]."

If the company has shut down, Doug Williams, co-owner of Blackberry Records, says it may be "a blessing in disguise," since it will lead his label to the "exploration of other options." He adds that Spectra had been having problems getting its product to mom-and-pop stores and one-stops.

Ben Tankard, VP of Tribute, says that because of Spectra's alliance with Spring Arbor, the apparent shutdown won't materially affect the flow of his records. "We've already contracted with Spring Arbor for distribution," he says.

Bryan Scott, VP of Tyscott, says Spectra owed his label \$500,000.

Sources expect Spectra will file for bankruptcy, but as of the morning of Feb. 8, no such filing had occurred.

N.Y. Firm On Track In Hispanic Music Mkt.

■ BY JOHN LANNERT

MIAMI—Track Marketing Co., a New York-based entertainment marketing firm whose clients include MasterCard, Kraft-General Foods, AT&T, and MTV, is looking to establish a profile in the Hispanic market.

Last year, the 7-year-old company, founded by its president, Stephen Dessau, entered into a joint-venture agreement with Warner Music Group. That pact, Dessau observes, is allowing his company to expand into the Hispanic arena.

"A year ago, before we entered the Warner Music Group venture, we had identified a clear and exciting opportunity in Latin music marketing," says Dessau. "But we were looking for a strategic partner that would enable us to grow and allow us to have the kind of people on staff who would be able to expand the business into other areas of the music industry that were virtually untouched—predominantly the Latin and nonmainstream."

According to Dessau, the joint-ven-

(Continued on page 59)



John Tesh is captured hard at work at The Warehouse outlet in Promenade Mall in Woodland Hills, Calif., promoting his album "A Romantic Christmas."

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Used-CD Biz Perks Ears; Rose Into Mainstream?

WHILE MOST MAJOR distribution executives didn't have much to say when some of the larger chains—like Torrance, Calif.-based Wherehouse Entertainment and Amarillo, Texas-based Hastings Books, Music & Video—started carrying used CDs, they clearly weren't happy about it. Since then, only CEMA has reacted to the thrust into used CDs, and its move wasn't all that damaging: It announced it would not supply any co-op advertising dollars for ads that also hawk used CDs. With the annual convention of the National Assn. of Recording Merchandisers approaching—March 6-9 in Orlando, Fla.—the word is that most of the majors are considering making a more aggressive statement toward the used-CD business. As one senior distribution executive puts it: "I am not about to stand by and watch more chains get into that business."

So far, most of the talk in the various distribution camps seems to be focusing on withdrawing co-op ad dollars from any merchant buying used CDs. But one executive says other options at his disposal include not allowing such chains to participate in any of his company's promotions and deals, and possibly cutting those merchants off all together. To say the least, stay tuned on this one.

FLOWERS IN THE WATER: **Rose Records** appears to be on the verge of closing a deal to acquire four outlets from **Mainstream Records**, according to sources. Executives at both chains didn't return phone calls. **Mainstream** operates in Milwaukee and Waukesha, Wis., while 33-unit **Rose** has stores in Milwaukee, thanks to its acquisition of two **Radio Doctor** outlets. Word of the pending deal comes about a month after an Irvine, Calif.-based executive firm sent a blind-letter to chains saying that a company with four stores that dominates a Midwestern city was putting those outlets up for sale.

ON THE SPOT: In 1991, both Milford, Mass.-based **Strawberries** and Carnegie, Pa.-based **National Record Mart** had, in the parlance of sports fans, lousy years. Both spent a considerable amount of time during that year on hold, and most feared either one of them could succumb to Chapter 11 at any moment. But 1992 saw a tremendous turnaround for both chains, and until recently both were vying for the industry's "comeback of the year" award. Now, **Strawberries** has stumbled, although the move is not of the chain's own doing. Its parent, **LIVE Entertainment**, was forced into bankruptcy filing Feb. 2, when it could get only 90% of a required 95% of shareholders to agree to a debt restructuring. **LIVE** executives describe the filing as prepackaged, adding they expect to emerge from bankruptcy within a month or two.

Suppliers say they are reacting cautiously to the filing but continue to do business with the chain. As one

RETAIL TRACK

by Ed Christman

distribution executive puts it, "We are watching the situation closely because even though it is prepacked, anything could happen in a bankruptcy." Nonetheless, that executive, echoed by others, says that so far, "Ivan [Lipton, president of **Strawberries**] is saying and doing all the right things."

TALKIN' BIG: **Hear Music**, the Wellesley, Mass.-based mail-order catalog company that broke into retail last fall when it opened a store in Berkeley, Calif., will launch its second store in Boston or California this summer, according to *The New York Times*. **Hear**, which sells lifestyle music, is owned by **CML Group Inc.**, an Acton, Mass.-based venture-capital firm that owns the **Nature Co.** and **Nordic Track**, which likely means if the stores are successful, a rollout will follow.

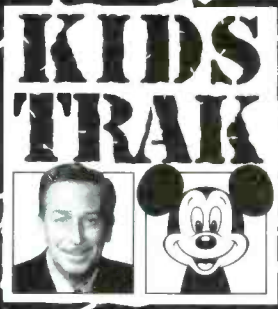
In other **Hear** news, the company announces it has hired **Lee Negip** as director of retail development. **Negip**, who previously was a buyer for the defunct **Rainbow Records** chain, is managing **Hear's** pilot store in Berkeley, Calif., and will be responsible for implementing plans for future retail growth.

WHERE DOES THE TIME GO? It has been 40 years since the founding of **Pickwick**, a company that at one time was the largest retailer, rackjobber, and independent distributor in the business—not to mention owner of a successful budget label. Nowadays, what's left of the company—the retail operation—operates under the name of **The Musicland Group**, which hasn't done too shabbily for itself. In order to celebrate the anniversary of **Pickwick's** founding, **Musicland** is sponsoring a cocktail party at the upcoming **NARM** convention in Orlando. The company hopes to attract former **Pickwick** alumni, who, literally, are scattered all over the industry's landscape. Interested **Pickwick** alums can contact **Carri Shudi** at 612-932-7096.

ON THE MOVE: **Roger D. Apple** has been promoted to VP of human resources for **Troy**, Mich.-based **Handleman Co.** Previously, he was assistant VP of personnel.

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Tower May Sell Bayside Distrib To Rounder

BAYSIDE ROUNDUP? Only a year after Tower Records parent MTS Inc. acquired a majority interest in San Rafael, Calif.-based indie Bayside Record Distributing Co. (Billboard, Feb. 1, 1992), rumors have surfaced that Tower will now deal its chunk of Bayside to Cambridge, Mass.-based Rounder Records.

The principals in this new twist are silent about why West Sacramento, Calif.-based Tower apparently is abandoning its move into independent distribution: Tower senior VP of retail operations Stan Goman declines comment on the rumored sale, while Rounder's Duncan Browne also would not comment. Bayside president Robin

DECLARATIONS
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by Chris Morris

Wise acknowledges discussions are going on between Tower and Rounder, but declines to comment further.

However, one informed source speculates that increased competition on the retail front and difficulties with the operation of Bayside under Tower's aegis, among other factors, led to the retailer's decision to deal the distributor to Rounder, which had expressed interest in the company before it was bought early last year.

If a buyout of Bayside is finalized, it would become part of a multidistributor axis that includes Rounder, Minneapolis' East Side Digital, and Precision Sound Marketing, Lynnwood, Wash.

PLANNING AHEAD: Believe it or not, the March 12 deadline for early registration for the 1993 National Assn. of Independent Record Distributors & Manufacturers is only a month away. Early NAIRD member registrants can go in for \$250, a savings of \$50 on the full price of \$350; non-members can register now for \$575, vs. \$625 after March 12.

Details of this year's conclave (to be held May 12-16 at the Hyatt Regency in Crystal City, Va., outside of Washington, D.C.) aren't entirely firm yet. But, like last year's convention in Austin, Texas, this year's get-together promises a full first day of "crash course" panels devoted to orientation for first-timers, business affairs and artist relations, production and manufacturing, distribution, marketing and promotion, and the retail universe.

"Doing that crash course does free up other panels to specific discussions," says NAIRD executive director Holly Cass. "It was a huge hit last year. It's a pretty intensive first day."

Registrants will get tapes of the crash-course panels for postconvention use. So, if you're a newcomer to the business, fear not—NAIRD has designed part of its program for you.

(Continued on next page)



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

SCREAMIN' SINGLES: Buyers of "Incesticide," the recently issued collection of Nirvana odds and sods, know the Washington band has often scattered its singles around the indie terrain. So collectors of the group's one-offs will want to snatch up a single on Chicago's **Touch And Go**, shared by Nirvana and Chicago act **Jesus Lizard**.

It seems that the two bands belong to a mutual-admiration society, and Nirvana received permission from DGC to put out the single, which appears in the vinyl, CD, and cassette formats. So Jesus Lizard's previously released "Puss" appears side by side with the all-new Nirvana stormer "Oh, The Guilt." It's a dandy rarity, and a good bet for retail attention.

MOGULSVILLE: Our eye was caught by a press release from Minneapolis' **Atomik Industries** accompanying two new 7-inch vinyl singles from **Barking Tribe** and **Big Trouble House**. The new label is run by Jeff Rougvie, who, as product manager for Salem, Mass.-based **Rykodisc**, has produced the Grammy-winning **David Bowie** compilation "Sound & Vision" and put together last year's cherished **Big Star** and **Chris Bell** packages.

Best wishes to Rougvie, who remains with Ryko, on his first steps into mini-mogulhood.

FLAG WAVING: A musician must figure he's doing something right if his mother, whose tastes are far afield of his own, digs his record. At least that's

what **David Jones** of **Fudge** must have figured.

Jones, the guitarist/vocalist for the Richmond, Va.-based group, found his mom listening to "20-Nothing Dub," a molten mixture of rock, pop, and Jamaican dub included on Fudge's debut **Caroline** album, "The Ferocious Rhythm Of Precise Laziness . . ."

"My mom is a massive bluegrass and country fan," Jones says. "She goes, 'I love this instrumental song.' I was like, 'That's kinda weird.'"

Weird might also be the word for Fudge's askew pop sound, which doesn't quite fit the mold of the hard-core-oriented Richmond scene, according to Jones, whose band mates are guitarist/vocalist **Tony Ammendolia**, drummer **Mike Savage**, and bassist/vocalist **Steve Venable**.

"As far as pop stuff here, it was next to none," says Jones, whose band has resided in Richmond for a year and a half. "We stuck out, and we still stick out to a certain extent."

The band is prominent for a reason: Its style is sweet yet heavy (appropriately enough, given its name), favoring dub-style excursions like "Wayside" and "20-Nothing Dub" and sugar-infused originals like "Oreo Dust," "Peanut Butter," and "Pez."

Although the group currently has no booking agent (a fact that Jones would like telegraphed), Fudge will be hitting the road in February, playing dates in the Midwest and on the East Coast.

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1	1	63	SHEPHERD MOONS ▲ ²		REPRISE 26775*/WARNER BROS.		43 weeks at No. 1		ENYA
2	2	45	SOLO PARA TI		EPIC 47848*		OTTMAR LIEBERT + LUNA NEGRA		
3	3	15	MY FOOLISH HEART		WINDHAM HILL 11115*		LIZ STORY		
4	4	37	THE VISIT		WARNER BROS. 26880*		LOREENA MCKENITT		
5	5	194	WATERMARK ▲ ²		REPRISE 26774*/WARNER BROS.		ENYA		
6	6	19	TUBULAR BELLS II		REPRISE 245041*/WARNER BROS.		MIKE OLDFIELD		
7	7	13	THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER		WINDHAM HILL 11116*		VARIOUS ARTISTS		
8	9	27	LOVE THEMES		GOLDEN GATE 71802*		GARY LAMB		
9	10	17	CUSCO 2000		HIGHER OCTAVE 7046*		CUSCO		
10	8	35	YONNONDIO		NARADA 62013*		PETER BUFFETT		
11	11	147	NOUVEAU FLAMENCO ●		HIGHER OCTAVE 7026*		OTTMAR LIEBERT		
12	13	47	DARE TO DREAM ●		PRIVATE MUSIC 82096*		YANNI		
13	14	31	HEART ZONES		PLANETARY PRODUCTIONS 3170/LAURIE		DOC LEW CHILDRE		
14	17	66	ENYA ●		ATLANTIC 81842/AG		ENYA		
15	18	7	WIND DANCER		SOUNDINGS OF THE PLANET 7149*		DEAN EVENSON & TOM BARABAS		
16	15	13	PIANO SOLOS		NARADA 61031*		VARIOUS ARTISTS		
17	12	122	DECEMBER ▲		WINDHAM HILL 1025*		GEORGE WINSTON		
18	16	69	SUMMER ●		WINDHAM HILL 11107		GEORGE WINSTON		
19	19	9	MYSTERIUM		SONIC EDGE 80042*		DON HARRISS		
20	NEW▶		CURTAIN CALL		MOULIN D'OR 932*		DANNY WRIGHT		
21	20	5	LOGIKAL		HIGHER OCTAVE 7047*		EKO		
22	23	75	BORRASCA		HIGHER OCTAVE 7036*		OTTMAR LIEBERT		
23	24	3	THROUGH THE RAINDROPS		HIGH HARMONY 1000*		ROBERT BONFIGLIO		
24	25	156	DEEP BREAKFAST ●		WINDHAM HILL 11118*		RAY LYNCH		
25	21	21	FLAMENCO MYSTICO		WORLD CLASS 11300*/HEARTS OF SPACE		GINO D'AURI		
WORLD MUSIC ALBUMS™									
★★ NO. 1 ★★									
1	1	19	RAPA ITI		TRILOKA 71922*		3 weeks at No. 1		THE TAHITIAN CHOIR
2	2	17	SONGS OF FREEDOM		TUFF GONG/ISLAND 512280/PLG		BOB MARLEY		
3	4	9	KALFOU DANJERE		MANGO 39927*/ISLAND		BOUKMAN EKSPERYANS		
4	3	25	KIRYA		SHANACHIE 64043*		OFRA HAZA		
5	5	19	LIVE		ELEKTRA MUSICIAN 613902*/ELEKTRA		GIPSY KINGS		
6	6	13	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE		MOMENT 1007*		ZAKIR HUSSAIN		
7	8	9	RHYTHM & JEWS		FLYING FISH 70591*/FYLING FISH		THE KLEZMATICS		
8	15	3	GLOBAL MEDITATION		THE RELAXATION COMPANY 00171*		VARIOUS ARTISTS		
9	12	5	IN THIS LAND		EARTH BEAT 42522*/WARNER BROS.		SWEET HONEY IN THE ROCK		
10	10	5	DIABLO AL INFIERNO		LUAKA BOP 45107*/WARNER BROS.		CUBA CLASSICS 3		
11	9	35	EYES OPEN		40 ACRES AND A MULE 48714*/COLUMBIA		YOUSOU N'DOUR		
12	11	39	A WORLD OUT OF TIME		SHANACHIE 64041*		HENRY KAISER & DAVID LINDLEY		
13	14	37	AMERICAS		MESA 79041*		STRUNZ & FARAH		
14	13	47	LOGOZO		MANGO 539918*		ANGELIQUE KIDJO		
15	NEW▶		FANAFODY		GREEN LINNET 4003*		TARIKA SAMMY		

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

NARAS Needs More Awards; 'For Our Children' In High Gear

GRAMMY TIME: Congratulations to the nominees in the children's field for this year's Grammy Awards. Up for best album for children are "Chipmunks in Low Places" and "Pete Seeger's Family Concert," both on **Sony Kids' Music**; "Woody's 20 Grow Big Songs 1 and 2" by **Woody & Arlo Guthrie and the Guthrie Family**, on **Warner Bros.**; "Snuggle—A Gift Of Songs For Sweet Dreams," sung by **Barbara Bailey Hutchinson**, on the Nashville-based label **Someday Baby**; and the "Beauty And The Beast" soundtrack on Burbank, Calif.-based **Walt Disney Records**, which is up for a total of seven Grammys.

All of these albums are worthy contenders—but what's wrong with this picture? How can a hit movie soundtrack, an album featuring licensed characters with cameos by country stars, a pair of folk albums, and a lullaby collection be considered competitors in the same category? For some time now, those involved in the production and promotion of children's music have complained that the Grammys are slighting their field by offering a single award, but never has this seemed more obvious than this year. The children's music field has grown so enormously during the last couple of years, it's ludicrous to attempt to honor the genre fairly with one award.

Those in the children's music industry hope **NARAS**, the recording academy, gets with it next year and recognizes the vast diversity in kids'

audio with at least three or four categories. There should be one award for children's spoken word, one for best album by licensed characters/moonlighting celebrities (or something like that), and a Grammy for best children's longform music video, of which there are dozens of excellent titles. Whaddya say, **NARAS**?

DISNEY BENEFIT: "For Our Children: The Concert," the follow-up to 1991's all-star benefit album, "For Our Children," comes out Tuesday (16) on **Walt Disney Records**. Simultaneously, the Disney Channel is premiering the concert at 6 p.m. (and showing it again at 8 p.m. ET/PT) as a live telethon special during its free preview period; and Walt Disney Home Video is issuing "For Our Children: The Concert" on videocassette. All profits will be donated to the Pediatric AIDS Foundation. The first album has raised nearly \$3 million for the foundation. "The Concert" was recorded live at L.A.'s Universal Amphitheatre last September, and features pop stars like **Paula Abdul**, **Michael Bolton**, and **Kris Kross**, along with children's recordings artists **Craig 'n Company** and **Peter Alsop**. (Note: pop artists who fare best with the kids' songs they perform include **Melissa Etheridge**, **Bobby McFerrin**, **Randy Newman**, and **Salt-N-Pepa**.)

Also new from Walt Disney Records is "Dinosaurs Classic Tales," fractured fairy tales from TV's "Dinosaurs" father and son Earl and Baby

Sinclair. Stories include "Cinderella-saurus."

LIGHT FARE: **Lightyear Entertainment** (New York; distributed by **BMG**) has signed a deal with **KIDe-**



by *Moira McCormick*

signs Inc., manufacturer of **Playskool Electronics**, whereby **Lightyear's** children's artists will be showcased in **Playskool's** three top-selling tape players. **Lightyear** president **Arne Holland** says the two-year promotion (through Christmas 1994) involves **Lightyear** cassettes, packed in more than 1 million **Playskool** players, including songs by label artists **Judy Collins**, **Phylcia Rashad**, **Rosenshontz**, and **Bill Shontz**.

Shontz's new album, "Animal Tales," his first solo effort, is a witty, tuneful joy of a recording with a valuable environmental theme. It's the best new kids' release of '93 so far to cross the **Child's Play** desk.

NEW & NOTED: **Music For Little People** (Redway, Calif.) has reissued

"The Little Prince," in observation of the 50th anniversary of the book's publication. The recording of Antoine de Saint-Exupery's classic, first issued in 1974, features **Richard Burton**, **Jonathan Winters**, **Jim Backus**, **John Carandine**, and **Claudine Longet**. **MFLP's** joint-venture partner, **Warner Bros. Records**, will handle record store distribution... **Waylon Jennings'** first kids' recording, "Cowboys, Sisters, Rascals, And Dirt," hits stores May 25 on **Ode 2 Kids/Rincon Children's Entertainment**, distributed by **BMG Kidz**... **Mike Summers**, who cut his delightful 1990 album "Through The Eyes Of A Child" (**Kids U.S.A.**) when he was 11, debuts on the **Kid Rhino** label at age 14 with "Side By Side"... "African Children's Choir Live In Concert" (**Maranatha! Music**, Nashville) is up for a Grammy in the category of best gospel choir... **Silo Music** (Waterbury, Vt.), the prominent independent distributor of children's music, has released its 1993 **Kiddie Cat**, a catalog featuring more than 2,000 children's audio and video titles.

KIDBITS: Florida trio the **Learning Station** has a new release, "Children's All Time Favorites" (**Monopoli Productions**, Melbourne, Fla.), putting a new spin on classic songs... "My Forever Family: Songs About Adopting And Being Adopted" is

available from **JTG** of Nashville... Just in time for Passover, **Paul Zim** has released the story/song recording "Seder Nights" (**Paul Zim Inc.**, Forest Hills, N.Y.)... The recently repackaged and rereleased "Tell Me A Story Video Series" is now available on audio from **Barr Entertainment/Barr Audio**. Each 30-minute volume, featuring prominent storytellers, is \$4.95 each for audio and \$9.95 for video... Ann Arbor trio the **Chenille Sisters** have a new children's release, "The Big Picture And Other Songs For Kids" (**Red House Records**, St. Paul, Minn.), which "involves the child in word play, games, and body movement"... **Chad & Terri Sigafus'** winsome new release, "Orange Tea & Molasses" (**Teeter Tot Records**), is available from **QMS Productions**, Stockton, Ill.... Prolific educator **Bobby Susser's** new album, "Everybody Needs Somebody" (**New Hope Records**, Great Neck, N.Y.), with its high degree of repetition, is a good one for toddlers and pre-schoolers... Former **IBM** exec, now children's performer, **John Gouveia** (aka **Johnny**) has a catchy new album, "Kids Are Great" (**Gouveia Records**, Sacramento, Calif.).

Please address all correspondence, review copies, etc. to *Moira McCormick*, 1209 Sherwin, #801, Chicago, Ill. 60626, or call 312-464-0880.

N.Y. FIRM ON TRACK IN HISPANIC MARKET

(Continued from page 54)

ture relationship **Track** formed with the **Warner Music Group** "achieves all of the objectives that [Track] was looking for, specifically making us the first independent music and entertainment marketing company to reach a substantive joint-venture relationship with a company the size and scope of **Time Warner**."

Track's initial method of exposing Latin acts to general-market audiences are via advertiser-sponsored tours in which Hispanic pop and rock acts would open for their American or English counterparts. An expected byproduct of the biethnic tours is increased album sales for Hispanic acts that—according to Hispanic record industry veteran **Adriana Iglesias**—may or may not be signed to **Warner**.

Iglesias, who most recently was manager of artist relations at **Warner Music International**, was appointed as **Track's** director of special markets by **Dessau**. Her duties include the development of the roster of Latino acts, as well as tour coordination.

"We are trying to experiment with a couple of cutting-edge type of acts," comments **Iglesias**. "Right now, I'm working with **Maná**, **El TRI**, and **Café Tacuba**. We're trying to see if we can get them into a major Anglo tour."

"Another artist, [singer/songwriter] **Hernaldo Zúñiga**, has done a very successful tour in Mexico and we are trying to pair him up with a counterpart in the U.S., say, **Joan Baez**," continues **Dessau**. "What I have discovered with my meetings with spon-

sors is that they have a lot of interest in regional markets. The musical criteria for the West Coast is not the same as the East Coast."

Apart from **Hispano/Anglo** tours, **Dessau** anticipates building the general market profile of Latino acts through product endorsements, merchandising, music licensing, and sweepstakes. Further, a **Track** subsidiary called **College Soundtrack** is developing a syndicated Latin music radio show geared for university radio stations.

Apparently in order to capitalize on the expanded opportunities afforded **Track** by the company's affiliation with **Time Warner**, **Track** has added **Lee S. Heiman**, a 20-year music business veteran who previously worked with such companies as **Rockbill Inc.** and **Brockum International**—as executive VP. **Heiman** will manage all sales efforts and oversee implementation of all marketing efforts for **Track**.

In summing up the company's current direction, **Dessau** says, "Music and entertainment figures have a greater impact on young Latinos than they do on general-market Latinos. So it is a tremendous opportunity and we just want to be in a position to... make a big statement to any advertiser looking to get the best conceivable services and the best conceivable resources to back that service in the area of Latin music and entertainment marketing."

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Marquee Values: 'Stalin' 64 Store Monitor: Combo Commotion 67
 Blockbuster Beats Billion Mark 67 Newline: Prism's New Int'l Division 68

PICTURE THIS

By Seth Goldstein



ENTRY LEVEL: Blockbuster reportedly is casting covetous eyes at supermarket rentals, and may be initiating conversations with payer-transaction vendors about revenue-sharing systems for concessions it might run. Currently, only two are extant, one developed by Rentrak and Capital Cities/ABC, the other by Supercomm in Dallas.

Sources indicate Blockbuster is in the early stages of formulating a strategy, which presumably would be the province of James Hilmer, newly appointed senior and chief marketing officer. Hilmer reports to vice chairman and acting president/COO Steven Berrard, awaiting the arrival of a full-time executive to run Blockbuster's six divisions.

Rentrak and Supercomm have been quiet about activities since the Food Marketing Institute hoopla last fall. "We're starting to gain a little strength," says Supercomm head Jack Silverman, who expects to have 500 stores on-line this month. Agreements are pending with several major chains, he claims, and as a result, "I think the studios are starting to listen to us a little." Supercomm is rumored to have a test under way with one studio uncommitted to PPT.

Even if true, "negotiations to secure comprehensive distribution agreements will be difficult," says analyst Allen Strand of Crowell, Weedon in a recent research report. Strand adopts prevailing wisdom that Rentrak's PPT lead is unbeatable lead, and doubts the competition can do better than achieve "some degree of success."

Rentrak, which has MCA/Universal and FoxVideo titles, continues to pursue other deals for the U.S. and for Europe; each is worth \$10 million-\$15 million annually, he estimates.

FOR-SALE SIGNS: Two metropolitan New York specialty chains are on the block. The more prominent is RKO Warner, operating under Chapter 11 bankruptcy protection. Sources tell us the creditors committee has requested operating information from management for a prospectus. Michael Landes, who owns RKO Warner, which began as Video Shack in the late '70s, likely will "fight it tooth and nail," says a

(Continued on page 68)

'Lamb Chop' Makes Way To Markets Food Outlets Sink Teeth Into National Promo

BY MOIRA McCORMICK

CHICAGO—A supermarket promotion program involving A&M's gold-certified children's video series, "Lamb Chop's Play-Along," having passed a fall 1992 market test with flying colors, will roll out nationally this spring to approximately 650 stores. Denise Young, VP of special markets for the Citation Co., Birmingham, Ala., the promotional and marketing services firm behind the "Lamb Chop" project, says an even larger fall push should place the program in 2,000-3,000 U.S. and Canadian supermarkets.

The promotion, which runs 60 days in a particular supermarket, involves, in addition to the four-title video series, a pair of children's books authored by Lamb Chop creator Shari Lewis, and 18-inch plush hand puppets of Lamb Chop, Charlie Horse, and Hush Puppy. Those characters are seen daily on the popular PBS series "Lamb Chop's Play-Along," which debuted last year.

Young, who notes she approached Lewis about a supermarket promotion a year before the PBS series began airing, says the Lamb Chop products are situated in an island display unit. For the market test, it was approximately 7 feet tall, 5 feet wide, and 30 inches deep. (The spring rollout will feature a display of slightly smaller dimensions

in height and width.) At the top of the display is a four-color picture of Lewis and Lamb Chop, accompanied by a colored price panel.

All items are available at a special price with a grocery purchase. The videos, which carry a suggested retail price of \$9.95, are pegged at \$8.99. The display is designed to hold 10 of each title: "Action Songs," "Action Stories," "Jokes, Riddles, Knock-Knocks, And Funny Poems," and "Betchas, Tricks, And Silly Stunts."

Young says the program was tested in early November 1992 in approximately 112 stores, located in Texas, Louisiana, Massachusetts, and New Jersey. The test results "just blew us away," she adds. "We thought 150-200 per store would be good" for the best-selling plush toys, according to Young, "but we averaged 400 per store; some did as high as 600."

The videos and books, which tended to sell the same numbers per configuration in every store, sold an average of 100-200 units at each site. "A few supermarkets sold 300 videos and 300 books," Young says. "We were thrilled. We'd figured 50-80 pieces of video would be good, but the whole picture has been so much better." Young now expects supermarkets to show similar results—100-300 videos—when the project rolls out nationally in late spring. "Those are pretty heavy numbers," she says. "And the program

doesn't hurt regular retail sales. On the contrary, it seems to increase exposure and popularity for the product, so the demand hangs on after we're gone."

Young predicts the videos and books will do best in the Northeast and on the West Coast, with sales peaking in major metropolitan areas. "The appeal of Shari Lewis and Lamb Chop is almost ageless. It's a great property, spanning three, almost four generations." Many mothers of preschool-age children grew up with Lewis' early-'60s television show, she notes, and their mothers were fans, as are the grandchildren watching the new PBS series.

Regina Kelland, director of children's product for A&M, is looking forward to the rollout. "The more places you see something, the more it will sell," she says. "The Citation program does not deeply discount the video, so it doesn't create a situation where a mom feels that she's being gouged when she sees the video elsewhere for \$9.95."

"Not all shoppers will buy all the video during the program," Kelland continues, "so they may buy the rest of" (Continued on page 66)



Overkill . . . And Then Some. These innocent-looking cartoon characters are featured in what some might call a pornographic, obscenely violent Japanese movie called "Urotsukidoji: Legend Of The Overfiend," which goes into theatrical release this month and will appear on cassette in June, courtesy of Central Park Media. CPM says it's the first "erotic grotesque" title on its new Anime 18 label. "Overfiend" suggests you have to destroy the world to save it.

Columbia TriStar Boosts Docu Field With Nat Geo Deal

BY JIM McCULLAUGH

LOS ANGELES—The National Geographic Society's home videos have a home at last. After months on the loose, the line—first distributed by Vestron and later by LIVE Home Video—landed a few weeks ago at Columbia TriStar. The arrival was not unexpected (Billboard, Jan. 9), especially since the studio has been aggressively seeking nontheatrical titles for retail.

Columbia picked up North American distribution rights to 51 catalog titles as well as the license to handle eight to 10 new releases per year, letting National Geographic continue to exploit its lucrative mail-order business.

It represents "one of the most important" special-interest deals to date for the studio, according to Rand Bleimeister, senior VP of special-interest and interactive pro-

(Continued on page 63)

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	15	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	2	13	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
3	3	18	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
4	4	19	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	6	89	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
6	9	3	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
7	7	16	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
8	12	8	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
9	5	44	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
10	11	11	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
11	13	3	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
12	14	20	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
13	10	19	THE ROCKY HORROR PICTURE SHOW	FoxVideo 1974	Tim Curry Richard O'Brien	1975	R	19.98
14	21	23	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
15	20	47	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
16	22	20	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
17	19	11	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	34.98
18	8	16	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
19	23	26	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
20	18	2	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
21	15	33	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
22	17	29	HOOK	Amblyn Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
23	NEW ▶		BARNEY IN CONCERT	The Lyon's Group	Various Artists	1992	NR	14.95
24	30	3	PLAYBOY: ULTIMATE SENSUAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0709	Various Artists	1993	NR	29.95
25	16	91	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
26	25	20	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
27	28	31	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
28	NEW ▶		SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
29	35	4	KATHY SMITH'S STEP WORKOUT	FoxVideo (Media) M032901	Kathy Smith	1992	NR	19.98
30	26	61	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
31	40	5	USE YOUR ILLUSION: PARTS I & II	Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	1992	NR	34.98
32	24	13	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
33	NEW ▶		THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
34	33	9	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19.98
35	36	2	JANE FONDA'S STEP AEROBIC WORKOUT	A*Vision Entertainment 3-50333	Jane Fonda	1992	NR	24.98
36	32	19	BUNS OF STEEL	The Maier Group TMG111	Greg Smithey	1989	NR	9.99
37	31	12	PLAYBOY: BEST OF SEXY LINGERIE	Playboy Home Video Uni Dist. Corp. PBV0722	Various Artists	1992	NR	19.95
38	39	29	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
39	27	12	PLAYBOY: BEST OF WET & WILD	Playboy Home Video Uni Dist. Corp. PBV0723	Various Artists	1992	NR	19.95
40	38	2	DIXIE CARTER'S UNWORKOUT	MCA/Universal Home Video 81416	Dixie Carter	1992	NR	19.98

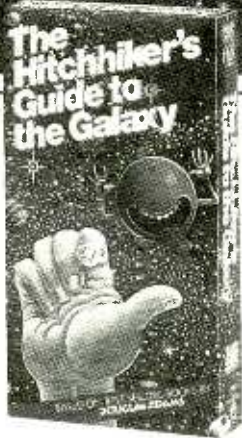
● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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NATIONAL GEOGRAPHIC

(Continued from page 61)

gramming for the label. A veteran home video executive, Bleimeister recently joined Columbia TriStar to expand the label's nontheatrical interests and spearhead its growth in new consumer technology opportunities.

"We are committed to the documentary format as a company," says Bleimeister. "Part of the reason for that is that we think there is a real market developing for documentaries. There is a very important role in our society for this type of programming."

In the last year, high-brow documentaries have flexed their muscles on the home video charts, as evidenced by the success of "The Civil War," "The Astronomers," "I, Claudius," and "Eyes On The Prize" from PBS Home Video/Pacific Arts.

Bleimeister adds, "We agree with the National Geographic mission in that we should be trying to enlarge the knowledge of the general public about the world around us." Also fueling interest, he notes, is the increase in documentaries produced for cable.

"We think that because cable programmers have increased their commitment to documentaries that the consumer's appetite for documentaries should be larger than it has been in recent memory," he adds. "Hopefully, that appetite should transfer into the video realm. And, certainly, more and more people are collecting."

Columbia plans to unveil several new marketing strategies to "enlarge the presence of National Geographic at the stores which currently carry the line and increase the number of titles that are carried," Bleimeister says, as well as expand distribution into newer video sell-through outlets.

There are no plans to change the line's recognizable packaging or pricing. Individual titles retail for \$19.95, while several boxed sets of three titles each retail for \$59.95. Bleimeister thinks the line "should offer more boxed-set opportunities."

Some of National Geographic's better-known titles are "Secrets Of The Titanic," "The Sharks," and "Land Of The Tiger."



Columbia TriStar enters the land of exotic headwear in National Geographic Society's "Lost Kingdoms Of The Maya." The studio has added the extensive made-for-TV catalog and new releases to its non theatrical home video line.

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Street Date: March 24, 1993

*Canadian Distributor Order Date



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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Leonard Cohen, "Songs From The Life Of Leonard Cohen," Sony Music Video, 70 minutes, \$19.98. Although it's a low-budget production and necessarily cursory given the artist's voluminous output, this video—produced for the BBC in 1988 and available for the first time on tape—offers Cohen-heads a rare and candid look at Laughing Lenny as he revisits the landmarks of his past: native Montreal, where he's shown hawking an early volume of poems; the notorious Chelsea Hotel, which he immortalized in a song he wrote about his tryst there with Janis Joplin; the Greek island of Hydra, where the songwriter/poet/novelist lived for a decade and wrote classics like "Songs From A Room"; and in performance at Carnegie Hall and in Greece on a 1988 tour. Interviews with Cohen conspirators Jennifer Warnes and Judy Collins throw extra light on a fascinatingly complex subject.

PAUL VERNA



Ellyn Rucker, "Live In New Orleans," Leisure Jazz Video (504-943-4343), 60 minutes, \$19.99.

The warm, wooden decor of Mahogany Hall in New Orleans is a wonderfully Leisurely setting for this ethereal showcase by jazz pianist and vocalist Ellen Rucker. The video, which is being released simultaneously with an audio rendering of the concert, highlights the substance and unique style of Rucker's work. The video house that most recently offered the dynamic "Salute To Jelly Roll Morton" continues to offer intimate portraits of Crescent City's celebrated and nascent talent.

CATHERINE APPLEFELD

CHILDREN'S

"Here Come The Littles," DIC Toon-Time Video/Rincon Children's Entertainment, 60 minutes, \$12.98

The Littles, a family of tiny creatures that was first introduced via children's books some years back, are in for some big adventures in this video, one of a series of DIC Toon-Time titles being distributed by BMG Kidz. In "Here Come The Littles," the family rallies to save a young brother and sister who hitched a ride in the suitcase of Henry Biggs to his evil uncle's house. Video provides good fun, while at the same time presenting life lessons such as friendship

and neighborly courtesy. (A Little never asks for anything without returning the favor.) The animation is top-notch and the storylines equally enthralling.

C.A.



SPORTS

"Blood, Sweat & Glory," PolyGram Video, 64 minutes, \$19.95.

Narrated by noted TV personality Bob Costas, this video begins with the lofty intent of "taking us on a trip through time to experience over 100 years of superstars in action." Therein lies the rub, for 100 years is a hit too much ground to cover in a 64-minute video. For those sports addicts interested in boxing, golf, tennis, soccer, baseball, basketball, ice hockey, football, weightlifting, cycling, gymnastics, skiing, auto racing, sky diving, and mountain climbing, this is right up your alley. Unfortunately, the commentary and footage is so abbreviated due to the scope of the project that the viewer is presented with fragmented images of the sports themselves and the personalities involved. The visual quality is good but the rapid-fire images presented are daunting for the viewer.

TERRENCE SANDERS

"Shooting Stars Of The NCAA," CBS Video, 40 minutes, \$19.98.

This video, chronicling the exploits of some of college basketball's biggest stars, has excellent sales potential and should provide much enjoyment for the avid basketball fan. The focus is on the NCAA Championship games of the past two decades. Game footage highlights the performances of such stars as Lew Alcindor, Patrick Ewing, Larry Bird, Magic Johnson, and Shaquille O'Neal. Excellent commentary from such luminaries as UCLA coaching legend John Wooden, John Thompson of Georgetown Univ., and Dale Brown of L.S.U., add substance by providing personal insights on the players. Both audio and video quality are excellent and the game clips draw the viewer into the middle of the action.

T.S.

TRAVEL

"The Story Of America's Canyon Country," Questar Video (800-633-5633), 60

minutes, \$29.95.

This video is a stunning look at a part of the United States many of us have visited only on television and in the movies—the Wild West. Focusing on 11 parks and monuments created by the Colorado River, this program is more than a beautifully scored and photographed travelogue, it is also a fascinating study of America's history, geology, and popular culture. Covering everything from Thelma & Louise's final resting place in the Monument Valley to Butch Cassidy and the Sundance Kid's favorite hideout in the Canyonlands, this video will appeal to both the armchair cowboy and the serious traveler who is seeking quality information about these awe-inspiring locales.

BRYAN CURTIS



"The Story Of America's Crown Jewels," Questar Video (800-633-5633), 48 minutes, \$24.95.

This salute to three of America's most visited and best loved national parks—the Grand Canyon, Yosemite, and Yellowstone—is actually more like a coffee-table book than a travel video. While filled from start to finish with exquisite visuals, the video offers only limited information on these inspiring subjects. Although the video is likely to stir memories of past travels, or whet appetites for future journeys, those looking for more information on these national parks would be better off checking out Questar's excellent national park series, where each of these sites is given an individual and much more thorough study.

B.C.

DOCUMENTARY

"The Infinite Voyage: The Keepers Of Eden," LIVE/Vestron, 58 minutes, \$19.98.

This latest release of the excellent PBS science series focuses on the new zoos. Opening with a brief history of zoos as barren prisons, "Eden" travels to some of today's more humane parks in the Bronx, N.Y., the Smithsonian, Cincinnati, and San Diego. The emphasis, however, is rightly placed on the endangered wild animals these parks hope to save. The feeding and breeding of such rare beauties as the tamarin and the cheetah are central to the mission of these new, conservation-minded zoos.

Much of the video relates the careful—and caring—detective work of their biologists. And this work is put in perspective with the estimate that by the year 2050, all "wildlife" will exist within such parks. "Eden" would be well-placed in a section devoted to the environment—especially timely as Earth Day Approaches.

CATHERINE CELLA

"Diana: A Portrait," Pacific Arts Video, 50 minutes, \$14.95.

This video basically is a love letter to one of the world's most popular media personas, Diana, the Princess of Wales. While containing up-to-the-minute footage and commentary on Diana's current marital woes, the program also takes us back to the Di of days gone by, when this 19-year-old captured the hearts and attention of the world. Featuring candid commentary from several royal-watchers, most notably Andrew Morton, the author of the best-selling "Diana: Her True Story," this video will be embraced by Diana's loyal subjects, who no doubt will enjoy the Charles-bashing within. Also available from Pacific Arts is "Diana: A Model Princess."

B.C.

INSTRUCTIONAL

"Is Your Child Gifted?," Telemedia Productions/Goldhil Video (805-495-0735), 60 minutes, \$29.95.



One of the joys of being a parent is the continual discovery of the characteristics that make his or her own child unique. This video aims to help moms and dads become more attuned to various traits so they may determine, and nurture, giftedness in their young ones. While the concept of being gifted remains fairly obtuse, observations here from educators, doctors, and, of course, parents help carve out some clear-cut guidelines. As well, charts depicting the "normal" behavior associated with a certain phase of development are juxtaposed with lists of skills that signal greater than average proficiency in a particular area. The program also examines the role of teachers addressing the needs of gifted kids, and wisely probes the delicate line parents and teachers must walk between nurturing children and pushing them to do too much too soon.

C.A.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Stalin" (1992), not rated, MGM/UA Home Video, prebooks March 11.

Starring Robert Duvall as Soviet tyrant Josef Stalin, this nearly three-hour-long biopic traces his career from young revolutionary cutthroat to unrivaled Soviet boss. Duvall's Stalin is a paranoid murderer with a nearly human side, but any brief displays of humanity are overwhelmed by his monumental cruelty. Yet "Stalin" may provoke more giggles than gasps. After Alec Guinness' Hitler portrayal or the ping-pong-playing Mao in "The Chairman," it's become clear that there is something inherently campy about actors dressing up as monstrous 20th Century dictators. (Viewers in

this case will also be distracted by all those Bolsheviks with all that facial hair, and may begin to think it would've worked better as a musical—"Summertime For Stalin," say.) Using archival footage of the Revolution and both World Wars, "Stalin" may appeal to historical docudrama buffs and those yearning for the good old days when a Russian leader was a vicious sadist and not just another hapless politician.

"Thank You And Goodnight" (1992), not rated, Fox Lorber Video, prebooks March 9.

"Thank You And Goodnight," filmmaker Jan Oxenberg's meditation on the illness and death of her grandmother, is one of the most offbeat and poignant documentaries ever made.

(Continued on page 65)

Billboard®

FOR WEEK ENDING FEBRUARY 20, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	1	15	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991 24.99
2	2	43	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
3	3	21	THE RESCUERS Walt Disney Home Video 1399	1977 24.99
4	4	23	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992 24.98
5	12	73	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
6	5	29	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986 24.99
7	16	3	BARNEY GOES TO SCHOOL The Lyon's Group	1992 14.95
8	8	33	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992 12.99
9	6	65	FANTASIA Walt Disney Home Video 1132	1940 24.99
10	11	386	DUMBO Walt Disney Home Video 24	1941 24.99
11	7	5	BARNEY ROCKS The Lyon's Group	1992 14.95
12	18	5	BARNEY'S BIRTHDAY The Lyon's Group	1992 14.95
13	19	3	BARNEY'S THREE WISHES The Lyon's Group	1992 14.95
14	14	23	ROCK-A-DOODLE HBO Video 90701	1992 24.98
15	15	230	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
16	20	47	FIEVEL GOES WEST Amblin Entertainment/MCA/Universal Home Video 81067	1991 24.95
17	NEW		BARNEY: A DAY AT THE BEACH The Lyon's Group	1992 14.95
18	10	93	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
19	9	5	X-MEN: NIGHT OF THE SENTINELS PolyGram Video 4400860593	1992 12.95
20	21	329	ALICE IN WONDERLAND Walt Disney Home Video 36	1951 24.99
21	NEW		BARNEY AND THE BACKYARD SHOW The Lyon's Group	1992 14.95
22	NEW		MUPPET BABIES: LET'S BUILD Walt Disney Home Video 1617	1993 12.99
23	24	43	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991 19.98
24	NEW		MUPPET BABIES: EXPLORE WITH US Walt Disney Home Video 1618	1993 12.99
25	25	245	AN AMERICAN TAIL Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARQUEE VALUES

(Continued from preceding page)

Oxenberg conducts frank, funny interviews with her cancer-stricken grandmother, but also takes any number of irreverent detours from classic *cinema-verité* style. She uses actors to re-create past events, juxtaposes goofy snippets from old movies and TV shows, and makes use of whimsical artwork, such as two-dimensional cutouts, to represent her grandmother and herself. Amid this rococo whirl of cinematic styles, Oxenberg asks the serious, elemental questions of life and death that attend the passing of a loved one. A unique documentary with a decidedly arty bent.

"Double Jeopardy" (1992), R, FoxVideo, prebooks March 8.

Bruce Boxleitner and Sela Ward are a yuppie couple whose domestic bliss is interrupted by his old girlfriend Rachel Ward—obviously trouble with a capital T. Sure enough, Bruce and Rachel end up in the sack, but soon thereafter Rachel's new boyfriend breaks in, tries to rape her, and she kills him. Bruce must keep his tryst a secret while his lawyer-wife Sela defends the none-too-trustworthy Rachel, now charged with murder. The only real surprise in this movie is having two female leads with the same last name. The box art may play up its marginal amount of sex—and it could be confused with those recently popular psychopath-insinuates-him/herself-into-lives-of-a-nice-couple films—but ultimately, "Double Jeopardy" remains an area best left to Alex Trebek.

"Samantha" (1992), PG, Academy Entertainment, prebooks March 4.

On her 21st birthday, Samantha (Martha Plimpton) is told by her parents (Hector Elizondo and Mary Kay Place) that they adopted her as an abandoned infant—setting Samantha off on an ill-defined quest for her biological parents. Plimpton's Samantha is meant to be a quirky-but-lovable heroine with a genius for violin and Rube Goldberg contraptions, but she comes off as childish and self-indulgent as she rejects her loving adoptive parents in favor of unknown biological ones. This fairly plotless comedy yields occasional chuckles before it reaches its inevitable I-guess-I'm-growing-up conclusion, but it could benefit from the youth-market draw of Plimpton, Dermot Mulroney as her childhood pal Henry, and Lone Skye as Henry's venomous girlfriend.

"Wild Cactus" (1993), R and unrated, Imperial Entertainment, prebooks March 8.

Yet another "erotic thriller" with themes of sex, violence, and sex, this particular "Wild" plant tells the story of a bookish botanist (David Naughton) and his scantily clad wife (India Allen), who use a research trip to the desert to revive their sex life. (One scene involving a bottle of Log Cabin syrup is one of the more curious examples of product placement in recent memory.) They're interrupted by a homicidal ex-con (Gary Hudson) and his equally menacing moll (Michelle Moffett), who share a penchant for sex and killing. Although a pointless—and suspenseless—thriller, its sex scenes happen with conscientious regularity. (Continued on next page)

Music Superstars The Chipmunks Enter The Profitable Sing-Along Category!

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48-Unit Mixed Sing-Alongs Prepack: Stock No. 1757 UPC #7-17951-757-03-6 (Includes 24 *Friend Like Me* / 6 *Alvin And The Chipmunks Sing-Alongs* / 3 *Be Our Guest* / 3 *Under The Sea* / 3 *Disneyland Fun* / 3 *Heigh-Ho* / 3 *Zip-A-Dee-Do-Do-Dah* / 3 *Bare Necessities*)

ALSO AVAILABLE: 96-Unit Mixed Sing-Alongs Prepack: Stock No. 1759 UPC #7-17951-759-03-0

PREBOOK DATE: APRIL 6 NATIONALLY ADVERTISED AVAILABILITY: APRIL 30



Approx. 30 Minutes / Color / Stock Number: 1764 / Not Rated / Digitally Mastered / [TV-14] / \$12.99 SRP

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36-pack Floor Display
Catalog #0670
UPC #8616-20670-3

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MARQUEE VALUES

(Continued from preceding page)

and Moffett earns extra credit for her exceptionally lascivious portrayal. With no discernable redeeming social value, it should do quite well with the soft-core crowd.

"Running Mates" (1992), PG-13, HBO Video, prebooks March 4.

Successful children's book author Diane Keaton stumbles into her old high school crush Ed Harris, who's now a U.S. Senator making a run for the White House—and for Keaton as well. After Harris hires the reluctant Keaton as a speechwriter, they get engaged, and her acerbic liberal views create campaign-trail tension, culminating in a potential scandal that could sink his candidacy. While attempting to be both a romantic and political comedy, this film leaves skeins of narrative loose ends. Their romantic banter lacks the sophistication of the classic comedies "Running Mates" emulates, and too often politics seems peripheral to the story. In the end, it makes good points on issues of privacy for politicians and their loved ones, but only Keaton's fidgety comic performance could hold viewers long enough to get there.

"Mediterraneo" (1992), R, Touchstone Home Video, prebooks March 1.

This sweet, subtitled Italian comedy won the 1992 Academy Award for Best Foreign Language Film. It centers on an oddball group of Italian soldiers sent to occupy a small, strategically irrelevant Greek island during World War II. After finding the island deserted, the inept, jumpy soldiers bicker incessantly and lose contact with HQ when their radio is destroyed. Gradually, the life-loving inhabitants of the island make themselves known to their uptight "occupiers," introducing them to a paradisaical life of eating, drinking, sex, dancing, soccer, and smoking something brought by a Turkish visitor. Soon the bedazzled conscripts forget the war they left behind, but know it may yet catch up to them. This fanciful, gentle, and sexy comedy will be the new hit on the International shelf.

'LAMB CHOP'

(Continued from page 61)

the series after the program ends—perhaps at the same supermarket that ran the promotion, or the next time they're walking through Target or Muciland." Kelland notes that the gold certification of the "Play-Along" series does not and will not take into account supermarket sales.

Kelland says a supermarket is the ideal environment to push the Lamb Chop products to their most likely buyers—mothers. "We might see that supermarkets which sold 10 videos a week in their regular video mix, will sell hundreds a week. And when the program is finished, customer awareness may be so great the videos will still sell steadily. We may find that we've helped to create a consistent best seller for them. This program isn't taking business away from anyone, it's enhancing everyone's business."

Combo Limbo: 'Weaker' Stores Omit Operations

COMBO COMMOTION: All at once, the future of the so-called combo operation is in the news with the closure of Blockbuster Video in the high-profile Virgin Megastore (Billboard, Feb. 13).

At the same time, video rental departments in all the Sam Goody stores around Los Angeles, about 20 in all, are being shut down.

“What you’re seeing are the weaker combo stores pulling out, so it’s some, not all,” says Steve Gabor, president of Odyssey Video, who has competed against the four major music chains to add rental over the years.

“Of all the combos, Warehouse is the leader. They have the most innovative approach in rental of any music chain,” says Gabor.

Gabor says the fierce competition between combos developed in the summer of 1983, when Warehouse was joined in video rental by Tower Records, Music Plus, and Licorice Pizza (the latter chain eventually converted to Sam Goody Music & Video).

The closing of the rental-only outlet in the Virgin store elicited much discussion. Analyst Keith Benjamin at Ladenburg, Thalmann & Co. says Blockbuster “is not really interested in combo stores.”

Although it was limited to a rental-only outlet, analysts say the unit housed in the Virgin store was arranged “so Blockbuster could explore various ways it could synergize with its new retailing partner. The rental store was worth

looking at,” even temporarily, says Craig Bibb of PaineWebber, who thinks other Virgin stores could be combos “if it worked out that way.”

Blockbuster Video shuttered the outlet abruptly Jan. 27. A chain spokesperson in Fort Lauderdale, Fla., says, “We have a very active store only a few blocks away [from the Megastore],” and insists the closing has no effect on the partnership between Blockbuster and Richard Branson’s Virgin Retail.

The Sunset Boulevard 30,000-square-foot store opened Dec. 4, with a party attended by industry executives including Branson and Blockbuster’s Wayne Huizenga. They heralded the pact, which made Blockbuster a 75% partner with Virgin in U.S. stores, excluding the Sunset outlet and Virgin Retail Sunset, a joint venture with Singaporean Ong Ben Seng.

At the same time, Virgin staffers busily revamping the area indicate the need for added space to merchandise laserdiscs, tapes, and a large selection of video games.

X ADDS EXCITEMENT: Excitement Video finally opens in Los Angeles, boasting the “largest selection of adult movies in the country.” It claims to have 10,000 titles in stock.

Although Excitement originally wanted to open near a Blockbuster in the West Valley, sources say the neighbors objected. Excitement

(Continued on next page)



by Earl Paige

Blockbuster Breaks Billion Mark

BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp., which expanded from video retailing to the music business last year, reports that 1992 was its first billion-dollar year in revenues.

What fueled the 38.3% surge in the company’s revenues to \$1.2 billion from \$868 million the year before were the 4.7% increase in sales for video stores open at least one year and the addition in November of 253 music outlets operating under the names Sound Warehouse and Music Plus.

The company’s profitability also rose in 1992. Operating income went up 45.5% to \$224.6 million from \$154.3 million the year before and net profit jumped 51.6% to \$142 million from \$93.6 million.

Gregory Fairbanks, Blockbuster’s senior VP and CFO, says, “All the legs of our business had solid quarters—domestic video, international video, and music.”

Craig Bibb, analyst with PaineWeb-

ber, adds, “Revenues and margins were better than expected.” He says the gross profit margin on videotape rentals rose to 76.1% in the final quarter of 1992 from 75.9% the year before.

Blockbuster also reports that systemwide revenues—sales from all its 3,127 franchised and company-owned video stores as well as the music outlets—increased 30.6% to \$1.98 billion from \$1.52 billion the year before.

The financial results include the six weeks at the end of the year that Blockbuster operated the music stores. Those outlets added about \$74 million in revenues to the annual and fourth-quarter totals.

During the fourth quarter last year, Fort Lauderdale, Fla.-based Blockbuster went on a buying spree, acquiring the music chains; a 35% stake in the independent movie and home video company Republic Pictures Corp; and a 50% equity interest in Virgin Retail Group’s 15 music megastores in Europe and Australia. Blockbuster also entered a joint venture with Virgin to

develop new megastores in Europe, Australia, and the U.S.

For the final quarter, Blockbuster’s net earnings rose 55.4% to \$45.1 million from \$29 million in the same period the year before. Revenues increased 58.4% to \$398.1 million from \$251.3 million. Same-store video sales in the quarter were up 5.8%. Systemwide sales jumped 39.4% to \$603.9 million from \$433.2 million a year earlier.

More good news for the company has been the performance of its stock. It had languished at about \$10-\$12 a share for some two years because some investors believed the company’s profits might be overstated by its method of depreciating videotapes. After the depreciation formula was changed, investors worried that the future of video retailing was clouded by the threat of video-on-demand. But, soon after Blockbuster branched out into music, its stock began to rise and reached a high of \$20.125. At press time, shares closed at \$19.

Billboard.

FOR WEEK ENDING FEBRUARY 20, 1993

Top Special Interest Video Sales™

THIS WEEK				2 WKS. AGO		WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
1	2	3	4	1	2		TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™									
★★ NO. 1 ★★									
1	2	25					NFL ROCKS PolyGram Video 085379-3		19.95
2	1	33					NBA DREAM TEAM FoxVideo (CBS/Fox) 5616		14.98
3	3	68					NBA SUPERSTARS FoxVideo (CBS/Fox) 2288		14.98
4	4	9					HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973		19.95
5	19	7					NFL GOES MOTOWN PolyGram Video 440085489-3		19.95
6	16	9					PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853		19.95
7	14	13					NBA COMMEMORATIVE VIDEO COLLECTION FoxVideo (CBS/Fox) 5624		49.98
8	6	103					MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
9	8	126					NFL CRUNCH COURSE PolyGram Video		19.95
10	12	67					MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98
11	5	60					SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244		14.98
12	15	18					NFL'S GREATEST HITS PolyGram Video		19.95
13	18	13					TALK OF THE NFL PolyGram Video 085381-3		19.95
14	9	58					MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)		9.98
15			RE-ENTRY				BEN CRENSHAW: THE ART OF PUTTING ♦ HPG Home Video		49.95
16	7	3					THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933		19.95
17	11	31					NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558		16.98
18	13	170					MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173		19.98
19	10	19					NFL COUNTRY PolyGram Video 440285491-3		19.95
20	17	33					HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857		19.98

THIS WEEK				2 WKS. AGO		WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
1	2	3	4	1	2		TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™									
★★ NO. 1 ★★									
1	1	17					CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032		19.99
2	2	13					CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577		19.98
3	4	33					KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901		19.98
4	3	129					RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616		19.98
5	14	59					CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576		19.98
6	NEW						RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304		19.99
7	11	139					ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016		19.95
8	13	5					DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416		19.98
9	9	55					BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131		9.99
10	10	43					ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133		9.99
11	5	25					STEP REEBOK: THE VIDEO PolyGram Video 0847853		29.95
12	18	13					MARILU HENNER'S DANCEROBICS Barr Entertainment 11208		19.95
13	6	21					JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333		24.98
14	8	11					AM/PM CALLANETICS MCA/Universal Home Video 81258		19.98
15	7	23					BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137		9.99
16	15	95					BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111		9.99
17	16	43					ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132		9.99
18	RE-ENTRY						LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141		9.95
19	17	313					CALLANETICS ♦ MCA/Universal Home Video 80429		24.95
20	12	70					BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116		9.99

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$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	Loaded Weapon 1 (New Line Cinema)	9,202,722	1,989 4,627	9,202,722
2	Sommersby (Warner Bros.)	8,104,624	1,432 5,660	8,104,624
3	Aladdin (Buena Vista)	7,687,184	2,109 3,645	165,340,200
4	The Vanishing (20th Century Fox)	5,009,928	1,656 3,025	5,009,928
5	A Few Good Men (Columbia)	4,001,255	1,732 2,310	119,869,477
6	Scent of A Woman (Universal)	3,806,085	1,252 3,040	33,916,589
7	Sniper (TriStar)	3,626,255	1,553 2,335	11,475,866
8	Alive (Buena Vista)	3,333,222	1,277 2,610	26,433,897
9	Matinee (Universal)	2,259,505	1,144 1,975	6,529,175
10	Used People (20th Century Fox)	2,115,743	889 2,380	14,581,185

NEWSLINE

Prism Trotting Out Int'l Division With Liz Mackiewicz At Helm

Prism Entertainment, which still considers itself a significant player in the home video market, is creating an international division for distribution of Prism Pictures-produced and -acquired titles. Liz Mackiewicz, formerly a VP with Kodiak Films, joins Prism as VP of international sales and acquisitions. At the same time, Prism has obtained \$5 million of new financing from BankAmerica Corp. Prism Pictures' 1993 production slate will include 12 features, six of which will be available to the foreign marketplace. Two are currently in production, "Bitter Harvest," with Patsy Kensit, and "Snapdragon," produced by Amritraj Entertainment. Since its inception in 1984, Prism has distributed about 500 movies to the video marketplace, according to Barry Collier, chairman and president. Collier says the company recently delivered 50,000 copies of "Night Eyes 2," a success in today's the B-movie environment. Collier, who wants the company to become a "ministudio," says Prism sales jumped from \$10 million to \$20 million in one year, on its way to revenues of \$40 million-\$50 million company.

VIAAC Jumps On Fund-Raising Effort

VIAAC, the Video Industry AIDS Action Committee, is rolling out "A Penny For AIDS," a new fund-raising effort designed to include all parts of the home video industry. The idea, says Len Levy, VIAAC development committee chairman, who was on hand at the Video Software Dealers Assn. Regional Leaders Conference Jan. 23-25 in San Diego (Billboard, Feb. 6), is to ask retailers, wholesalers, studios and other software suppliers, tape duplicators, printers, and other service organizations to contribute one penny to VIAAC for every videocassette or laserdisc duplicated, sold, and/or rented from Nov. 24-Dec. 1. Levy says that is the biggest retail period of the year, with video rental transactions projected at 72 million and sales transactions projected at 32 million. With a high level of cooperation, Levy feels the campaign could raise several million dollars. Already committed are such suppliers as Playboy Home Video, MGM/UA Home Video, Cannon Home Video, and LIVE Entertainment; retailers Tower Video and Strawberries; wholesaler Sight & Sound; and rep Fast Forward.

Uni Hands-On With Hefner Rental Title

Uni Distribution Corp. has high rental hopes for "Hugh Hefner: Once Upon A Time," the critically acclaimed biopic of the founder of Playboy magazine. In a twist, Uni, which distributes Playboy Home Video sell-through titles, licensed the Hefner story from Playboy, according to Janis Durr, VP of distributed labels. The title is Uni's first full-length feature film, says Durr, who adds that Uni will license other theatrical titles downstream "if it makes sense. This title did, since it's a high-profile theatrical release." The movie had a limited run in Chicago, New York, and Los Angeles, and received some favorable reviews, including two thumbs up from Siskel & Ebert. Street date on the Lynch/Frost production is April 7, Hefner's 67th birthday. Pre-order date is March 16. Durr says Uni will back the title with an extensive trade and consumer ad campaign, including full-page ads in Premiere and Playboy during April and May. A Video Pipeline promotional trailer will be shown in more than 3,500 video retail stores.

PICTURE THIS

(Continued from page 61)

trade executive.

Palmer Video, in Union, N.J., has expressed interest. So has another New Jersey retailer, **Super Video**. Palmer, with six stores opening or under construction, also is taking a look at **Super Club Entertainment's** New Jersey outlets, once part of **Vestron's** excursion into retail.

"People have requested information about certain stores," says Super Club's **Darrell Baldwin**, but "there

has been nothing formally prepared." Super Club did sell its Indianapolis store to veteran retailer **Jack Messer**, completing a circle that began when Messer dealt his original Video Store2 chain to Vestron in the late '80s.

SHIFT: Baker & Taylor announced the staff changes predicted in our Feb. 13 column. **Jim Ulsamer** moves from **B&T Video** to **B&T Books**, holding his title of sales and marketing senior VP. **Frank Wolbert**, who shifts from Books back to Video, takes over as executive VP/COO. **Jim Warburton**, president/COO of B&T and president of B&T Video and **SoftKat**, will focus on SoftKat restructuring, including relocation to its new headquarters in Simi Valley, Calif.

STORE MONITOR

(Continued from preceding page)

eventually ended up in a site on Ventura Boulevard.

Observers note the new approach to featuring adult includes one room where several categories are identified explicitly, such as "Big Bust." Another room features titles in alphabetical order, and a third is devoted to fetish and bondage movies.

STOP IT: Epic Home Video has warned distributors about unnamed third parties using its "World Premiere Video" logo, which appears on direct-to-video releases. Avoid infringing materials, Epic advises.

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	NEW ▶		SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
2	3	7	HOUSEITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
3	9	2	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
4	1	6	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
5	4	11	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
6	5	5	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
7	10	3	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
8	2	10	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
9	16	2	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
10	7	9	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
11	6	13	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
12	22	2	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
13	8	6	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG-13
14	14	6	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	NR
15	13	7	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
16	12	12	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
17	11	16	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
18	19	2	MAN TROUBLE	FoxVideo 1976	Jack Nicholson Ellen Barkin	1992	PG-13
19	15	18	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
20	20	4	TWIN PEAKS: FIRE WALK WITH ME	New Line Home Video Columbia TriStar Home Video 75843	Kyle MacLachlan	1992	R
21	18	4	STAY TUNED	Morgan Creek Productions Inc. Warner Home Video 12595	John Ritter Pam Dawber	1992	PG
22	17	12	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
23	25	2	STORYVILLE	Columbia TriStar Home Video 92903	James Spader Joanne Whalley-Kilmer	1992	R
24	21	15	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moir Kelly	1992	PG
25	35	3	WHERE THE DAY TAKES YOU	Cinetel Films, Inc. Columbia TriStar Home Video 92883	Sean Astin Lara Flynn	1992	R
26	33	7	INSIDE OUT 4	Playboy Home Video Uni Dist. Corp. PBV0725	Various Artists	1992	NR
27	30	6	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG-13
28	23	13	DEEP COVER	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
29	29	11	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	R
30	36	6	NOISES OFF!	Touchstone Pictures Touchstone Home Video 1359	John Ritter Carol Burnett	1992	PG-13
31	34	24	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
32	28	16	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
33	NEW ▶		RAISE THE RED LANTERN	Orion Pictures Orion Home Video	Not Listed	1992	PG
34	27	15	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
35	32	9	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	PG
36	26	9	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	R
37	24	12	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	PG
38	NEW ▶		LIVE WIRE	New Line Home Video Columbia TriStar Home Video 51663	Pierce Brosnan Ron Silver	1992	NR
39	37	6	KAFKA	Miramax Home Video Paramount Home Video 15124	Jeremy Irons Theresa Russell	1991	PG-13
40	31	4	CHRISTOPHER COLUMBUS: THE DISCOVERY	Warner Bros. Inc. Warner Home Video 12592	Tom Selleck Rachel Ward	1992	PG-13

♦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.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

FEBRUARY

Feb. 13-16, **National Religious Broadcasters Convention**, Los Angeles Convention Center. 703-330-7000.

Feb. 16, "Patents, Copyrights and Trademarks—How to Protect Your Work," seminar presented by entertainment lawyer Wallace Collins and the Learning Annex, New York. 212-570-6500.

Feb. 16, **The Brit Awards 1993**, Alexandra Palace, London. 011-44-71-629-8642.

Feb. 17-21, **International Radio and Television Society 21st Annual Faculty/Industry Seminar**, New York Marriott, New York. Maria DeLeon, 212-867-6650.

Feb. 18-20, **Third Annual Hip-Hop Music Conference**, sponsored by The Cultural Initiative Inc., Howard University, Washington, D.C. 202-667-8384.

Feb. 18-21, **13th Annual Performance Summit Conference**, Buena Vista Palace, Orlando, Fla. 817-338-9444.

Feb. 20, **MusiCares Person of the Year Gala**, Beverly Hilton Hotel, Los Angeles. Paula Jeffries, 213-849-1313.

Feb. 24, **35th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25, **1993 Rhythm & Blues Foundation Pioneer Awards**, Palace Theater, Los Angeles. Leyla 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 Lind-

say, 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 Conference & 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 University, 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 1st Billboard Billie Awards**, Puck Building, New York. Melissa Subatch, 212-536-5018.

March 19-20, **Marketing Opportunities in Black Entertainment Mid-Year Symposium**, Fairmont Hotel, Chicago. 312-324-5200.



Fab Five. The Songwriters' Hall of Fame presents five promising young songwriters with the Abe Olman Scholarship Award at the organization's seventh annual award reception, held at the future site of the Songwriters' Hall of Fame Museum in New York. The award winners are determined by the National Academy of Popular Music along with other participating organizations, including ASCAP, BMI, and the Songwriters Guild of America. Shown, from left, are BMI VP Charles Feldman; BMI winners Gregory Cohen and Matthew Lewis; acting Hall of Fame president and BMI VP Bobby Weinstein; SGA winner Mike Flynn; SGA president George David Weiss; ASCAP president Morton Gould; ASCAP winner Anika Peress; NAPM winner Ilene Angel; and NAPM projects director Bob Leone.

LIFELINES

BIRTHS

Girl, Rose Julianne, to **Barry and Paula Mardit**, Dec. 9 in Detroit. He is director of programming operations for WWWW Detroit.

Girl, Rachel Lily, to **Mitchell and Stacy Leib**, Jan. 18 in Los Angeles. He is VP of A&R soundtracks for Arista Records. She is director of creative development at Virgin Records.

Boy, Collin James, to **Jim and Lori Pollitt**, Jan. 31 in Dallas. Using the professional name "Jim Zippo," he is on-air personality and program director for ABC/SMN's 24-hour "Pure Gold" format.

Boy, Ryder Valois, to **Sandy and Noni Castonguay**, Jan. 27 in New

York. He is VP of Columbia Artists Management and agent for David Byrne, Stewart Copeland, and Bobby McFerrin.

Girl, **Kenya Julia Niambi Sarah**, to **Quincy Jones and Nastassja Kinski**, Feb. 9 in Los Angeles. He is a recording artist, composer, producer, winner of 25 Grammy awards, and chairman of Quincy Jones Productions and Qwest Records. She is an actress.

DEATHS

Monroe Goodman, 80, of natural causes, Jan. 31 in Palo Alto, Calif. Goodman was considered an innovative West Coast rack distributor who was a pioneer in the concept of merchandising recordings in such locations as drug stores and supermarkets in the '50s. Goodman's companies, Tip Top Music and Record Service, grew with the music business and his accounts came to include such major West Coast chains as Lucky Stores, Walgreen's, Payless, and Longs. He eventually sold both companies to Transcontinental Music Corp. in 1968 and retired briefly before re-entering the rack field in the '70s. He is survived by his wife, Leigh, his daughter Samie, and two sons, Stephen and Peter.

Willie Banks, 63, of lung cancer, Feb. 1. Banks was lead singer for the Jackson Southernaires before starting his own group, Willie Banks & the Messengers, in 1968. His 22nd and last album, "The Legend," was released in 1992.

Pee Wee Maddux, 67, of complications from open-heart surgery, Feb. 5 in Bay St. Louis, Miss. Maddux was a producer/songwriter/musician, an associate of producer Huey P. Meaux, and mentor to the late Jimmy Donley.

Send information to *Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036* within six weeks of the event.

GOOD WORKS

CARING FOR CARE: New York-based independent label **Riot Records** has produced a rap/reggae/soul cassette single and video to benefit **CARE's** program in Somalia. It contains a song called "CARE For Children." For more info, call **Hope Rosenberg** at CARE at 212-686-3110, ext. 241. The fax number is 212-686-3675.

ONE PLUS ONE EQUALS \$50 Gs: **Michael Bolton** has donated \$25,000 to Manhattan's **Harlem School of the Arts**, a sum to be matched by his label, **Columbia Records**. The donations were presented Feb. 8, with a gala reception at the school. For more info, call the label's **Fran DeFeo** at 212-833-5784.

WRITE THERE FOR JDV: Songwriting great **Lamont Dozier** will be honored at the **Juvenile Diabetes Foundation's "Promise Ball"** to be held March 12 at the Beverly Hilton Hotel in Beverly Hills, Calif. He has

written a song, "Love Anthem," which will benefit JDF's research program. Dozier's wife Barbara is also active with the organization and serves on the "Promise Ball" committee. During its 20 years as a voluntary health organization, the JDF has raised more than \$100 million for research. For ticket or other info, contact JDF at 310-842-6742.

PICTURES OF CHARITY: The **Video Software Dealers Assn.** has reported several developments in scholarship foundation. **MCA/Universal Home Video** has contributed a \$30,000 platinum endowment fund to the foundation in memory of **Robert Blattner**, the former president of **MCA Home Video** who died in a plane crash late last year. **MCA/Universal** also has contributed its fourth scholarship since 1989 to honor the memory of **Neil C. Hartley**, former VP of sales. **JD Store Equipment** has donated a \$30,000 platinum endowment, while **Blockbuster Entertainment Corp.**

has contributed a \$6,000 scholarship. For more info on how to become a contributor, call **Ina Luber**, administrative director of the foundation, at 609-231-7800.

FOR A BETTER PLACE: Headliners **John Lee Hooker** and **Robert Cray** were among celebrities who greeted benefactors and patrons before the Jan. 30 concert at the Universal Amphitheatre in Hollywood to benefit the **UCLA Environmental Science and Engineering Program**. The concert also included **Beau Bridges** and **Jackson Browne**. The ESE's permanent endowment fund offers doctoral students interdisciplinary training in all areas of study pertinent to solving major environmental problems. For more info, contact **Ken Margolis** at 310-670-9523.

FIRST LADIES FOR CHARITY: The life and work of **Eleanor Roosevelt** will be celebrated in an evening of songs and words in a presentation called "First Ladies Of Song" Feb. 21 at Alice Tully Hall in New York, with

proceeds going to the **Eleanor Roosevelt Monument Fund**, a nonprofit organization devoted to the restoration of two acres of Riverside Park in New York. The singers will include **Rosemary Clooney**, **Judy Collins**, **Barbara Cook**, **Kitty Carlisle Hart**, **Lena Horne**, **Marilyn Horne**, **Shirley Verrett**, and **Julie Wilson**. First Lady **Hillary Rodham Clinton** is expected to attend as honored guest and will be one of the speakers. For more info, call 212-496-9418.

FOR THE RECORD

The Ice Cube album that recently debuted at No. 1 on The Billboard 200 and Top R&B Albums was "The Predator." A caption in the Feb. 6 issue credited the feat to an earlier Ice Cube album.

The correct title of Garth Brooks' new video is "We Shall Be Free."

Pro Audio

N.Y. Mulls BMG Studios' Closing City Sites Look To Fill Big (Room) Shoes

■ BY MARILYN A. GILLEN

NEW YORK—The story of BMG Studios on West 44th Street here is one of death and taxes and, it appears, certainty.

"We took it as far as City Hall," says Vince Caro, a BMG engineer and co-director of an ad hoc committee formed to try to save the site. "That's as far as it can go." The Dec. 14 City Council hearing held to study the impact of the studios' closing on New York's film and music industries produced various possible alternate routes, but no apparent swaying of a course that will see the studios closed to make way for a new tenant, rumored to be the Internal Revenue Service.

City Councilman Wendell Foster, chairman of the council's committee on international and intergroup relations and special events, who oversaw the hearing, summarized the situation as of Feb. 3: "It does not look good at all." Talks were said to have been "ongoing" around press time between the landlord (the Durst Organization), BMG, and some members of the ad hoc committee, but they did not seem to be going anywhere especially promising.

The events were set in motion when parent company Bertelsmann Music Group decided not to renew its lease on the West 44th Street building, and to relocate its New York headquarters to a site in Times Square that will include 12 new rooms for audio postproduction but not a large recording space (Billboard, Aug. 1, 1992; Jan. 16, 1993). Barring any last-minute changes, the studios on 44th Street will close July 29.

SOUNDSTAGE VOID?

Beyond the historic significance of the West 44th Street site, discussion of which evokes reverent tones and talk of "a magical place" from those who have worked there in its nearly 25-year history, there has been particularly vocal concern expressed about the pending loss of Studio A, a sprawling soundstage that can accommodate a full orchestra, and which has been the site of numerous Broadway recordings and Hollywood soundtrack sessions.

The question, regrets aside, is what now? Or, rather, where?

Although all agree BMG Studios leaves some pretty large big-room shoes to fill, several New York studio owners are ready to step in.

"There is life after BMG," says Ed Germano, owner of the new Hit Factory Digital Recording Studios complex on West 54th Street. "There is *splendor* after BMG."

Germano's showroom-new, seven-floor, nine-room facility sports as its crowning jewel, literally, a rooftop soundstage that can accommodate at least 140 musicians. The double-height, full-floor space boasts four isolation booths, an executive viewing room, lots of lounges, projection equipment, a 72-channel NEVE VRP Legend, and the expansive list goes on and on . . .

Although the complex is not slated to open officially until mid-March, Hollywood and Broadway have already taken notice. Disney christened the

soundstage with work on its newest animated film, "Pocahontas." Among other early activity, Billy Joel has been in, Martin Scorsese is due, and Marvin Hamlisch is booked with his new musical, "The Goodbye Girl."

"These were die-hard BMG people," Germano notes.

EXPLORING ALTERNATIVES

Over at Clinton Recording, owner Ed Rak has also been seeing some of those "BMG people." "People who have come here so far have come on their own or through word of mouth, asking about alternatives," Rak says. "But we are doing some marketing to access those people who don't know us."

Clinton Recording, on 10th Avenue here, has a 50-by-55-foot studio that can handle up to 85 musicians, Rak says. "Maybe 25%-30% of the film work that they do at BMG Studios could not be done at Clinton," he notes.

"BMG has made a concerted effort to go after Hollywood and to get that business here," he says, adding that the publicity surrounding BMG's closing has put New York in the spotlight.

Not all that attention sits well with studio owners, however.

"All the stories I've seen have implied that the closing of BMG Studios means the end of scoring in New York. That is simply not the case," says Maxine Chrein, co-owner of Master Sound Astoria in Astoria, N.Y. "I'm certainly not in favor of BMG closing. What I am against is promulgating the myth that no alternative exists."

Master Sound, across the East River from Manhattan in Queens, is housed in the Kaufman Astoria Studios complex, a hive of film and TV studios that is usually buzzing with production work. Another tenant is Lifetime Television, whose proximity Master Sound has tapped into in a move to expand its capacity—and potential.

In October, Master Sound and Lifetime teamed for a simultaneous recording session, video shoot, and live satellite broadcast. Sinéad O'Connor performed with a 45-piece orchestra in Lifetime's 8,000-square-foot Studio One while Master Sound Astoria co-owner Ben Rizzi and producer Phil Ramone supervised the audio recording in the control room of Master Sound Astoria's Studio A1. A satellite link sent the live audio and video feeds to London for BBC broadcast.

A fiber-optic link was installed to connect the two studios' control rooms, allowing Master Sound full router control of audio communications and video sources from Lifetime. The link is a permanent addition.

"Master Sound has the capacity for 60-65 [musicians]," Chrein says of the facility's Studio A1. "The new linkage with Lifetime ups that by 200 pieces."

CLASSICAL APPROACH

Manhattan Center Studios, on West 34th Street, already has its own loyal following among large-room bookers. Studio manager Dan Gillberg says the Grand Ballroom, a 94-by-98-foot room with an attached stage of 95-by-60 feet, is used frequently by the full Metropol-

itan Opera, as well as for classical recordings by such labels as Decca.

Nonetheless, Gillberg expects the closing of BMG Studios to bring in new customers. "I imagine that maybe the balance between recording and other events for which the room is used might change," Gillberg says. "I certainly expect business will rise."

Unrelated to BMG Studios' closing, but nicely timed, is a plan by Electric Lady to build a large room at its existing West Eighth Street location. Owner Alan Selby says the move is still in the very early planning stages.

"There is a new awareness of the recording market in New York because of BMG," sums up Rak. "We have been awakened to the fact much more than we might have been, but so have the arrangers, producers, and conductors—the people who choose where to work."

The hope among studios here is that the big-room choice, post-BMG, will remain New York.

Queen Sells Swiss Studio To Resident Engineer

■ BY JESSE NASH

NEW YORK—Producer/engineer David Richards has bought the studio he has worked in for 15 years from its former owners, members of the rock group Queen.

Mountain Studios in Montreux, Switzerland, opened July 3, 1975, in a scenic spot offering spectacular views of mountains and lakes. The first client to record there was the Rolling Stones, for "Black And Blue." Since then, the studio has served as a haven for some of the music industry's biggest names.

It was in 1982 that Queen first recorded at Mountain. While there, the members learned it was for sale, and bought it from previous owners Alex Grob and Anita Kerr.

Richards, who had been working as a resident engineer at the studio since 1976, suddenly found himself with new bosses. It was at this point

that his working relationship with Queen started to develop. "Freddie [Mercury] and Brian [May], the whole band, we all became great friends," he says.

From 1982 onward, Queen continued to own and use the facility, as well as renting it to other clients, with whom Richards played a big role. "David Bowie cut most of his 'Scary Monsters' and 'Heroes' records at Mountain," he says. "I co-produced 'Never Let Me Down' with him and we did Iggy Pop's 'Blah Blah Blah' record, too. And then there's the Montreux Jazz Festival every year. I've been involved recording every single Montreux Jazz Festival for 15 years."

After Mercury's death, the remaining members of Queen decided to sell the studio. The deal, which took effect Feb. 1, includes all the equipment, studio areas, and accommodations.

New Studio Breaks Ground In Seattle

■ BY DEBBIE HOLLEY

NASHVILLE—After three years of planning and construction, 16-track Soundhouse Recording has opened its doors for business in Seattle.

According to co-owner Scott Crane, the studio is one of the first to be built from the ground up within the Seattle city limits. It features acoustic design by Chips Davis, formerly of Frank Hubach Associates, Richmond, Calif. (Davis now has his own acoustic design company, Chips Davis Acoustics.)

Davis used diffusers and bass traps extensively in every room, and the entire facility is wired for 24-track with Mogami, Canare, Clark, and Monster cable. "Even the entryway is wired for recording," says Crane. "The studio is also the first in Seattle to meet the Americans With Disabilities Act of 1992," rigorous requirements that facilitate use by the handicapped. Crane says the Disabilities Act is one reason it took three years to open the studio. "The place was designed and we were building and then the codes came out," he says. "We had to redo or accommodate in a couple of areas."

The exterior is bright-purple filled masonry block, and a large gargoyles keeps watch from a rooftop perch. The interior's colors are sea-green and wine.

The building houses one live room, a control room, a vocal room, and an entry area. The control room's board is an Allen & Heath Saber 36:16:24 LBG. The tape machine is a 1-inch, 16-track Tascam ATR 6016. Dimensions on the live room are approximately 25-by-20-by-17-feet high (at its greatest measurements), according to Crane, while the vocal room is about 12-by-10-feet with a 9-foot ceiling. "But," says Crane, "it is difficult to give dimensions because the walls are angled." The con-

trol room is live end/dead end.

The studio is on a main avenue in Seattle, the former site of American Motion Pictures' production facility. Crane says the fact that the studio is located in Seattle and is entirely new will draw clients to his room.

While Seattle remains a hotbed of alternative bands, he says, most artists are "just like Soundgarden was a year ago, or Nirvana and Alice In Chains were a couple of years ago," in that they lack the funds to fly to Los Angeles to record their music. "Most of the bands are washing dishes during the day and releasing albums at night, and they can't afford the big 24-track studios here," he says. "Facilities like mine give them an option other than the basement 16-track studio."

Crane says one area in which he tops competing studios is his array of outboard gear, which includes API preamps, Summit tube eqs, and most of the big Lexicon reverbs and Eventides.

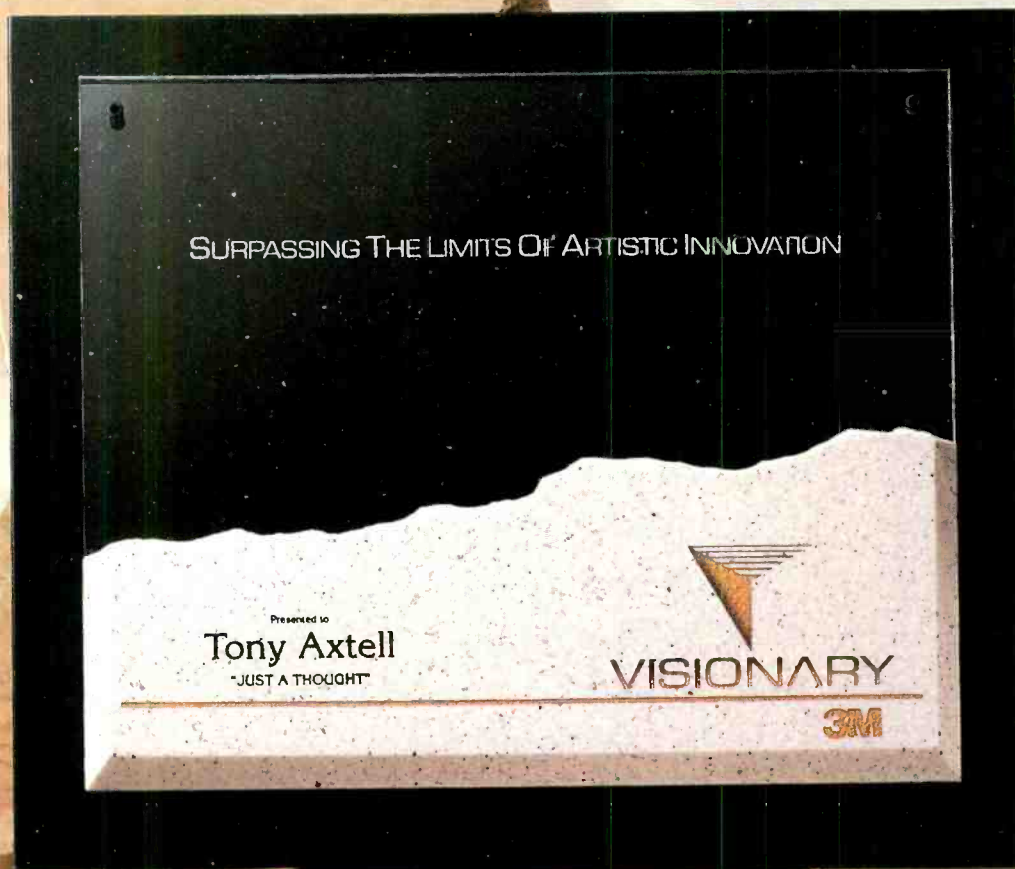
"This is basically a 24-track studio; it just doesn't have a 24-track in it," he adds. His mike collection includes Neumann U87 with the Stevem Vall modification, AKG 414s, Neumann KM84s, and Sennheiser 421s.

Crane says he decided to open a 16-track facility because most of them stay booked two to three months ahead. "We toyed around with the idea of going 24-track, but there is just no business for it here," he says. "The 24-tracks who do a lot of work are doing a lot of industrial and commercial work." Time can be booked at Soundhouse for \$40 an hour.

Soundhouse's first clients included 7 Year Bitch, who cut a single for C/Z Records. The record is slated for summer release. Alcohol Funny Car also cut tracks for a C/Z CD release, and Maxi Badd recorded an album for the Seattle-based Manna label. Scott Benson produced and engineered all three projects, assisted by John Nevins.



The newest player on the Seattle scene, Soundhouse Recording boasts acoustic design by Chips Davis.



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“The sound of Dolby SR on acoustic instruments is stunning. Silence has never been louder.”

Greg Penny, producer, engineer, songwriter

“Whether it’s k.d.’s voice or the delicacy of acoustic instruments, Dolby SR recordings reproduce with an integrity that lets the listener hear it the way we did.”

Ben Mink, composer, arranger, producer, instrumentalist



“Ingénue” (Warner Bros.) recorded at Vancouver Studios, Vancouver, B.C. and mixed at Saylor Recording, Los Angeles, CA

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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 13, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	CAN I TRUST YOU WITH MY HEART Travis Tritt/ G.Brown (Warner Bros.)	REBIRTH OF SLICK (COOL LIKE DAT) Digable Planets/ Butterfly (Pendulum)	DON'T TEAR ME UP Mick Jagger/ R.Rubin & M.Jagger (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	ARTISAN RECORDER/ HIT FACTORY/ DEVONSHIRE (Miami,N.Y.,L.A.) Bill Schnee Dave Reitzas Peter J. Yianilos	THE CASTLE (Franklin,TN) Rob Feaster	SOUND DOCTOR (N.Bergen,N.J.) Shane Faber Michael Mangini	OCEANWAY (Los Angeles) David Bianco
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	SSL 4056 G	Tascam M3500	Neve 8038
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Mitsubishi X-880 Studer A820	Tascam MSR 16	Ampex ATR 124
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10	UREI 813 Tannoy PBM 6.5	Yamaha NS10	Custom Oceanway
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 467/499	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	ARDENT (Memphis,TN) John Hampton	HIT FACTORY/ SOUND ON SOUND (New York) Mike Mangini Shane Faber	RECORD PLANT (Los Angeles) David Bianco
CONSOLE(S)	Neve 8038	Neve 8038	SSL 6000E&G	Neve VR With Flying Faders	Neve 8038
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Sony 3348	Studer A800 MK III	Ampex ATR 124
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Westlake Yamaha NS10	UREI 813	Yamaha NS10
MASTER TAPE	3M DAT	3M DAT	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERDISK Bob Ludwig	HIT FACTORY DMS Tom Coyne	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	DMI	DMI	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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Double Teamed. WBLS New York recently hosted two RCA acts, SWV and Rumpetilskinz. Pictured, back row from left, are RCA local promotion manager Byron Pitts, SWV's Lelee, WBLS PD Mike Love, and SWV's Coko. Shown, front row from left, are LS, Damel, and RPM of Rumpetilskinz, and SWV's Taj.

Pollack Execs Stress Creativity As Key Between Labels, Radio

■ BY CARRIE BORZILLO

LOS ANGELES—Record companies want adds. Radio stations want time buys from labels. According to executives at the Pollack Media Group Programming/Management Conference, held Feb. 3-7 here, both groups can get what they are looking for if they work together creatively.

"In the old days, when there wasn't MTV, a station could say, 'Hey, I'm playing the record, give me a time buy,'" said A&M national director of sales and distribution Nick Stearn. "[But] this is no longer the case."

With labels having fewer ad dollars to go around and more places to spend them, Stearn says "[radio] has to be more creative. We have to really work together. Don't only go to the six branch managers [of the major distributors], go to Wherehouse and put a promotion together that will benefit both of us."

J.B. Brenner, VP/national album promotion at A&M, said the key is to prove to retailers and branch managers that a station can sell product.

"If you put as much time and effort into your presentation to record companies as you do to a Subway shop or Miller Lite or Pepsi," said Brenner, "then I believe the benefits are there for you."

Beasley Broadcasting president/COO Simon T offered one way of generating time buys.

"[Labels] don't know if you're selling records or not," he said. "They do know if you go in and say, 'Listen, I went down to [a local record store] and the guy said he'll give you a quarter display of all the records I want to put on the air and all you have to do is give me a \$4,000 buy and you're in."

"If record companies are unsatisfied with the way stations play their

music," he added, "they should come to stations and say, 'Hey, instead of you running a stop set at your :50 hour [with] three spots, why don't I buy all three spots and instead you play any record I want [you] to play?'"

"Creativity solves problems," Simon T added. "If that idea is bad come up with another idea."

Quello Takes FCC Seat 'Til Clinton Names New Chair

■ BY BILL HOLLAND

WASHINGTON, D.C.—Industry insiders say they are pleased President Clinton appointed veteran FCC commissioner James Quello as interim chairman Feb. 5, but they voiced some impatience that the new administration is taking so much time nominating a replacement for departed Republican chairman Al Sikes.

Quello, 76, has served on the commission for 19 years, longer than any predecessor. His term expires in 1996.

"Jim will take care of business capably," said one FCC staffer, "but let's face it, the agenda for the new administration's communications policy has to be set by the new permanent chairman, and the longer the wait, the longer it'll take to get the ball rolling."

There are some upcoming rulings that have broadcasters concerned, including the decision whether to grant applications for digital radio transmission to several satellite firms, and they are relieved Quello is in charge until a new chairman is nominated and appointed, which may not happen until April.

Eddie Fritts, president of the National Assn. of Broadcasters, said the trade group is "pleased the com-

RAJAR Survey Causes Tremors Commercial Radio Fears Ad Drops

■ BY MIKE MCGEEVER

LONDON—The first-ever joint survey of Britain's commercial and BBC radio listenership has shaken up the broadcasting business here.

The Radio Joint Audience Research (RAJAR) results have indicated significant change in stations' audience shares, with an unexplained downturn in listening for the entire commercial industry. The results also show a slight upturn in BBC listening.

The report marks the first time national commercial services have been surveyed, and it shows classical music-formatted Classic FM (launched last September) with a 2.8% listener share. Hot AC formatted Atlantic 252, the Dublin-based long-wave station, which reaches about 70% of the U.K. population, pulled in a 3.7% share.

The BBC's five national services grabbed a combined share of 48.9%, with pop/rock-formatted Radio 1 FM picking up a 22.4% slice. Commercial radio's national share—excluding Classic FM and Atlantic 252—came to 31.2%, compared with 36.3% under previous methodology.

The RAJAR research methods are substantively different from systems separately used in the past by commercial radio and the BBC. It is not, therefore, possible to make direct comparisons. Under the RAJAR methodology, for example, each member of a household surveyed is issued a diary. With the former methodology, only one diary per household was placed. The new survey's

sample size was 46,000 people.

Also, for the first time in its 20-year history, commercial radio has been measured with the same device as noncommercial, publicly funded BBC Radio.

According to RAJAR and RSL London, the research company commissioned to conduct the survey, the results of fourth-quarter 1992 were released with the proviso that extensive work must be completed to validate them.

Meanwhile, private broadcasters fear that confusion over the figures will make already hesitant U.K. advertisers more wary of buying radio. In effect, they contend the commercial radio industry could stand to lose millions in advertising revenue until the results are explained.

U.K. commercial radio has a lackluster 2.8% of the advertising revenue pie, translating into just 135 million pounds from commercial airtime according to 1991 figures, which are the latest available. That's the third lowest in Europe, ahead of Denmark and Norway.

Jonathan Arendt of Hallett Arendt London, a noted radio research and analysis company, says the apparant exodus of listeners from commercial radio doesn't make sense.

"I don't believe all of these commercial stations have suffered massive losses," he says. "There is no reason for it. The numbers don't show that the listeners have gone to BBC radio or national commercial networks."

"What we have here is changed

methodology with a vast amount of things that are different, which probably need solving," he adds. "I think over the next few surveys we will see things stabilize more."

Arendt says it is impossible to look at individual stations and determine if they have done well or not, until the industry has a few more surveys under its belt.

RAJAR director Roger Gane concedes that investigations must be carried out. "With any new system, especially one as complicated as this, we have to look at all factors of the survey," he says. "There are [more] marked differences in some results than were expected. It will be a long process to look at each area and determine what is wrong or right."

Gane thinks advertisers will not react sharply to the survey and will wait for the bugs to be worked out. "They will wait and see with a mature approach and will not react in a knee jerk fashion as has been suggested," he says.

Paul Chantler, group program director at the Chiltern Radio Network, which operates several stations in the U.K., is having difficulty using the new figures as a programming tool.

"Because it is impossible to compare the two methodologies, personally I am finding it very difficult to make programming decisions based on the latest figures," he says. "In essence, it is tricky for me to use RAJAR as a programming tool in the same way I would use the results under the old methodology."

mission will have strong leadership during a time when a number of important issues, including DAB, are at a crucial stage."

The commission's power base could change in several ways under the new president. Although it is always composed of Democrats and Republicans, departures by former Republican chairman Sikes and, soon, Republican commissioner

WASHINGTON ROUNDUP™

Sherrie Marshall, whose term expired last June, open up the way for hand-picked Clinton replacements and several scenarios for majority party control.

With those two gone, there will be only two commissioners sitting in addition to Democrat Quello—Democrat Ervin Duggan (whose term expires June 30, 1994) and Republican Andrew Barrett (whose term expires June 30, 1995).

According to law, three of the five commission seats can be held by Democrats.

If Quello stays on, Clinton must appoint a Republican replacement as well as a new Democratic chair-

man.

If he decides to give Democrat Duggan the chairman slot permanently, then Clinton could appoint a total of three commissioners, including the chairman, two of them Democrats.

Should Quello decide to retire, which is considered unlikely, then the administration would have another appointment slot, bringing the total of new Democratic commissioners to two.

NAB TO HILL: SCRUTINIZE DAB PLAN

House lawmakers know what NAB thinks of the FCC proceeding that will decide whether to approve plans to build satellite-delivered DAB networks now that NAB president Fritts told House telecommunications subcommittee members Feb. 4 that any such approval would be an "ill-conceived idea."

Fritts' hardball stance on the issue stems from the fact that terrestrial broadcasters lag behind in having a chosen in-band system in place.

Fritts pointed out that even after the commission had relaxed radio ownership rules to help broadcasters deal with the problem of increased competition, the FCC now might "wreak havoc on our American radio system with a plan to

dump 30 to 60 channels of audio into every market via satellite delivered DAB," Fritts said.

He also warned that satellite DAB "will do more to hurt our community-based radio system than anything I can possibly imagine—and [the FCC] will be doing so without any consultation with [Congress]."

NAB would like to buy time so that earthbound broadcasters can choose their own system once the testing is done.

Insiders now know the Clinton administration is moving ahead with a new technology-oriented telecommunications policy, and NAB is flexing its political might.

It has already filed opposition papers with the commission to block or slow down the applications by satellite companies for experimental, startup DAB networks.

FAIRNESS BILL: IT'S BAACCKKI

It may have been blocked or vetoed by two presidents; it may have been called unconstitutional by the courts, but the fairness doctrine is back in the form of proposed legislation in the 103rd Congress.

Sen. Ernest Hollings, D-S.C., chairman of the Senate Commerce Committee, reintroduced the bill, (Continued on page 75)

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 CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	19	—	2	*** No. 1 *** WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	◆ VAN HALEN WARNER BROS.
2	1	2	4	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER ATLANTIC
3	2	6	5	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
4	4	8	9	BLACK TEN	PEARL JAM EPIC
5	9	21	4	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
6	3	4	10	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
7	8	7	5	SOMETIMES SALVATION THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	7	5	9	IN BLOOM NEVERMIND	◆ NIRVANA DGC/GEFFEN
9	11	15	8	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
10	10	11	11	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
11	24	—	2	*** AIRPOWER *** IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
12	6	1	18	STAND UP (KICK LOVE INTO MOTION) ADRENALIZE	◆ DEF LEPPARD MERCURY
13	17	24	5	THE ONE I AM LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
14	23	30	3	SOMEBODY KNOCKIN' IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN GEFFEN
15	5	3	15	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/GEFFEN
16	12	10	9	STOP THE WORLD III SIDES TO EVERY STORY	◆ EXTREME A&M
17	22	31	3	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
18	15	18	4	STAND NATIVE TONGUE	◆ POISON CAPITOL
19	14	13	16	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
20	20	20	7	WAITING FOR THE SUN HOLLYWOOD TOWN HALL	◆ THE JAYHAWKS DEF AMERICAN/REPRISE
21	NEW ►	1	1	*** AIRPOWER *** TURN IT UP OR TURN IT OFF SMOKE	DRIVIN' N' CRYIN' ISLAND/PLG
22	28	25	4	*** AIRPOWER *** EILEEN MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
23	21	17	20	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
24	25	33	3	*** AIRPOWER *** HEART OF AN ANGEL FEEL THIS	THE JEFF HEALEY BAND ARISTA
25	26	32	4	*** AIRPOWER *** BED OF ROSES KEEP THE FAITH	◆ BON JOVI JAMCO/MERCURY
26	32	—	2	DOWN ON ME JACKYL	JACKYL GEFFEN
27	16	9	16	STEAM US	◆ PETER GABRIEL GEFFEN
28	13	14	11	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC
29	33	34	3	RETURN TO SERENITY THE RITUAL	TESTAMENT ATLANTIC
30	40	—	2	HERE COMES TROUBLE HERE COMES TROUBLE	BAD COMPANY ATCO/EASTWEST
31	18	16	13	ALL I WANT THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
32	NEW ►	1	1	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
33	30	22	12	SAD BUT TRUE METALLICA	◆ METALLICA ELEKTRA
34	35	38	4	ANGRY CHAIR DIRT	◆ ALICE IN CHAINS COLUMBIA
35	34	27	8	SEX TYPE THING CORE	◆ STONE TEMPLE PILOTS ATLANTIC
36	NEW ►	1	1	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY CHRYSALIS/ERG
37	NEW ►	1	1	I'LL HATE YOU BETTER THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
38	29	23	10	OLD ROSE MOTEL PSYCHO CITY	GREAT WHITE CAPITOL
39	36	29	17	WICKED AS IT SEEMS MAIN OFFENDER	◆ KEITH RICHARDS VIRGIN
40	31	12	13	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	5	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
2	2	3	7	JEREMY TEN	◆ PEARL JAM EPIC
3	3	2	4	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
4	4	4	19	EVEN FLOW TEN	◆ PEARL JAM EPIC
5	6	5	23	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
6	10	6	18	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
7	7	9	27	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
8	—	—	1	ENTER SANDMAN METALLICA	METALLICA ELEKTRA
9	—	8	5	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH COLUMBIA
10	5	—	9	ALIVE TEN	◆ PEARL JAM EPIC

Radio

Australia's 'Backyard' Music Show Big Enough For Distribution In 50 Countries

LOS ANGELES—Australia has given birth to a number of great modern-rock acts over the years, which makes it a natural home for the half-hour weekly alternative-music program "The Big Backyard."

GM Steven Hindes, along with producer Laurence Boswell and host Mark Dodshon, created the show in 1987 to introduce the best of the bands from Down Under to the rest of the world.

"The thing about Australian music is that... these musicians play music that matters," says Hindes. "There's the spirit of their own identity in the records."

Hindes says that while the show aims to present the best music from Australia, it tends not to play much by the world-renowned Australian acts, like INXS or Midnight Oil. However, the show does feature rare live performances from these artists.

"We try not to discount any artist," he explains, "but we look at what other outlets they have. A station won't want to play our show if it's made up of what they have already. Our goal is to introduce them to new artists and to the best we have to offer."

Some of the Australian acts that Hindes says are creating a buzz at college radio here are Tumbleweed, Painters & Dockers, Things Of Stone & Wood, Sea Stories, and Pray TV.

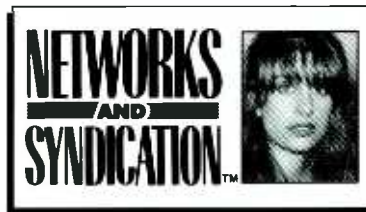
The show is distributed by the Australian Department of Foreign Affairs and Trade free of charge to stations in 50 countries, including the U.S., Canada, New Zealand, India, Japan, France, Argentina, and Spain.

Hindes says 70% of the stations the show is sent to in the States actually air it, and most of them are college outlets. Outside of the U.S., he says, every station that receives the show airs it.

"We've had no real problems in getting stations to play this kind of music, since the alternative movement became so popular," he says.

Signing a sponsor, on the other hand, has been a problem.

"To get the show on a commercial station," Hindes says, "they want a sponsor involved. But, it's hard to get a sponsor because it's a difficult sell."



by Carrie Borzillo

Hindes says one of the main problems with selling the show is the lack of data on college radio listeners, since Arbitron doesn't survey non-commercial stations.

Another problem is that Australian companies are not active in the music market and an American company wouldn't want to sponsor an Australian show, he says.

While the show is funded by the foreign affairs and trade unit, Hindes

and his partners make their money from selling the show to consumers, selling extended artist interviews to stations, and selling ads in its monthly newsletter, Big Backyard News.

Hindes is working on releasing a compilation CD through Sony Australia this summer. He hopes to release a similar compilation in the States, either by creating a label of his own or through a joint venture with Rhino Records.

"This could make a big difference for a lot of Australian artists," he adds.

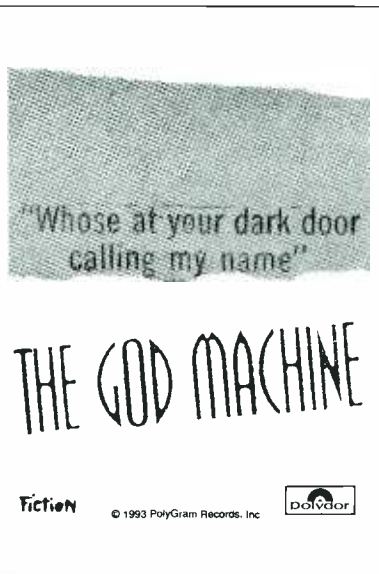
AROUND THE INDUSTRY

Roy Simpson has been named GM of Jones Satellite Networks. He was most recently senior director of affli- (Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	6	*** No. 1 *** THE DEVIL YOU KNOW PERVERSE	◆ JESUS JONES SBK/VERG
2	2	4	5	DOGS OF LUST DUSK	◆ THE THE EPIC
3	3	3	6	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
4	5	7	4	FEED THE TREE STAR	◆ BELLY SIRE/REPRISE
5	4	2	9	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN CAPITOL
6	7	10	5	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
7	12	9	4	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
8	6	5	12	LOVE U MORE O3	◆ SUNSCREAM COLUMBIA
9	8	6	12	CANDY EVERYBODY WANTS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
10	11	11	6	BEAUTIFUL GIRL WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
11	10	13	6	HARD TO GET STARCLUB	◆ STARCLUB ISLAND
12	15	—	2	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
13	14	14	4	WALKING THROUGH SYRUP ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
14	9	8	12	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	◆ INSPIRAL CARPETS MUTE/ELEKTRA
15	21	28	3	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
16	13	17	5	ONE IN TEN GORGEOUS	808 STATE/UB40 TOMMY BOY
17	16	15	5	GOODBYE BLIND	THE SUNDAYS DGC
18	28	—	2	WEMBLEY FUN?	THE CANDY SKINS DGC
19	24	—	2	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH CAPITOL
20	18	19	3	KISS THAT FROG US	PETER GABRIEL GEFFEN
21	20	21	9	BLACK TEN	PEARL JAM EPIC
22	NEW ►	1	1	EVERY DAY IS LIKE SUNDAY	10,000 MANIACS ELEKTRA
23	NEW ►	1	1	THE GHOST AT NUMBER ONE SPLIT MILK	◆ JELLYFISH CHARISMA/VIRGIN
24	25	—	2	COURAGE FULLY COMPLETELY	◆ THE TRAGICALLY HIP MCA
25	NEW ►	1	1	WISH BROKEN	◆ NINE INCH NAILS NOTHING/TY/INTERSCOPE
26	17	12	16	STEAM US	◆ PETER GABRIEL GEFFEN
27	29	—	2	BLOOD AND THUNDER REV	◆ ULTRA VIVID SCENE 4.A.D./CHAOS
28	26	24	13	99.9 F 99.9 F	◆ SUZANNE VEGA A&M
29	19	16	10	LONG WAY DOWN FREE FOR ALL	◆ MICHAEL PENN RCA
30	NEW ►	1	1	STOCKHOLM BODY EXIT MIND	◆ NEW FAST AUTOMATIC DAFFODILS MUTE/ELEKTRA

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



TV-BASED NOVELTY RECORDS RATE ON RADIO

(Continued from page 10)

ing both the Hot R&B Singles and Hot 100 Singles charts is Duice's "Dazzey Duks" on the Bellmark-distributed TMR label. The rap song is based on the female character Daisy from "The Dukes Of Hazzard" (ironically, a show that much of the top 40 audience wouldn't even remember). Duice is an Atlanta-based duo consisting of rappers L.A. Sno and Creo-D.

The record is being aired on 17 of Billboard's top 40/rhythm monitored stations, including KBXX Houston, WPGC Washington, D.C., and XHTZ San Diego.

"Dazzey Duks" was also recently the No. 1 record on XL106.7's "Hot 9 at 9" countdown after Cook was "forced" on the song by airplay at crosstown urban competitor WJHM. It has already spawned a female answer record, Repo Crew's "Sweat My Daisy Dukes," on the Miami-based Pandisc Records. The answer record seconds the premise of the original, which extols the virtues of females in short, cutoff jeans.

The Repo Crew record is getting some airplay at WCKZ Charlotte, N.C., where PD/MD Bob "Maxx" Sweeten says "people are really into

the 'Dazzey Duks' record so big that we felt we couldn't ignore it." But Sweeten says part of the appeal of the Repo Crew record may be its remarkable similarity to the original. "I'm not so sure people don't think it is a different mix of the same song," he says.

A third novelty single, receiving some regional success, is Juicemaster!'s "Jan's Theme" on the Hollywood, Calif.-based Cheese Factory Records. "Jan's Theme" is based on "The Brady Bunch" and, like "Speed," combines sound bites from the show and the theme song with a techno track.

B96 PD Dave Shakes calls it "a techno novelty," and "one of the great records that top 40 is all about." Although it has not charted, Shakes says the record went to No. 1 in requests on his station after just four plays at night. And while, like most novelty records, it may not have legs, Shakes says, "It's here today, gone tomorrow, but while it's here it's a fantastic record."

While it is successful in Chicago—the market that launched the theatrical production "The Real Live Brady Bunch" in which original series scripts are acted out by adult actors—the rec-

ord may not be as successful in other markets. WCKZ's Sweeten says he recently tested "Jan's Theme" and got an audience reaction that was 80% negative.

The next potential hit novelty record will be centered around a more current show, "Beverly Hills, 90210." Sub Pop Records, best known for signing grunge acts Nirvana and Soundgarden,

has inked a deal with a group known as Romp, and will release the group's single, "Hating Brenda," in April.

Romp members Darby and Kerin Moratoya are also the founders of the "I Hate Brenda" anti-fan club, targeting the increasingly unpopular character played by Shannen Doherty on "90210."

Record-Buying Service Goes On The Air

NEW YORK—After a three-month test on classical KBOQ Monterey, Calif., a new on-air record-buying service has been launched nationally.

SoundServe, based out of the KBOQ offices, is now offering stations across the country the opportunity to market the music they play directly to listeners who can order product via an 800 number. Each participating station will be assigned a unique 800 number that will allow SoundServe to provide affiliated stations with market-research data about listener purchases.

Product is delivered in four to seven working days and stations receive a percentage of sales. If listeners don't know the title of the album they wish to purchase, they can give the operator the day and approximate time the record was heard on the station and the operator will use playlist information

provided by the station to identify the music.

In a June 20, 1992, interview with Billboard, KBOQ GM/PD Terry Gillingham expressed some concern about a similar service provided by cable audio supplier Digital Music Express (DMX) and discussed tentative plans to launch SoundServe. Now, after completing the testing at KBOQ, Gillingham says "the results of the test exceeded our expectations. We learned there definitely is a demand for this service and that people are excited about using it. It offers a convenient way to purchase music that fits well with today's busy lifestyles."

The new service will provide some competition for the similar Music Link/Music Barn service launched last November by former Film House executive Tony Quin (Billboard, Dec. 12).

WASHINGTON ROUNDUP

(Continued from page 73)

which is opposed by the nation's broadcasters. The fairness doctrine rule was yanked by the FCC itself for being "unnecessary" back in the '80s.

The fairness doctrine requires broadcasters to air any and all opposing views on political issues. Broadcasters, who wish to use their own editorial judgment, say this is a burdensome task that the Constitution never imposed on print broadcasters.

FCC: RECORD NUMBER FOR EBS

The FCC has announced that there were 386 "activation reports" of the Emergency Broadcast System during November and December 1992, making a record total of 2,025 reports for the year.

The record number, says the commission, reflected the major natural and manmade disasters during 1992: the LA riots, Hurricane Andrew, and a large number of floods, tornadoes, storms, and power outages.

The total number of EBS activations since the program was initiated in 1976 grew to 15,442.

Since the FCC doesn't require broadcasters to report use of the system, the number could actually be higher, according to the commission.

NAB BOARD ELECTION RESULTS

Ten broadcasters have been elected to the NAB radio board of directors, two new members and eight incumbents.

In three other radio board races where there was not a clear-cut majority vote, there will be run-off elections later this month. Ballots were mailed Feb. 11.

The new members are William R. (Bill) Evans, president/GM of WQXE Elizabethtown, Ky., and Paul C. Hedberg, president/CEO of KMRS/KKOK Morris, Minn.

Results of the run-off elections will be announced March 15.



Done Deal. Cementing the deal that will allow Rhino Records to release concerts drawn from the Westwood One library (Billboard, Jan. 30), from left, are Rhino VP Bob Emmer, WW1 audio products division director Joe Garner, WW1's senior VP/business and legal affairs Eric Weiss, and Rhino president Richard Foes.

NETWORKS AND SYNDICATION

(Continued from preceding page)

ate marketing at Satellite Music Network... WIP Philadelphia station manager/VP of programming Tom Bigby adds consultant duties at Sports Entertainment Network.

The long-awaited "Bodett & Company" weekly show from SJS Entertainment will debut Feb. 22. Tom Bodett will host the hourlong slice-of-life talk show.

Unistar Radio Networks has added a new affiliate service called "The Entertainment Newscall," which will provide stations with audio cuts on top entertainment news events, offbeat stories, and actualities on movies, music, and show business stars.

As announced here earlier, MJI Broadcasting will begin syndication

of VH-1's live concert series, "Center Stage," this month. Upcoming shows include Neil Young, Feb. 23; k.d. lang, March 2; Lindsey Buckingham, March 9; and Keith Richards, March 16.

In addition, MJI will precede the broadcasts with a half-hour artist profile and interview show. WMXV and WXRK (K-Rock) New York, KLSX Los Angeles, and WTMX and WLUP-FM Chicago are already on board as affiliates.

The board of directors of National Public Radio has changed the structure of dues and fees for programming and membership. Larger stations will now pay higher prices for NPR programming, and smaller stations will pay smaller fees. Charges

for cultural programming will continue to vary from year to year based on each market.

The nominal rate for full news services will be 10.2% of total station revenues. Full-service stations will receive a 1% discount on programming fees.

In other NPR news, its "Soundprint" series has received a \$490,000 grant from the National Science Foundation, and NPR's "Living On Earth" has received \$50,000 in underwriting from Stonyfield Farm Yogurt Inc.

Lisa Karlin of CBS Radio Networks' "Entertainment Update" will give backstage reports from the Grammy Awards Feb. 24... In recognition of Black History Month,

CBS News Radio is airing a 20-part special called "Black Expression." Jacqueline Adams anchors the 90-second segments.

MediaStar International's newest clients include Elizabeth Dribben, Geoff and Owen Edwards, Coalition for Vehicle Choice, and Larry Lynn.

MediaAmerica and Neer Perfect Productions' "Up Close" and "On Tour" programs have been inducted into the Museum of Television and Radio.

ABC/Watermark's "American Top 40" has entered its third year on Radio Roks in the Commonwealth of Independent States. The countdown show airs in Moscow, St. Petersburg, and Kiev, among other cities.

Hits!

in

Tokio

Week of January 31, 1993

- ① I Will Always Love You Whitney Houston
- ② Easy Way Out Prarie
- ③ Deeper And Deeper Madonna
- ④ If I Ever Fall In Love Shai
- ⑤ Be My Baby Vanessa Paradis
- ⑥ Sweet Thing Mick Jagger
- ⑦ Steam Peter Gabriel
- ⑧ No Ordinary Love Sade
- ⑨ Prince & The New Power Generation
- ⑩ Revolution Arrested Development
- ⑪ Rump Shaker Wreckx-N-Effect
- ⑫ Cantaloup US 3
- ⑬ Layla Eric Clapton
- ⑭ Kiss Of Life Sade
- ⑮ Step By Step Wendy Moten
- ⑯ The Devil You Know Jesus Jones
- ⑰ You Ain't Thinking Sonia Dada
- ⑱ I'm Every Woman Whitney Houston
- ⑲ Don't Walk Away Jade
- ⑳ Even If My Heart Would Break Kenny G & Aaron Neville
- ㉑ I'll Be There The Innocence
- ㉒ Just Wanna Know Maxi Priest
- ㉓ Sweet Lullaby Deep Forest
- ㉔ Where Do We Go From Here Simple Pleasure
- ㉕ Memories Of A Color Sina Nordenstam
- ㉖ Soul Inspiration Simon Climie
- ㉗ Sleeping Satellite Tasmin Archer
- ㉘ End Of The Road Boyz II Men
- ㉙ Praying For Love Donna Delory Charles & Eddie
- ㉚ Would I Lie To You? Charles & Eddie
- ㉛ Music DMAR
- ㉜ Groovin' In The Midnight Maxi Priest
- ㉝ Good Enough Bobby Brown
- ㉞ Gangsta Bell Biv DeVoe
- ㉟ Heal The World Michael Jackson
- ㊱ Unconditional Charles & Eddie
- ㊲ It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M
- ㊳ I Wish The Phone Would Ring Expose
- ㊴ Harvest Moon Neil Young
- ㊵ A Whole New World Peabo Bryson & Regina Belle
- ㊶ Saving Forever For You Shanice
- ㊷ Hope Of Deliverance Paul McCartney
- ㊸ Give It Up, Turn It Loose En Vogue
- ㊹ Who's The Man? Heavy D & The Boyz
- ㊺ She's Playing Hard To Get Hi-Five
- ㊻ Sukiyaki Oscar
- ㊼ Downtown Holly Cole Trio
- ㊽ Without Love The Jazzmasters
- ㊾ Losin' Myself Debbie Gibson
- ㊿ Jamican In New York Shinehead

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE

81.3FM

U.K.'s Metro Radio Creative License; 2 Noble Causes; Joyner Deal Grounded?

A PRESENTATION by two managers from the U.K.'s **Metro Radio Group** was one of the highlights of the **Radio Advertising Bureau's** Managing Sales Conference, held Feb. 4-7 in Dallas. The 1,600 radio managers and sales reps who attended the conference heard Metro's creative director **Mike Bersin** and sales and marketing director **Maurice Dobson** describing the company's "creative-led sale" philosophy, in which staff copywriters and producers develop scripts for potential client ads *before* the sale is even closed.

Under Metro's system, the client pays for creative as well as production and voice talent work, which results in Metro actually generating revenue from its copywriting and production departments. In the U.S., radio spots generally are produced free for local clients, and creative work normally follows the close of the sale.

In other news, five national non-commercial stations in Europe have organized a group called "Europlay," with the goal of helping to "counter the predominance of Anglo-American acts on European radio," according to the British industry newsletter *Radio News*. The group will select a new European single each month for extensive airplay on member stations, which include Holland's **Het Station**, France's **M40**, Spain's **Cadena SER**, Belgium's **Radio Donna**, and Germany's **SR1**. All five programs top 40 or AC formats.

February's stress track is "No Limit" by Dutch act **2 Unlimited**.

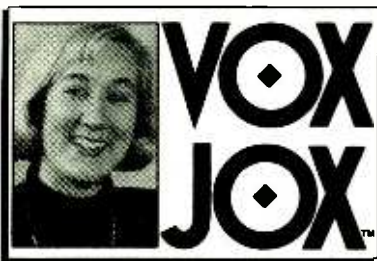
On the domestic front, New York's **WBBR** (Bloomberg News Radio) thought it and Gannett Outdoor Advertising had come up with a terrific attention-getter: 50 city bus shelters sporting Bloomberg radio billboard ads *plus* actual radios broadcasting the station's endless stream of news to waiting commuters. But according to New York Newsday, the city, which has a say in all bus shelter advertising, quickly pulled the plug on the Bloomberg radios, claiming shelters are for sight, not sound, campaigns.

At press time, **WBSI** Long Island, N.Y., was still awaiting final approval from the FCC giving the station the OK to launch its oldies format. But another roadblock has recently emerged. Neighboring **WBLI** went to court to prevent the station from using such similar calls. The two will meet for the second time in federal court Feb. 24. Until then, **WBSI**, which plans on using "B103" as its primary identifier, has agreed to remind listeners during its hourly legal I.D. that **WBSI** is not to be confused with **WBLI**.

Black gospel stations **WCOX** and co-owned **WYVC** Camden, Ala., issued a press release announcing they will no longer air **MCA Records** product because of a **National Public Radio** news report that **MCA** did not close its offices for the **Martin Luther King** birthday holiday. The GM of the stations, the **Rev. Leroy Griffith**, is pastor of the Church of

Reconciliation in Chattanooga, Tenn., which organized that city's first King birthday celebration. He is now attempting to organize a national boycott of **MCA**.

PROGRAMMING: NOBLE UPS TWO
XETRA-FM (91X) San Diego PD **Kevin Stapleford** is upped to VP/programming for parent **Noble Broadcast Group** and OM for 91X. MD **Mike Halloran** adds PD stripes. Stapleford says Noble will soon announce the formation of an alternative-rock consultancy. They are working on a compete package that



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

will include promotions, marketing, and sales training for stations with an alternative approach.

XHTZ (Z90) San Diego morning man **Billy Burke** adds OM stripes, replacing former PD **Rick Thomas**, now at **KSOL (Wild 107)** San Francisco. **KRQR** San Francisco PD **Larry Snider** exits. No replacement has been named.

Boston ended its holdout as the lone top-20 market without a country station when **AC WVBF** flipped to "Country Club" **WCLB**.

"Lovephones" is no more at **WEGX** Philadelphia. The late-night sex-talk show had been the center of protest from parents who thought the program was too graphic for the station's largely teen audience. "Lovephones" continues unscathed on sister station **WHTZ (Z-100)** New York.

WPYX Albany, N.Y., morning team **Mason** and **Sheehan** made a victory pilgrimage to New York City to celebrate their win over **Howard Stern**, who's now heard on Albany's **WQBK-FM**. Broadcasting from the ABC studios, Mason and Sheehan welcomed, in person and by phones, Stern nemesis and former FCC chairman **Al Sikes**, former New York Mayor **Ed Koch**, **WABC** host **Curtis Sliwa**, and Van Halen's **Sammy Haggart**.

In a Canadian broadcasting first, **CHUM Group**, with its recent purchase of **CKLW-AM-FM** Windsor, Ontario, now owns four English-language stations in one market. **CHUM** already runs Windsor's **CKWW** and **CIMX**. After the recent purchase, **CHUM** swapped **CKLW-AM's** old adult standards format with **CKWW's** N/T.

Peter Laufer returns to radio as OM of **WWRC** Washington, D.C., replacing **Tyler Cox**. **Pat Robertson's** **WNTR** Washington, D.C., awaiting its sale and jump to chil-

dren's programming, has gone dark.

KPLS Anaheim, Calif. has flipped from Spanish to join the **Children's Satellite Network** as its eighth affiliate and biggest major-market station.

Saul Frischling, owner of **WLTJ** Pittsburgh, has entered a local marketing agreement with crosstown **WRRK** with the intention of purchasing the station for \$5.5 million. **WRRK's** format flips from album to classic rock.

11-year station veteran **Debbie Larson** has been upped to PD/production coordinator at **WLSW** Pittsburgh. The format flips from top 40 to current-based AC and the slogan changes from "FM104" to "Music-Power 104" . . . **WWSW** Pittsburgh PD **Gary Marince** adds the OM title, too.

Keymarket Communications has been busy unveiling two new country formats. In Riverside, Calif., **Keymarket** flipped **KQLH** from AC to country **KAKT**, as "Kactus 92.7" (*Billboard*, Jan. 30). PD **Charlie Harrigan** and GM **Richard McIntosh**, both of **Keymarket's** established market leader **KFRG**, will have similar duties at **KAKT**, too. The new **KAKT** morning man is **Bawb Harvey**, formerly of crosstown **KCKC**.

Meanwhile, in Memphis, **Keymarket's** **WRVR** recently entered an LMA with **WODZ** and flipped it from oldies to country as "Froggy 94." **Polly Wogg**, from **Keymarket's** **WFGY** Altoona, Pa., is **WODZ's** new PD.

Trumper Communications, owner of **WTDR** Charlotte, N.C., has announced plans to purchase crosstown **WEZC** from **Keymarket** and has begun operating the station under an LMA. **WTDR** VP/GM **Pat Reedy** is now overseeing both stations.

Larry Pareigis adds OM duties at **KQBR** Sacramento, Calif., replacing **Bill Mackey**, now at **WMXP** Pittsburgh. **Pareigis** is also the OM of sister stations **KRAK-AM-FM** and PD of **KRAK-FM**.

KBFX Anchorage, Alaska, PD **David Moore** joins **KJFX** Fresno, Calif., as PD/afternoons, replacing **Mark Thomas**, who exits. Former **KZXY (Y102)** Apple Valley, Calif., morning man **Kevin Machado** joins **KJFX** for mornings, replacing **Kevin Casey**.

Jim Conlee joins **KWFM** Tucson, Ariz., as PD, replacing **Brian Chase**. **Conlee** was last afternoon jock at **KLTR** Houston.

KRBL Santa Fe, N.M., morning man **Kit Mann** adds PD stripes, replacing **Brian DeGeus**. Former **KMVR** Las Cruces, N.M., PD/morning host **J.T. Stevens** joins for **DeGeus'** vacated afternoon-drive slot.

Former **KKRD** Wichita, Kan., afternooner **Doug Downs** joins crosstown **KYQQ** as PD. Easy listening **CKQT** Oshawa, Ontario, flips to hot AC **CKGE (The Edge)**.

Former **WCKG** Chicago PD **Dave Lange** has formed the South Bend, Ind.-based **D.L. Consulting** for album, classic rock, and oldies stations

newsletter...

GREG POLAND joins Lyman Radio Corp. as VP/CFO. He was previously VP/CFO at Lyman's Radio Ventures 1, L.P. **Linda Bladt** joins Lyman as VP of marketing. She previously was director of marketing and policy at Radio Ventures.

CHUCK BORTNICK, GM of **WMMS** Cleveland, exits in March to join Metro Traffic as regional director of marketing, based in Chicago. No replacement has been named.

JOHN DAVISON joins **KHYL (Cool 101)** Sacramento, Calif., as VP/GM. He was most recently VP/GM at **KCIU-TV** San Jose, Calif.

ANTONIO RABAGO joins **KTAA** Fresno, Calif., as GM. He was last station manager at crosstown **KOQO**. As expected, the previously urban **KTAA**, which went dark last month, returned Feb. 1 as a Spanish outlet. The station is pending sale from **Barnard Broadcasting** to **Promosat Inc.**

STATION SALES: **KTRH/KLOL** Houston from **Rusk Corp.** to **Evergreen Media Corp.** for \$51 million; **WONE/WTUE** Dayton, Ohio, from **Summit Communications** to **Stoner Broadcasting System** for \$7.7 million; **WWWB (B100)** Greensboro, N.C., from **Bernard Mann** to **MHD Corp.**, a unit of **First National Bank** in Charlotte, N.C., for \$3.5 million (Mann will continue to operate the stations); **KIOA-AM-FM** Des Moines, Iowa, from **Midwest Communications** to **Saga Communications**, owner of crosstown **KRNT/KRNQ**, for \$2.7 million; **WAVH** Mobile, Ala., from **Atmor Properties** to **Pourtales Holdings Inc.** for \$1.8 million; **WXBM** Pensacola, Fla., from **WXBM Inc.** to **June Broadcasting**, a subsidiary of **Calendar Broadcasting**, for \$5,436,816.

DEBBIE GOODMAN has been upped to VP at **Media Product Management**, the **Sherman Oaks, Calif.**-based radio research firm.

JONATHAN LITTLE, formerly PD of **WZEE (Z104)** Madison, Wis., joins **Madison-based** production house **ProVideo** as director of marketing. He will oversee the company's expansion of video services for the radio industry.

. . . Consultant **E. Alvin Davis** inks new client **KLOU** St. Louis.

Jeff McCrehan, an 11-year veteran of the **Christian Science Monitor**, has been named ND at **KERA** Dallas. He replaces **Marla Crockett**, who earlier this year moved over to a producer's chair.

PEOPLE: JOYNER MAY NOT FLY

ABC Radio Network won't confirm or deny reports that **Tom Joyner** has signed a five-year, multi-million-dollar contract with **ABC's** **Satellite Music Network** to join its urban format "The Touch" as morning-show host.

This deal could pose a problem, since **Ron Cutler Productions**, which produces **Joyner's** current syndicated show, "On The Move With Tom Joyner," for **CBS Radio Networks**, still has him under contract for the next several years.

"I have a long-term contract that is still in effect and runs for the next three or four years," says **Cutler**. "I'd be surprised if **SMN** even has a signed contract with him."

Programming assistant **Tammy Sacks** has been upped to MD at **WMZQ** Washington, D.C. . . **KRTH** Los Angeles P/T jock **Bill Stevens** is upped to overnights . . . **KCLX** San Diego MD **Keith Miller** takes over night duties previously handled by **Kerry McCall**.

KSFM Sacramento morning-show producer **Trejo** moves to middays, replacing **Dan Rivers**. . . **Bryan Nobles** rejoins **KFSO** Fresno for middays. He previously did swing at the station and most recently handled swing duties at crosstown **KCML**.

Blain Ensley, who was **Rocky Allen's** sidekick at **WPRO-FM** Providence, R.I., joins **Allen** at **WPLJ** New York in that capacity . . . **KPOI** Honolulu PD **J.J. Michaels** adds morning duties, replacing **Chris Rowe**.

WLLZ Detroit hires **Rob Bennett** for late nights and **Mike Komajda** for overnights. **Bennett** was last heard on crosstown stations **WNIC** and **WWWW**. **Komajda** was afternoon show producer at **WLLZ**.

KRBE Houston hires **WKSE** Buffalo, N.Y., morning team **Sam Malone** and **Maria Todd** for that shift, which has been vacant for six months . . . Afternoon host **Doug Enlow** adds MD duties at **WHKZ** Columbia, S.C.

KCMO-AM Kansas City, Mo., hires **John Boss** for mornings and **Al Eschbach** for afternoons. **Boss** was previously a fill-in host on the station and just graduated from law school. **Eschbach** previously hosted daily morning commentaries on the station. **Bill Warris** will remain as co-host of the morning show.

JOB MARKET

WKWK Wheeling, W.Va., is searching for a morning sidekick/newsperson. T&Rs to PD **Doug Daniel**.

Brian Wallace, formerly noon-3 p.m. jock at **KKDA-FM** Dallas, exits and is looking for a new gig; call 214-258-8409 . . . Former **KLOL** Houston afternoon jock **Alison Mars** (aka **Cindy Spicer**) is now doing P/T and swing work at the station and is looking for a new full-time opportunity. Reach her at 713-538-4072.

MANY SIDES OF MUZAK ELEVATE SEATTLE COMPANY TO NEW STATUS

(Continued from page 1)

calls Environmental Music.

In 1985, Muzak launched its Foreground Music One (FM One) channel via satellite to compete with Yesco, a company that explored the foreground music business as an alternative to Muzak's background music service. (While background music is light instrumentals, foreground music has vocals and requires more active listening.) In 1987, Muzak and Yesco merged.

With the merger, Muzak began to offer various musical formats, similar to those used by radio stations.

In 1988, the company created three new formats to add to its environmental channel and FM One: Hitline, a top-40-style service (that includes Nirvana's "Smells Like Teen Spirit" and "Come As You Are" on its playlist); Contemporary Jazz Flavors; and Light Classical.

Just last year, Muzak added seven more formats, including pop hits from the '50s through the '70s, country currents, contemporary instrumentals, and a Hot AC-type format. Most of these formats use music from regular album releases.

In addition, Muzak offers TONES, a specialty tape service that includes a modern-rock compilation featuring Nirvana, Mudhoney, and Soundgarden, among others. TONES also offers 29 other categories of specialty music, broken down into a variety of genres, including a Latino program offering 10 styles of Latino music.



JIM HARRISON

Muzak also offers ZTV, a music video channel with five channels and various program styles targeted for specific demographics.

LAUNCHED IN 1922

The history of Muzak goes back to 1922, when retired General George O. Squier patented the technique of transmitting music over powerlines. The North American Co., a public utility holding company, acquired Squier's patent and named the company Wired Radio Inc.

In 1934, NAC began bringing music into homes over phone lines in Cleveland under the name Muzak. In 1956, the company began transmitting music via SCAs (subsidiary communications authorization), also referred to as radio sidebands or FM subcarriers. It wasn't until 1980 when Muzak went satellite.

Today, businesses can get Muzak's music in one of three ways: TONES, SCAs, or Direct Broadcast Satellite.

"We think of ourselves as a bunch of radio stations," says Bruce Funkhouser, VP of programming and licensing. "I came out of radio [KINK Portland, Ore.], and to me it's like being a PD of a chain of radio stations,



Producer/arranger/musician Donny Marrow, left, and engineer Dr. No. consult during a recording session at Triad Studios in Redmond, Wash.

but without the egos of the announcers, no call letters to say, no advertisers to deal with, and no interruptions."

With its broadened range of services, Muzak finally is overcoming its reputation as an "elevator" music company.

Yet, with the introduction of the original music formats, Muzak now faces another hurdle: explaining why a business needs its services. "We show them the [research] studies and most people conclude, 'Wow, this is a whole new side of what music can do in the office.' Still some are skeptical," says Jim Harrison, senior VP of sales and marketing.

Several market research studies are conducted by the company, or outside research firms, each year. A 1989 in-house study concluded that shopping time in a national department store grew an average of 18% and the number of shoppers making purchases increased by 17% with Muzak available.

DIFFERS FROM RADIO

Muzak programs its formats in a unique way, which differs from how a radio station PD compiles a playlist.

"Muzak and radio have different purposes," says president John Jester. "It is not meant to be an entertainment product. The purpose of the product is to benefit businesses and because of that we take a different approach than radio stations."

Lack of repetition is one of the main differences between Muzak's playlists and that of a radio station. This allows Muzak to play more songs. Unlike radio, Muzak is careful to not play similar sounding artists or songs back to back.

However, dayparting is as much a part of Muzak as it is radio. And zoning allows clients to hear different music formats in various areas of their workplace. For example, in a large department store, Hitline may be used in the children's clothing section, while Light Classical may be used where pianos are sold.

Muzak has approximately 200,000 customers nationwide and 50,000 in an additional 22 countries. An estimated 80 million people listen to Muzak daily, says Jester.

Muzak's formats cost \$35-\$75 a month, depending on the delivery system used. The company's main competitor is AEI Music Network Inc., which services more than 700,000 customers, including the Limited, United Airlines, and Marriott Hotels.

The advent of digital cable radio

services, such as Digital Music Express and Digital Cable Radio, poses a potential threat to Muzak's services. "They're becoming a direct competitor," says Harrison. "But they have a long way to go, because they have yet to define what their real basis of competition is."

Harrison adds the company is considering all its options. "But the challenge we face [if Muzak were to go the digital cable route] is both are successful and have signed up the major cable providers already."

Muzak customers range from offices, retail stores, and doctor's offices, to funeral homes, restaurants, and hotels to health clubs, malls, and shuttle buses. In addition, Muzak provides music for parties and fashion shows.

Internationally, most of Muzak's affiliates subscribe only to its instrumental Environmental Music channel to bypass the language barrier, although Australia, New Zealand, Canada, Iceland, and Mexico also subscribe to FM One.

In 1992, Muzak launched ZTV, a five-channel subscription service consisting of two- or four-hour programs for businesses. Channels include the Total Music Video Channel and the Vee Jay Channel, which features hour-long genre-specific music programs for clubs. The videos are provided by Burbank, Calif.-based E.T. Video, a closed-circuit programmer, and delivered via an on-premise service. Muzak sells or leases a modified VCR with modified VHS tapes to its customers.

MUZAK RECORDINGS

After 59 years, Muzak's Environmental Music channel still is its most popular service. The format consists of 5,000 current titles, with approxi-



BRUCE FUNKHOUSER

mately 100 new songs recorded each month.

The music is recorded by numerous musicians and producers at a variety of studios in Seattle, Los Angeles, San Francisco, and Hawaii, among other locations.

The company's approach to rerecording songs has changed in the past year, as it tries to do as clean and faithful a reproduction as possible, says Muzak producer and drummer Donny Marrow. "Muzak has been accused of [making] the arrangements [bland] and making them real square and lifeless. This worked in the '70s, but now in the '90s we need to have more feeling."

Certain instruments that were previously taboo, such as pedal steel guitar, harmonica, and muted trumpet, are now embraced. According to Marrow, these instruments had certain connotations attached to them. But now, if a song has one of these instruments in it, that instrument will be used in order to stay true to the integrity of the original composition, he says.

An example is the recording of the Peter Cetera duet with Chaka Khan, "Feels Like Heaven," in which all keyboard parts and all drum sounds, beats, fills and guitar parts are covered. Vocals are removed and the melody is replaced with alto sax for Cetera and a steel string guitar for Chaka. "When they sing in harmony, we used flugel horn and soprano in choruses," says Marrow.

The song is then "softened" up a bit in the mix to achieve a "full, rich sound while blending everything without peaking," says Marrow. "The reason for this is that we don't want to disturb people."

Thought and research go into the song selection process as well. Marrow says he and the 25-member programming team check Billboard's Hot AC chart when sitting down to choose songs. For the 11 other formats, however, Harrison says a song doesn't necessarily have to chart before adding it to a playlist.

"There is not an element of this that doesn't involve talent and judgment," says Jester. "Muzak even jumps on some singles earlier than radio does."

Funkhouser says Muzak added Tevin Campbell's "Round And Round," Vanessa Williams & Brian McKnight's "Love Is," Indigo Girls' "Ghost," and songs by Earl Klugh before radio caught on to them.

Mary Conrow, national director of AC promotion at Atlantic Records,

says, "We service Muzak with all of our product, rock, jazz, and new adult contemporary. It's kind of cool when you're out shopping and you hear Alannah Miles and you can't get (the single) on radio. I don't know how much of an effect it has. It does give the song more exposure and they tend to go on songs without caring much about charts."

In addition, most of the format's PDs will add songs regardless of chart performance, including Kim Carnes' "Gypsy Honeymoon" on FM One, and Billy Brunette's Capricorn single "Tangled Up In Texas," Rounder Records' Alison Krauss & Union Station's "New Fool," and the Sundogs' "Pocket Full Of Dough" on Country Currents.

Some of Muzak's latest additions to its Environmental Music channel repertoire include Boyz II Men's "In The Still Of The Nite," Toad The Wet Sprocket's "Walk On The Ocean," Jon Secada's "Do You Believe In Us," Whitney Houston's "I Will Always Love You," Amy Grant's "I Will Remember You," and Eric Clapton's acoustic version of "Layla."

Michael Jackson's "Heal The World" and Bonnie Raitt's "All At Once" are in production, says Marrow.

Muzak has blanket licensing agreements with ASCAP, BMI, and several record companies. Those arrangements make it attractive to clients that don't want to have to pay fees directly to ASCAP and BMI.



JOHN JESTER

Not every artist will allow his or her songs to be interpreted by Muzak. Such chart-toppers as Bruce Springsteen, Mariah Carey, and Don Henley don't want their songs recorded for Muzak's Environmental Music channel. However, their original songs are used on FM One, Hitline, and Hot FM.

And, Ted Nugent once offered to buy Muzak to put it out of business.

Others have taken a liking to the process. "Paul Simon said I know when I have a hit because I hear it on Muzak," recalls Funkhouser.

Miami Sound Machine used to play Muzak versions of its songs as a prelude to its concerts, says Marrow. And, in 1987, Rykodisc released Devo's "E-Z Listening Disc," a sort of tongue-in-cheek tribute to the Muzak way of doing things.

At last month's Rock and Roll Hall of Fame induction ceremony, Doors drummer John Densmore said, "I feel a little weird when I hear it in an elevator" when asked if he ever gets tired of hearing "Light My Fire."

Says Funkhouser, "It's getting easier and easier [to get clearance to record songs] as people realize Muzak is not what they thought it was."

IT'S DAT TIME AGAIN

(Continued from page 1)

cassette and DAT's Sony cousin, the MiniDisc.

Mark Viken, VP of the Sony General Audio Products division, describes the move as a "logical next step" for the product line. "We've been selling the current DAT Walkman for about a year-and-a-half now," he says, "and we've been very pleased with the sales of that product. It continues to do well, and this is the next generation in that product, and an improved product."

The new units are much smaller and less expensive than their predecessors, which so far have found a niche with a small professional or semi-professional audiophile clientele.

Described by Viken as "shirt-pocket-sized," the playback-only unit, due in stores in April, measures only 4.7-by-1.1-by-2.8 inches and weighs only 7 ounces with batteries installed. Slated for March delivery, the recorder/player weighs just more than 1 pound with batteries.

The playback-only unit will have a very small universe of prerecorded software to support it—estimated by Viken at some 200 titles of mostly classical and jazz works—and there are no plans by Sony to push for major-label support.

"The focus here is not prerecorded software," says Viken. "The target customer is that customer that already has a DAT deck, or perhaps

has a DAT Walkman and wants to have something a bit more portable."

Viken adds that DAT is "the accepted format in the professional arena. There are a lot of musicians and music people and semi-professional musicians that want to take their music along with them, and this product is perfect for doing that."

Asked if Sony is targeting the DCC portables due on the market later this year, Viken will say only that "DAT is positioned to be the ultimate tape-recording format. It's the only tape format that has true CD quality—the whole 16-bit recording quality—and no other format can match it for portability, size, and affordability."

Philips plans to introduce its first DCC playback-only portable unit, which also plays analog cassettes, in the second half of '93 at a suggested retail price of \$549. The company declined to comment on the latest DAT introductions.

Sony also is in the midst of getting MiniDisc out to a wider public, one that may already be feeling somewhat overwhelmed by the wide array of technology being pitched at it. Viken foresees no problem in marketing the two products simultaneously.

"The positioning is very clear that [MD] is the mass-market music format for portable, on-the-go use, and DAT is the ultimate tape-recording format for those consumers interested in the best quality," he says.

CRACKDOWN ON NEO-NAZI BANDS INTENSIFIES

(Continued from page 8)

of the music business, from publishers to retailers, to disassociate themselves from the subculture of racist music.

Thomas M. Stein, president of Germany's national industry body BPW and president of BMG Ariola Musik for GSA, is behind the police action taken two weeks ago (Billboard, Feb. 13). "This action belongs to the fundamental principles of the German music industry: to give no basis for the propagation of racist ideas. The raid was a first important step to drain the marsh of Nazi music."

Yet the German authorities' promise of further action is beginning to raise serious questions. Until now, there has been no significant debate on freedom of speech on the neo-Nazi music issue.

"Personally, I feel there is a danger in political parties or individual politicians getting involved in artistic matters; history has shown us that the arts can only thrive and develop if they are free and independent of political influence," says Helmut Fest, president of EMI Music GSA and chairman of the board of the German IFPI. "However, in this particular case I welcome the reaction of German government in making such a positive statement, and in taking steps to ban such bands which propagate Nazi sentiments."

PolyGram Germany president Wolf D. Gramatke states that freedom of speech must also be defended by record companies, and should only be limited when laws are broken. "Artists must be guaranteed a maximum of freedom in their artistic and creative works, even if a controversial message becomes evident. We are therefore walking a thin tightrope between stop and go on this."

Germany's postwar constitution set out to avoid the excesses of the 1933-45 Nazi dictatorship, when free-

dom of speech was curtailed. But the country's penal code expressly forbids production or circulation of "propaganda material dealing with the continuation of former National Socialist organizations."

Balthasar Schramm, a partner in the Hamburg law firm Lichte & Schramm, says: "The postwar constitution placed a very high value on art and made sure it was protected, mainly as a result of what happened under the Nazi regime, when, for example, impressionist paintings were banned."

Schramm admits there may be a legal case for some neo-Nazi groups claiming persecution under Article 130, "but with the climate of opinion right now, I can't imagine anyone standing up for such people."

Some retailers are also concerned over whether the government needs to act, when the vast majority of shops refuse to stock what they consider to be distasteful material.

"On principle we are separating the wheat from the chaff," says Kai Walther, head of purchasing at Frankfurt's Virgin Megastore. The store has, however, stocked releases by die Boehse Onkelz, which has publicly disassociated itself from the more extreme skinhead bands. "They have set an example by doing that."

"I don't think it's right that shops should be used as political barometer," continues Walther. "A record which is neither offered for sale nor played does not necessarily disappear."

Michael Peters of the Expert chain in Hannover emphasizes that his stores will not knowingly stock overtly right-wing records, such as those by Stoerkraft. Some acts with right-wing lyrics could occasionally slip in, says Peters, "but often customers give us a hint about such groups and we ban their releases."

DAT players first made a splash at the Winter CES Show in 1990 (Billboard, Jan. 20, 1990). At the time, optimists touted them as a possible successor to the analog tape, just as CD had replaced vinyl.

Concern about copy-protection led to the eventual implementation of an agreement to include a Serial Copy Management System chip and the enactment of DAT royalty legislation.

In the following years, DAT has become the format of favor among professionals and audiophiles, and has found a home in select, high-end electronics stores.

Phil Tudanger, the marketing director for J&R Music World in New York, says DAT created a strong buzz when it first came in, but that since then interest has slowed. "DAT kind of just died, because nobody got behind it," he says. "We still do a small DAT business, but it's very small. It's mostly of interest on the

GOODTIMES ROLLING OUT RENTAL-BASED UNIT

(Continued from page 8)

quarter. "We have the titles," says Cayre, who expects to introduce the first release at a suggested list of \$99.95, a price normally reserved for the biggest of the studios' rental releases. Neither he nor Weinstein would name the title, which will be at the high end of a price range that begins at \$19.95.

In general, Weinstein will focus on B-level movies and made-for-TV features, which are attracting more interest these days. Cabin Fever Entertainment, for example, has signed a deal with producer RHI Entertainment that includes home video rights to miniseries based on "Scarlett," the sequel to "Gone With The Wind," and the musical "Gypsy."

Weinstein's departure means Turner Broadcasting, based in Atlanta, can complete a corporate reorganization that was supposed to have been finished late last year. "We will move Turner Home Entertainment to Atlanta. It's a smooth and friendly transfer," says executive VP Steve Chamberlain, who's assuming responsibility for the label "on an interim basis." Candidates to replace Weinstein "are all home video veterans," Chamberlain adds; several Hollywood-based executives reportedly are in the running.

There are other video slots to fill at Turner as well. Marketing director Gareth Brown, also in New York, has returned to Home Box Office just weeks after joining Turner, and Los Angeles-based Ellen Wander recent-

ly resigned as head of international home video operations.

Turner has plenty to keep a management team busy. The company still seeks a way to build sales of its made-for-cable movies, which, with few exceptions, generally stall at 5,000-10,000 units. And it's just now getting out from under the burden of 1 million copies of Hanna-Barbera cartoons dumped on the market for under \$5 a cassette prior to Turner Broadcasting's acquisition of the line.

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NIMBUS SHOWS VIDEO CD

(Continued from page 8)

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NIMBUS SHOWS VIDEO CD

(Continued from page 8)

double-density CD, according to Reynolds. "The standards were extended to accommodate CD-I and other developments, so there should be no problem regarding this."

While the Nimbus development effectively doubles the accepted capacity of the 5-inch CD, a further development is in sight. The Nimbus-Halliday lathe can master at up to four times density, which would enable almost four hours of digital quality audiovisual information to be stored, or possibly shorter runs of HDTV-quality pictures. This information cannot be read by conventional infra-red lasers, only by blue-light lasers, which Japan's Sony Corp. has produced. Solid-state production models of these will not be available for at least two years.

Nimbus is slated to meet represen-

"there is no question there is some consumer confusion out there with so many formats and so many products. We've tried to simplify that by explaining to the consumer what the benefits are of each of the technologies."

David Kaplan, VP of purchasing for Magnolia Hi-Fi, has already placed his DAT portables order for his chain's nine stores in the Portland, Ore., and greater Seattle markets, all of which already stock DAT. "I ordered the recorder," he says, "but I did not order the playback-only unit." Kaplan is taking a wait-and-see stance on the latter, and, like several hardware retailers queried, is somewhat puzzled by the product.

"My belief is that the DAT is a recording format," he says, adding, "I think Sony is positioning it in the best possible way as a professional recording format."

"We were stuck with a situation," notes Chamberlain, but "we're almost through it." Turner itself moved several hundred thousand more of the Hanna-Barbera units through K mart. Now the objective is to "re-establish the price point so we're all on the same page." Turner, he says, plans to "gradually, methodically" reintroduce Hanna-Barbera characters starting with "The Flintstones" in the fourth quarter.

tatives of the home video industry to discuss the impact of this technology.

Both Nimbus and JVC's system conform to the internationally agreed MPEG (Moving Picture Image Coding Expert Group) standards fixed in 1991. A new standard for high-definition television, MPEG-2, also is being discussed. In addition, JVC's system is fully compatible with Philips' CD-I full-motion video, which Philips says it will have available later this year.

In Japan, where laserdisc has gained broad acceptance, JVC claims that its karaoke-oriented system could also be used for home video. Unlike the Nimbus system, it does not use compression techniques.

A JVC spokesman told Billboard the company has no fixed timetable for introducing a home system, but wants to do so "as soon as possible."

Dixon Contracts Cause Legal Actions

LOS ANGELES—Scott Cameron, the longtime manager of the late bluesman Willie Dixon, and Dixon's widow and heir, Marie Dixon, are embroiled in legal actions.

On Nov. 13, Cameron filed suit against Marie Dixon in Los Angeles Superior Court charging that in 1991 Willie Dixon, who died Jan. 29, 1992, breached long-term written agreements pertaining to Cameron's services as publishing administrator and manager. A cross-complaint filed by Marie Dixon Feb. 8 alleges that Cameron's 1977 agreements with Dixon are voidable and unenforceable.

According to Cameron's suit, he worked on Dixon's behalf in the early

'70s to secure a settlement in Dixon's favor pertaining to the ownership of copyrights for the large ARC Music catalog of the writer's blues songs, which were recorded by Muddy Waters, Howlin' Wolf, and other artists in the Chess Records stable.

The suit claims Cameron then signed two agreements with Dixon in August 1977. One was a personal management contract; the other was a written acknowledgment that Cameron's company, the Cameron Organization, was entitled to a one-third share in perpetuity of all gross monies received as a result of the ARC Music settlement. He then served as trustee for Dixon's song holdings.

Cameron charges that on Oct. 2, 1991, Dixon "breached and repudiated his obligations" under the terms of both agreements. Cameron estimates that his losses as a result of the alleged breach exceed \$2 million.

Marie Dixon's cross-complaint alleges that Cameron failed to provide Willie Dixon with an accounting of royalties earned; that the publishing agreement was "obtained by undue influence," since Dixon had an "extremely limited education, and could not readily comprehend the terms" of the agreement; and that the terms of the publishing agreement were "grossly unfair and unconscionable."

CHRIS MORRIS

NEITHER MD, DCC MAKING SPLASH AT RETAIL

(Continued from page 1)

around it," agrees Lou Fogelman, president of Los Angeles-based Music Plus, which is carrying MD and DCC in five of its stores. (Music Plus is part of the 237-unit Blockbuster Music chain, which is displaying the new formats in 15 outlets.)

Arnie Bernstein, president of the 884-store music division of The Musicland Group, based in Minneapolis, says he has not seen any measurable sales on either DCC, which Musicland is carrying in 30 stores, or MD, which is available in 50 of its units. "MD is a little stronger than DCC, but we're still talking about some very small numbers," he says. "You got to get the player base installed. It's still too early to tell."

Brian Poehner, VP of merchandising for the Atlanta-based, 286-unit Super Club Music Corp., says that, in the early going, "the MiniDisc had the lion's share of sales. It outperformed the DCC. Given the timing of releasing the software into the market, I was surprised we sold what we did. They really didn't spend much time preparing the consumer."

Peter Luckhurst, president of HMV USA, which is carrying 250 titles of each format in its three East Coast superstores, says, "We have sold some [MD and DCC pieces]. I wouldn't say there was tremendous interest. There is a very low level of awareness of those new formats."

Luckhurst and Fogelman both feel it will take a couple of years for either of the new configurations to catch on. "Maybe it'll be big in '94 or '95, but I don't think you'll see it happen this year," says Fogelman.

Russ Solomon, president of West Sacramento, Calif.-based Tower Records/Tower Video, which includes 76 music units, is not sure that either MD or DCC will become a mass-market product. "Are they going to sell? I don't know. I don't have a crystal ball," he says. "What I do know is that I don't have the same kind of enthusiasm that I had in 1983 for the CD. I don't see either one [of the new formats] as being a particular advantage to what we have, whereas the CD was a tremendous advantage over the LP."

Since the U.S. launches of DCC and MD occurred only three months ago and two months ago, respectively, none of the surveyed retailers that are carrying the new formats are ready to give up on them. But the nation's two biggest chains, Musicland and the Albany, N.Y.-based Trans World, are still offering them in a small minority of their stores. And a few chains, such as 112-unit, Minneapolis-based Best Buy and 101-store, Pittsburgh-based National Record Mart, are carrying MD software only.

Retailers involved with the new formats are carrying most of the 200 MD titles and, if they stock DCC, at least half of the 400 DCC titles available. They are trying many different price points, ranging from \$10.99 to \$16.49 (50 cents above list for all of the new lines except WEA's, which lists for \$18.98). But, "even at our attractive \$10.99 price, they're not moving well," says George Balicky, VP of purchasing for NRM.

"Consumers are interested," asserts Balicky. "But there's still too much confusion out there regarding DCC and MD and the CD. The newer technology adds to confusion for those who haven't gone out and bought a CD player yet. There's still a lot of those people."

"The main reason [for the poor

showing to date] is the consumer is confused, and also the hardware isn't out there yet," says Spec's Lief. "It seems like it was rushed out there, and as retailers, we didn't get much POP or materials to explain the new formats to consumers."

Jeff Jones, senior VP/CFO of Trans World, which is carrying MD and DCC in just 12 of its 502 stores, says, "You got to have some hardware penetration to start with. And then you have to have some software that people want to buy. Also, a [hardware] price tag of \$500, \$600, \$700 in this economy is difficult for people to endure."

HOME-TAPING BONANZA?

Jones, who says "sales [of MD and DCC software] are nothing of any consequence," concludes there must be a much wider selection before many consumers will bite. But indications are that the "early adopters" are buying first-generation MD machines mainly to record their CDs at home. While nobody mentions a run on DCC blank tapes, Dow, a San Diego audio chain, reports blank MDs outselling prerecorded items 20 to one.

Dave Colson, VP of Buffalo, N.Y.-based Record Theatre, which runs 14 stores, says that, "as of mid-January, only 64 [MD machines] had been sold by hardware dealers in Buffalo... I've had less than 10 requests for this merchandise, and I have five huge stores in this area, so I'm surprised that almost nobody has asked for it."

Due to the lackluster consumer response, Colson has decided not to stock prerecorded MD and DCC software for the time being and is carrying only MD blanks. "I have not ordered a single MD or DCC," he says. "I have an order prepared, but I'm not sure I want to get involved with it. Since Christmas, I've changed my mind. I might have to get involved with it [if a competitor does], but I don't believe there's a reason to invest in it at this point."

HARDWARE AVAILABILITY

Most retailers complain about the lack of hardware availability, but that has apparently been a problem only with MD equipment. On the DCC side, more than 5,500 stores, including all 4,500 Radio Shack stores, are carrying Philips, Tandy, or Technics DCC recorder-players, and spokesmen for these companies say they have had no trouble filling orders.

With regard to MD machines, "There probably hasn't been enough product to satisfy demand, because demand has exceeded our expectations," says Paul Foschino, director of new technology for Sony Corp. of America. He also notes Sony made a decision to cover retailers with large displays and kiosks, as well as those running product ads, before other dealers. And he adds that launching MiniDisc in early December, during the crush of pre-Christmas shipments, "probably hindered" Sony's initial MD rollout.

Currently, says Mark Viken, Sony's VP of marketing, general audio, "We're up to around 1,000 outlets, and by the end of this month, we'll be up to about 1,500. The product is selling through quite well, so some stores have been complaining about availability."

Asked about the low level of interest in prerecorded MDs, Foschino predicts that when Sony, Sanyo, Sharp, and Denon launch small playback-only portables, "that should

Music Chains Offering MD or DCC Titles

Chain Name	Total Stores	Stores with DCC	Stores with MD
Alwilk Music	10	5	5
Appletree Records	7	0	1
Best Buy	112	0	112
Blockbuster Music	237	15	15
Circuit City Stores	11	0	6
The Compact Disc Store	7	0	3
Compact Disc World	7	3	3
Disc Jockey	127	0	1
Harmony House Records & Tapes	34	8	10
J.R.'s Music Shops Of Hawaii	14	0	2
Kemp Mill Music	37	37	37
Lechmere	23	23	23
Michigan Warehouse	10	10	10
Music Biz Enterprises	14	4	4
The Musicland Group	884	30	50
National Record Mart	101	0	37
Newbury Comics	9	7	9
Nobody Beats The Wiz	52	52	52
Peaches Entertainment Corp.	21	4	16
Pegasus	17	0	5
Pickles Tapes and CDs	8	0	2
Record Den	12	0	3
Record Express	13	5	5
Rose Records	33	6	6
Sound Disk-Tributors	25	25	8
Spec's Music & Movies	63	2	2
Strawberries	138	25	30
Super Club Music Corp.	286	14	21
Tempo Music And Video	10	2	10
Time Wave Stores	9	9	9
Tower Records/Video	76	70	76
Trans World Music Corp.	502	12	12
Warehouse Entertainment	315	3	0
Zip's Music & Video	6	6	6
TOTAL	3,230	377	591

Source: Billboard Survey. Other chains not surveyed may also carry DCC or MD software.

open it up in another direction." The new units, he says, "will be software-dependent, meaning people will be walking into record stores to buy prerecorded software."

Bob Sherwood, VP of sound technology marketing for Sony Software Corp., agrees with this assessment, adding the displays of Sanyo, Sharp, and Denon at the winter Consumer Electronics Show indicate those models will be on the market in the near term. (Sony itself has not announced when it will come with a unit smaller than its current playback-only model, which is the same size as its MD recorder).

Sherwood is not discouraged by the early reports from music retailers. "What I've been told by other [record] companies and retailers is that there wasn't enough hardware to drive the market," he says. "And in a number of cases, buyers came in and bought a fistful of MDs—obvi-

KID RHINO AND McDONALD'S

(Continued from page 10)

that we won't be selling them in the restaurants." The first album, according to Mueller, will have "a magic theme."

Mueller says that Kid Rhino, which at its start in 1991 solely acquired already-existing properties and marketed them, is now creating and producing more of its own product. "We want more control and creative input," she says of Kid Rhino, which, she notes, is "partnering more and more."

In addition to the McDonald's partnership, Kid Rhino works with Hanna-Barbera, manufacturing and marketing audio product for cartoon

characters like the Flintstones, the Jetsons, and Yogi Bear.

Kid Rhino continues to release original product by children's recording artists; its most recent release is 14-year-old Mike Summers' "Side By Side." But working with well-known licensed characters does have its advantages, according to Mueller: Audience awareness is already there. "Touring and developing children's artists is a very long-term proposal," she says, citing Raffi, and Sharon, Lois & Bram as examples of children's performers who took a number of years to build to their current level of popularity.

retailers who think a portable DCC player would sell better than home decks have. (Panasonic plans to come with a DCC portable in August.) "I'd agree that in the '90s, people would say tape is a very portable carrier. But there are people—the early adopters—who feel the sound quality of DCC home decks is highly satisfying."

RETAILERS DECIDE

So far, however, audio dealers have not noticed a surge in demand for DCC equipment. "To date, we have been extremely disappointed in the sales of DCC players and are concerned about our ability to move software," says Dave Curtis, group marketing manager for the 23-store, Cambridge, Mass.-based Lechmere chain. "MiniDisc has suffered from a lack of hardware supply, and the perception, among consumers, of defective units, whether or not that is true or not. If anyone is looking for either of these formats to replace cassette, it certainly is not going to happen for a few years."

Another chain carrying both MD hardware and software is Best Buy. Jeff Abrams, merchandise manager for Best Buy, says, "Sales on MiniDisc have been real slow. We can't get the hardware for MiniDisc. We made a decision to go with the real technology advancement, and thought the MiniDisc was real sexy. We are sitting on the fence with DCC."

Some other major retailers are steering clear of both new formats until they can gauge consumer response. Among them are 354-unit, North Canton, Ohio-based Camelot Music; the 30-store, Sausalito, Calif.-based Record Shop; and the 102-unit, Amarillo, Tex.-based Hastings chain.

For those who are in the market, however, the critical issue of the next year will be consumer education. "When we first put listening posts in, people weren't listening; they are now," says HMV's Luckhurst. "But there needs to be some more hype around it."

Assistance in preparing this story was provided by Paul Verna, Ed Christman, and Marilyn A. Gillen.

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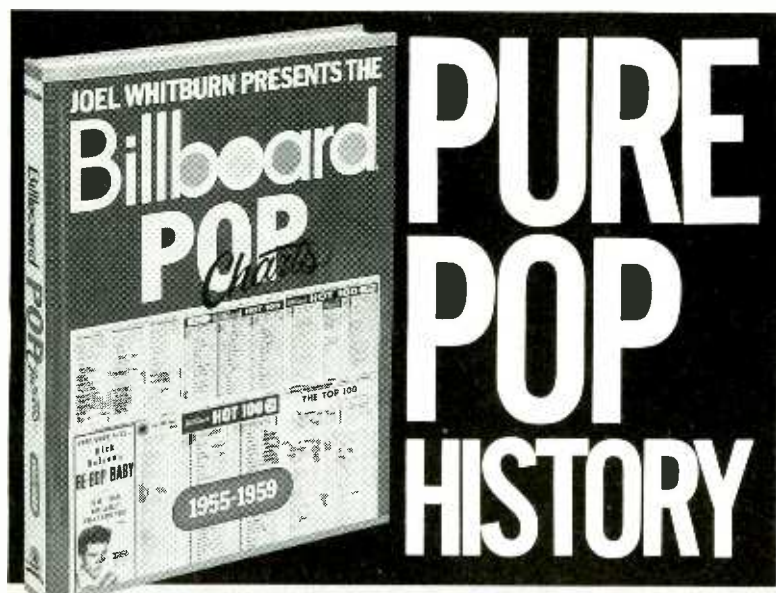
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'DANGEROUS' ENJOYS EXTENDED CHART LIFE

(Continued from page 1)

"Power Pick" distinction for the second consecutive week.

Last week the album racked up an impressive 21,000 units in sales, according to SoundScan data. This week, "Dangerous" sold approximately 29,000.

The album's pace stands a good chance of continuing as the artist gains more media attention. On Feb. 10, Jackson was interviewed on a 90-minute live prime-time Oprah Winfrey special on ABC TV from his ranch in Santa Ynez, Calif. The video-clip for next single "Give In To Me" premiered during the broadcast. According to an ABC spokesman, the show was seen by 57% of the viewing audience in 27 markets. Total overnight figures were not available by press time.

Michael Bolton and Vanessa Williams reaped increases in album sales following their spots on previous Winfrey interview specials (Billboard, Nov. 21 and June 6). Now, it's almost certain that "Dangerous" will continue to climb The Billboard 200.

"Dangerous" entered The Billboard 200 Dec. 14, 1991, and stayed on top for a month. It remained in the top 10 through April 4, 1992, but then slowly began to descend.

At its lowest point, Nov. 28, 1992, "Dangerous" was No. 149. Over the holiday season, the album showed gradual increases, but then tailed off. For the week ended Jan. 30, "Dangerous" had sunk back to No. 131.

That, however, was before the effect of perhaps the most extensive media blitz of his career kicked in.

On Jan. 12, Jackson's lawyer Bert Fields held a press conference to clear potentially damaging rumors, among them, Jackson's desire to have a young white dancer portray him in a Pepsi commercial. Fields said, "Michael's going to be more receptive from now on. He was reclusive before, but the '90s demand more reality and accessibility."

On Jan. 16, Jackson received the Entertainer of The Year award at the NAACP's 25th annual Image Awards. Upon receiving the award, Jackson broke into what his representative called "an impromptu" performance. The show was telecast Jan. 23.

After Fields cleared up rumors that Jackson would perform at President Clinton's Inauguration only if he was the only performer, Jackson performed on two televised Inaugural events, one on HBO, another on CBS.

A week later, on Jan. 25, Jackson opened the American Music Awards with a performance of "Dangerous," received three trophies, and was the subject of an extensive tribute. The show attracted 20 million households and 32% of the viewing audience.

The following day, Jackson held a press conference to announce his Heal The World foundation had created a spin-off, called Heal L.A., to aid riot-ravaged areas.

On Super Bowl Sunday, Jackson provided the halftime entertainment.

Although Jackson has been receiving massive exposure through televised events, radio and video outlets haven't been open to "Heal The World." The single stands at No. 54 with a bullet on the Hot 100. It continues to make sales gains, however, moving up to No. 28 with a bullet on the Top Singles Sales chart.

The video for the track is not currently on the playlists for MTV, VH-1, The Box, BET, or "Friday Night Videos."

Jackson spokesperson Lee Solters says Jackson's recent spate of high-profile TV appearances is a convenient coincidence. "We didn't set the date for the Inauguration, the Super Bowl, the NAACP Image Awards, and the American Music Awards. It all just happened when he wasn't on tour," he says.

According to Dan Beck, Epic VP of product development, the label took

advantage of Jackson's high profile by having retailers reposition the title and offer sale-pricing. In addition, the label sent out 100,000 four-color bag stuffers highlighting the album's five singles.

Although "Heal The World" is losing ground at top 40 radio, according to BDS reports, Beck is confident that the sales resurgence will make programmers take a second look at the song.

"Fourteen months into the release, the audience is going to respond when the audience is going to respond," Beck says. "That is ultimately who we have to serve, as does our accounts and radio."

According to Beck, one major chain reported that sales of the single increased by five times following the Super Bowl. "I believe we are going to see some people in broadcasting respond to that," he says.

Although "Give In To Me" is positioned to be the next single, with the video premiere on the interview special, Beck says the single has no set release date while the label continues to work "Heal The World."

"Part of the message of this media exposure has been Michael's ideas behind 'Heal The World,'" says Beck, noting that the song was a key element in Jackson's Super Bowl and Inaugural performances.

"Globally, we have the biggest selling album of the '90s," says Beck. "Now it's just coming home to the U.S. in a bigger way."

Beck adds that a U.S. tour is in the discussion stage. "All of these elements have been an ongoing working discussion for a number of months," he says. "It's just a matter of finding the right vehicles for Michael."

"Dangerous" wasn't the only Jackson album to benefit from the recent exposure. On this week's unpublished Top Pop Catalog chart, "Thriller" moves up from No. 50 to No. 26.

APACHE INDIAN'S ASIAN-INDIAN POP SCORES A U.K. HIT

(Continued from page 14)

In Toronto, however, with its large Asian-Indian population, Apache Indian already has broken into the top 40, prompting Island/A&M in Canada to release "No Reservations" two weeks ago.

"He came to our attention through [Island Records founder] Chris Blackwell," says Faisal Durrani, marketing manager for Island/A&M Records in Canada. During Blackwell's visit to Toronto last fall for U2's performance in the city, recalls Durrani, he passed along a tape backstage of Apache Indian.

"Arranged Marriage" then found its way to top 40 outlet CFTR Toronto, where it was added to a nightly listener-choice segment called "Showdown." For six nights, "Arranged Marriage" received more calls than any other pop track on the show.

Two years ago, Apache Indian received airplay only on the pirate radio stations that served the Asian-Indian community. That's where veteran Birmingham DJ Mambo Sharma first heard him, and subsequently became his manager. At this point, Apache Indian had recorded three independently released singles, "Movie Over India," "Chok There," and "Don Raja." The tracks were embraced by both bhangra and reggae fans, earning Apache Indian

a place on the bill of reggae festivals in Jamaica and Trinidad as well as shows in Toronto and New York.

"This is street music," says Sharma. "This album could be historic. It is a serious combination."

Apache Indian finds it easy to explain the combination of influences in his music. He is a native of Handsworth, Birmingham, in the British Midlands region that previously nurtured acts the Specials and UB40. "I grew up in a very multicultural place, where you can't get away from the reggae sound, and as an Asian, you can't get away from the bhangra sound, and living in this country, you can't get away from pop. All these flavors just come out."

Despite the pride in his culture and its music, however, Apache Indian also believes his music owes more to reggae than bhangra. Indeed, his moniker (which Island Records acknowledges could be misinterpreted by Native Americans in the U.S.) is a tribute to reggae star Wild Apache Supercat.

Meanwhile, Apache Indian may well be only the most visible sign of a potent new influence on pop. BMG Records U.K. last fall acquired a majority share in Britain's Multitone Records, one of the leaders in the bhangra market (Billboard,

Nov. 28). "Ragga For The Masses" is the first release through the BMG deal, featuring other exponents of Indian-reggae fusion such as Sasha, Bindusri, and D.C.S.

At Island Records in New York, Allen notes the company is working Apache Indian's upbeat "Chok There" as a first single for the U.S. dance and reggae market, where the cultural protest theme of "Arranged Marriage" might not find an audience as receptive as in Britain. The duet with Maxi Priest, "Fe Real," is also ripe for promotion, he says.

Despite the elusive nature of the Asian-American market in the U.S., Apache Indian's manager is determined to reach it. "In the States, we're trying to get the Asian youth to come out of themselves," says Sharma. "They don't want to be seen or heard, but they will buy your product."

As he reaches those fans, Apache Indian wants to build a cultural bridge with his music. "You love your tradition," he says, "but you also love your own life and generation. That underlies a lot of the stuff that I do."

Assistance in preparing this story was provided by David Toop.

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(With Special Guest Charlie Daniels)
2/26 TBA
2/27 AKRON UNIVERSITY, AKRON, OH
2/28 PALUMBO CENTER, PITTSBURGH



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DUET BALLADS FROM G-RATED FILMS WORK RADIO, SALES MAGIC

(Continued from page 1)

animated movie to enjoy broad-based radio support and sparkling sales. The song already has topped the Billboard Hot Adult Contemporary chart and its video recently went to No. 1 on VH-1's weekly countdown. The Oscar nominations Wednesday (17), which will certainly include "Aladdin," may provide "A Whole New World" with the needed boost to jump to No. 1 on several Billboard charts, including the Hot 100 Singles and Top Singles Sales. The title is in the top slot on the Top 40 Radio Monitor.

A recently launched coupon campaign giving moviegoers \$2 off the purchase of the "Aladdin" soundtrack is bound to increase sales of what is already the fastest-selling Disney soundtrack ever. Last week it stood at No. 9 on The Billboard 200.

The list of recent duets from family-oriented films is actually a compact, yet highly profitable, one. Be-

sides dueting on the "Aladdin" theme, in 1992 Bryson teamed with Céline Dion for "Beauty And The Beast," which peaked at No. 9 on the Hot 100. Linda Ronstadt and James Ingram hit No. 2 in 1987 with "Somewhere Out There," from "An American Tale."

Another animated film soundtrack, "The Little Mermaid," also enjoyed huge sales after its 1989 release, although it did not hold a hit single.

It was "Somewhere Out There" that set the standard for duets that followed. However, when it was released, animated features were not yet fashionable in Hollywood, and singers did not lobby to sing the themes. Bert Berman, senior VP of music for Univeral Pictures, remembers when releasing "Somewhere Out There," "it was a novel idea that this kind of song would come from this kind of movie."

Berman recalls when he and others heard "Somewhere Out There," they decided it had potential as a ballad standard. The movie's producer, Steven Spielberg, contacted his friend Ronstadt, who agreed to take part. And Ingram, who had already recorded songs by one of the movie's songwriters, Barry Mann, was soon penned in. The song quickly climbed the AC chart and jumped over to urban and top 40 radio.

Three years later, "The Little Mermaid" reached No. 32 on The Billboard 200, selling more than 2 million copies. Yet the duetless soundtrack managed all that without the aid of a hot single. What it had, though, was a legion of elementary-school fans who devoured Disney's new-found magical mix of animation and music. As any parent who has sat through countless VCR viewings of "Little Mermaid" can attest, "kids sing these songs like anthems," says Berman.

Thanks in part to the release of singles from "Beauty And The Beast" and "Aladdin," children's enthusiasm for the albums has been matched by that of their parents. According to Mark Jaffe, VP of Walt Disney Rec-

ords, more than 50% of "Aladdin" soundtrack sales are in the form of CDs, indicating that grown-ups are purchasing the record for themselves.

Songwriter Alan Menken, who worked with partner Howard Ashman on the three recent Disney animated features before Ashman died in 1991, suggests the number of baby-boomers with children has helped the soundtrack and its singles reach two distinctly different, and lucrative, audiences. The fact that he and Ashman grew up listening to the Beatles, says Menken, has also helped the team's brand of Broadway show tunes translate to a new generation.

RADIO READY SONGS

The startling sales figures of "Little Mermaid" convinced Disney executives that a vast and viable market existed for its soundtracks and for a radio-ready single.

With "Beauty And The Beast," Menken and Ashman for the first time consciously produced a stand-alone single that could be heard outside the context of the movie and still

work as a love song, says Chris Montan, Disney's senior VP of music.

"In our industry, a single is a very important lightning rod for the success of a project," says Menken.

Like "Little Mermaid," though, the storyline of "Beauty And The Beast" did not lend itself to a duet. So Disney simply created one by taking the movie's theme, originally performed by Angela Lansbury, and dividing it between a male and female vocalist. Ballad producer and Columbia staffer Walter Afanasieff was brought in and, in addition to beefing up the song's sound with strings and keyboards, stretched it by a minute to make it more radio-friendly.

DYNAMIC DUETS

Early on, Montan and others at Disney settled on Epic's Dion as half of the "Beauty" duet. After prodding from Jay Landers, VP of A&R at Columbia, Bryson was also tapped. Epic released the song as a single.

Disney executives, buoyed by the top-10 success of the "Beauty" duet, felt "A Whole New World" would "be an even more successful song for radio," says Montan.

After Disney approached different labels and different artists, Bryson was again asked to contribute. Columbia president Don Ienner then suggested Belle for the other coveted "Aladdin" single slot. Afanasieff was once again brought in to produce the duet.

Columbia has handled the single's promotion and is using "A Whole New World" as the "bridge single" to Belle's new album, "Passion," due Tuesday (16), says Landers.

Disney's Montan notes that selecting artists who are on the verge of breaking through to another sales level, like Dion, Bryson, and Belle, rather than using established artists, helps motivate the label to work the single even harder.

Disney's enviable pattern of high-profile record releases will continue in 1993 and 1994 when two more animated features, "Lion King," and "Pocahontas," are accompanied with radio singles.

Jackyl hits its seventh week in the No. 1 Heatseekers slot. The band has been on the chart for 26 weeks.



by Geoff Mayfield

NEW DAY: SoundScan's weight adjustment, which gives more sway to independent stores (see story, page 10), will have an impact on Billboard's charts—but won't change things as drastically as you might expect. For example, the first six titles on The Billboard 200 would have been the same, even if the new weight scheme had not been implemented. And, the changes that *did* occur in the top 50 are very subtle. The bottom half of the chart—particularly Nos. 175-200—are where you'll see more impact from the indie stores' enhanced influence.

SPECIFICS: Brand Nubian and Phish, the two acts that graduate from Heatseekers this week (see Popular Uprisings, page 24), would have still seen high debuts on The Billboard without the new weight scheme. Of the two, the one that benefits the most is Phish... The Billboard 200, the R&B charts, and Top Singles Sales are the charts that will be most impacted. The Hot 100 won't be as affected much as Top Singles Sales, because the former also factors in top 40 radio airplay. Top Country Albums will see little, if any, impact, because the bulk of these titles come from rackjobbers and chain retailers, so the smaller stores' greater voice should not affect how country artists compete with each other. For the opposite reason, Heatseekers will also see little change, because this chart was already driven by stores that have either broad or specialized inventories.

TUBE TALK: The historic TV ratings earned by Michael Jackson's half-time show at the Super Bowl continue his media roll (see story, page 1) and the subsequent revival being staged by his "Dangerous" album (41-26). Its sales increase by 40% over the previous week... The frequent complaint you'll hear when pop and rock musicians fork their songs over to TV commercials is that artists who do so "sell out," but Van Halen shows that such tube time can also benefit an act's album sales. In the wake of the Pepsi Clear commercials that use "Right Now," which debuted during the Super Bowl, the band's "For Unlawful Carnal Knowledge" re-enters The Billboard 200 (No. 170) for the first time since the Oct. 17 issue.

MORE TUBE TALK: The next two weeks' charts will offer two important tests of TV's impact on album sales, as ABC turns toward music celebrities during this crucial "sweep" month. The afterglow from Michael Jackson's much-ballyhooed Feb. 10 interview with Oprah Winfrey will show up on next week's charts. Remember that Winfrey's last two prime-time shows goosed sales for Vanessa Williams and Michael Bolton. Then, Wednesday (17), ABC's spotlight falls on Billy Ray Cyrus, who will be featured in a one-hour special. Any impact Cyrus might see from that shot will be reflected in the charts in the March 6 issue.

REMEMBER THE fable of the tortoise and the hare? Check out Spin Doctors, whose "Pocket Full Of Kryptonite" finally cracked the top 10 last week, a full 18 months after its release. TV appearances boosted some of the Doctors' earlier surges, but Epic says this charge—which moves the title to No. 7 with a bullet this week—has been led by the "Two Princes" single. The song is winning airplay on album rock and top 40 stations, and runs in heavy rotation at MTV... "Aladdin" remains in the top 10 a third week and is Walt Disney Records' highest-charting album since "Mary Poppins" topped the chart 28 years ago. A cross-promotion, which allows moviegoers a 10% discount on the soundtrack and Disney's Aladdin-themed products, should keep this title vital.

WARNER MUSIC GROUP TOPS \$3 BILLION IN '93

(Continued from page 8)

strong source of income with the termination of a distribution deal with Virgin, which was bought by Thorn EMI Plc. during the year.

Results were much stronger for filmed entertainment, which includes home video, movies, and television. Operating profit rose 5.1% to \$410 million from \$390 million the year before and revenues surged 12.7% to \$3.45 billion from \$3.06 billion. In the fourth quarter, operating profit increased to \$92 million from \$90 million and revenues climbed 15.1% to \$1.03 billion from \$895 million.

The biggest rental hit for Warner Home Video in the U.S. was "The Last Boy Scout," No. 12 on Billboard's year-end Top Video Rentals chart. But Warner also distributed the No. 1 rental hit, MGM/UA Home Video's "Thelma & Louise." The biggest sell-through title was "Robin Hood: Prince Of Thieves," which ranked No. 4 on Billboard's Top Video Sales chart for 1992. At the box office, Warner Bros. Pictures scored with "The Bodyguard," "Unforgiven," "Lethal Weapon 3," "Batman Returns," and "Under Siege."

Time Warner's most profitable division by far is cable television. Operating income for the year rose 12% to \$977 million from \$872 million. Revenues rose 8.3% to \$2.09 billion from \$1.93 billion. Recently Time Warner announced that it would build an optical-fiber network for delivery of video-on-demand and interactive multimedia services to its cable subscribers near Orlando, Fla. (Billboard, Feb. 6).

The company's financials for 1992 reveal the first net profit before payment of preferred dividends since Time Warner was formed from the merger of Time Inc. and Warner Communications in 1989. The profit was \$86 million, compared with a loss of \$99 million the year before.

After payment of preferred dividends, Time Warner was left with an annual net loss of \$542 million;

the year before, the loss was \$692 million.

The after-tax loss should be much lower this year because Time Warner is using the proceeds from several recent billion-dollar bond offerings to redeem all shares of its 11% Series D preferred stock for \$3.53 billion this month. It will have to pay interest on the new bonds issued but, unlike the dividends, the interest will be tax-deductible.

In a statement, chairman Gerald Levin said: "In 1993 we are continuing to work on strengthening our balance sheet and further growing our businesses."

Annual revenues for the New York-based media conglomerate rose 8.3% to \$13 billion from \$12 billion a year earlier.

In the fourth quarter, net profit before preferred dividends increased 51.1% to \$68 million from \$45 million. Revenues jumped 9.7% to \$3.72 billion from \$3.39 billion.

The company's common stock closed at \$34.50 a share on the day the results were announced, unchanged from the previous day.

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Interim Injunction Granted (Again) On Beatles 4-CD Set

BY MIKE HENNESSEY

COLOGNE—Paul McCartney has entered the battle over the four-CD set of Beatles recordings put on the German market by coffee retail chain Tchibo (Billboard, Dec. 19). The artist withdrew assignment to German authors' society GEMA of those compositions of his which are featured on the discs.

On Feb. 5, the Frankfurt District Court granted an interim injunction to lawyers acting on McCartney's behalf, ordering Tchibo to cease distribution of the CD sets.

The McCartney move is the latest development in a protracted battle that has seen injunctions granted and then removed because of variations in interpretations of the legal complexities involved. The matter will likely require final adjudication by the European Court.

EMI-Electrola originally obtained an injunction against Tchibo Oct. 21 and this was confirmed Nov. 11 by the Frankfurt District Court. Since then, Tchibo claimed the Beatles recordings, made for EMI between 1962 and 1965, are not protected under German copyright law. The company makes this claim based on a loophole in German law, known as the "protection gap" that has allowed the exploitation of live recordings.

Because release of the Tchibo Beatles CDs has not been authorized by the composers of the works concerned, however, a new injunction against the four-CD set has been granted. "In fact," says EMI-Electrola's Donald Valbert, "we regard the interim injunction granted in October as being still in effect."

The case, due to be heard in March, will again throw into question the relevance of Article 7 of the Rome Treaty, which forbids discrimination between the nations of one European Community state and another.

The Tchibo chain obtained the CDs—a total of 156,000 four-CD sets—from Magna Tontraeger Produktions GmbH in Berlin. The prod-

uct was manufactured by Sonopress.

EMI's Valbert computes the average selling price of the CD package at about 35 marks (\$21.35 at current exchange rates), which would add up to a total gross of 5.46 million marks (\$3.32 million). Tchibo has to date paid no artist or mechanical royalties on the product, claiming that it is now in public domain.

Tchibo is also being sued by PolyGram over what it claims to be illegal distribution of another four-CD set, a package of pre-1966 recordings by the Rolling Stones, titled "Rolling Stones/Limited Edition." An interim injunction was obtained Dec. 7 in the Berlin District Court, and Tchibo's appeal against this is due to be heard in the court Feb. 23.

Meanwhile, PolyGram received a temporary setback in another "protection gap" case, involving a Dire Straits double-CD—"European Tour 1992"—distributed by Dieter Schubert's Perfect Beat company.

PolyGram secured an interim injunction Dec. 3 against Perfect Beat in the Frankfurt Landgericht Court (Billboard, Dec. 19) but because of a legal slip-up, the injunction was not put in writing within the required time limit of 28 days. It therefore lapsed and the court subsequently ruled, following representations by Perfect Beat, that letters sent out by Polydor to dealers ordering them not to stock the recordings and requesting information on sales figures were illegal.

PolyGram secured reinstatement of the injunction in the Frankfurt Court Feb. 4, thus rendering its letters to dealers lawful.

"The situation continues to be complicated and will remain so until the European Court finally gives its verdict on whether Article 7 of the Treaty of Rome overrides national copyright law in the matter of protection," says Burkhard Rochlitz, PolyGram legal adviser. "We expect this to be decided in the summer, and the indications are that the verdict will be in our favor."

Publisher Delays Book Alleging Music Biz, Mob Tie

BY CRAIG ROSEN

LOS ANGELES—The publication of "Stiffed: The True Story Of MCA, The Music Business And The Mafia" has been delayed a month as the author, publisher, and one of the key executives featured in the book war over material in the tome.

Published reports have stated that the book was delayed to undergo a factual review, but HarperCollins executive editor Craig Nelson says the book is being delayed for "a variety of reasons." The book, originally due out in early February, is now scheduled for release March 5.

"The press on this has been a little overstated," he says. "We've had certain production problems—the normal things that happen when putting a book out."

The book, written by former L.A. Times reporter William Knoedelseder, focuses on the activities of alleged mobster Salvatore Pisello with-in MCA during the period that Irving

Azoff served as chairman of the MCA Music Entertainment Group.

Azoff's attorney, Pierce O'Donnell, wrote a 21-page letter, backed up by 100 pages of documents, claiming the book featured several factual errors. O'Donnell describes the inaccuracies as "some minor, many major."

According to Knoedelseder, no changes had been made to the manuscript as of Feb. 8. When asked if any changes were forthcoming, he says, "That will be determined between me and the attorneys. I'm going over everything they say, too. It's not like I'm reckless."

O'Donnell is confident that "major changes will be made. This is almost an unprecedented delay."

As for any possible legal action, O'Donnell says, "We believe HarperCollins is doing the correct thing and we are waiting for further developments. The fact of the matter is that HarperCollins knows that they have a major legal disaster on their hands if they don't make changes."

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

ACTS JOIN ROYALTY ALLIANCE

The newly formed **Alliance of Artists and Recording Companies**, organized via the **Recording Industry Assn. of America** to collect artist digital home-taping royalties (Billboard, Feb. 13), has secured its first members. They include **Whitney Houston, Michael Bolton, Tom Petty, and Stevie Nicks**. The alliance reminds artists that in order to collect royalties on behalf of featured performers, AARC must file claims by Feb. 26. A spokesman for RIAA, by the way, credits Billboard's launch coverage with stimulating the initial flurry of members.

'92 U.K. MUSIC UNITS DIPPED 6.6%

The U.K. music market contracted by 6.6% in total units last year, reports the **British Phonographic Industry**. Shipments of all formats came to 186.5 million units, worth \$1.22 billion at wholesale. Dollars reflect a 2.4% dip compared with 1991. On the brighter side, there was a 12.2% increase in CD albums to 70.5 million units, and a 69% surge in CD singles to 16.4 million pieces.

BRIT AWARDS BROUHAHA

Two acts in the winning circle at the Brit awards Tuesday (16) have been disqualified because of evidence of "block voting" by several subsidiaries of at least one major label, according to **Electoral Reform Ballot Services**, working for award organizer **British Phonographic Industry**. As a result, the block votes were halved, and, says ERS deputy

executive director **Simon Clarke**, "in two instances this materially affected the outcome." The acts involved could not be learned.

LANDMARK SEVERS LABEL TIES

Landmark's latest strategic moves have the indie label and distribution sector buzzing. The indie distributor has been severing relationships with labels it handles on a regional basis. Among those it will no longer handle are **Fantasy, Concord Jazz, and Alligator**. Some in the indie sector question if the labels are leaving on their own volition, and wonder if the company is having difficulties. But **Burt Goldstein**, president of the Long Island City, N.Y.-based company, says Landmark is ending its relationships with imprints it distributes on a regional basis because it wants to focus on handling labels nationally on an exclusive basis.

SCHULMAN EXITS WARNER MUSIC

After a 25-year stay at **Atlantic** and the **Warner Music Group**, **Mark Schulman** has left. Schulman spent most of his **Time Warner** years at Atlantic, more recently as GM; he switched over to **WMG** a year ago as VP of market development. He can be reached at 212-447-1011.

DENON MINIDISC PRESSINGS IN U.S.

Denon Digital Industries has stepped up to the MiniDisc plate, turning out its own brand of the fledgling format. The move marks the first U.S. entry by a player other than the **Sony Corp.**-owned **Digital**

Audio Disc Corp., which opened the first U.S. MiniDisc manufacturing plant last October in Terre Haute, Ind. Managing director **Dick Meixner**, who puts the Atlanta facility's capacity at 15,000 units a day, says his company is in the process of putting together a brochure on the new offering and sending out sample MDs sporting the Denon label.

LITTLEFIELD TO HEAD CURB PUB?

Although neither of the principals will confirm or deny it, the word on Music Row is that **Merlin Littlefield** has been hired away from his **ASCAP** associate director post in Nashville to head **Mike Curb's** new publishing company there. Littlefield has been with **ASCAP** for 16 years.

POLYGRAM MERCH. UNIT TO N.Y. HQ

Great Entertainment Merchandise Inc./Great Southern Co., the merchandising wing of **PolyGram Diversified Entertainment**, is relocating the staff and operations of Great Southern Co. from its L.A. office to GEM's New York HQ. According to PDE president **John Scher**, the move is designed to increase the efficiency of GEM's operation by centralizing all production and marketing functions in N.Y. **Ira Sokoloff**, president of GEM, remains based in L.A. Also, **Tom Bennett** has been named VP of talent acquisition and creative, coming from **Bravado Merchandising Services**. He's based in N.Y.

Soundtrack Singles On Fast Track

SOUNDTRACK SINGLES have had an unprecedented lock on the No. 1 position on the Hot 100. This is the 29th consecutive week that a single from a motion picture or television soundtrack has topped the chart. That is more than double the previous record set in 1981, when soundtrack singles were No. 1 for 12 weeks in a row, thanks to "Endless Love" by **Diana Ross & Lionel Richie** and "Arthur's Theme (Best That You Can Do)" by **Christopher Cross**. Before that, the rock-era record was 10 weeks, when "(Let Me Be Your) Teddy Bear" by **Elvis Presley** from "Loving You" and "Tammy" by **Debbie Reynolds** were No. 1 in 1957.

The last time a single that wasn't from a soundtrack was No. 1 was Aug. 1, 1992, when "Baby Got Back" by **Sir Mix-A-Lot** enjoyed its fifth week at the top. The current run of soundtrack singles began Aug. 8 with "This Used To Be My Playground" by **Madonna** from the film "A League Of Their Own." It has continued with "End Of The Road" by **Boyz II Men** from "Boomerang," "How Do You Talk To An Angel" by the **Heights** from the Fox-TV series of the same name, and "I Will Always Love You" by **Whitney Houston** from "The Bodyguard."

"I Will Always Love You" is No. 1 for the 13th week. That ties "End Of The Road" as the longest-running chart-topper of the rock era. The cinematic lock on the chart summit is likely to continue: Two of the next three bulleted singles also are from motion pictures.

One of those is Houston's second single from "The Bodyguard," her remake of "I'm Every Woman." With that single rocketing up to No. 4, Houston is the first artist to have two singles in the top five since **Madonna** in April 1985 with "Material Girl" and "Crazy For You."

SEE S-A-W: The writing/producing team of **Mike Stock, Matt Aitken, and Pete Waterman** is back in the top 30 for the first time since **Donna Summer** took "This Time I Know It's For Real" to No. 7 in June 1989. The British trio wrote and produced "That's What Love Can Do" for **Boy Krazy**, which moves up six notches to No. 25. Stock, Aitken, and Waterman have produced top-30 hits for **Rick Astley, Bananarama, Kylie Minogue, and Dead Or Alive**. In their native U.K., they have produced more than 100 chart hits, but the **Boy Krazy** single was not one of them—it never entered the British chart. "That's What Love Can Do" was written and produced before Aitken left Waterman's **PWL** company. Stock and Waterman are now writing and producing together and Aitken is enjoying his hobby of racing cars.



by Fred Bronson

CHART SENIORS: **Paul McCartney** and **Mick Jagger** made their chart debuts within six months of each other in 1964. Paul first appeared on the Hot 100 the week of Jan. 18, 1964, when "I Want To Hold Your Hand" by the **Beatles** debuted. Mick's debut came soon after: the **Rolling Stones** were first listed on the chart the week of May 2 with "Not Fade Away." This week **McCartney** and **Jagger** are together again on the Hot 100. **McCartney**, who turned 50 last June, enters at No. 88 with "Hope Of Deliverance," the first single from "Off The Ground." **Jagger**, who turned 49 last July, holds at No. 84 with "Sweet Thing," the initial single from "Wandering Spirit." They would be the oldest artists on the chart if it weren't for **Baba Oje** of **Arrested Development**. He's 60.

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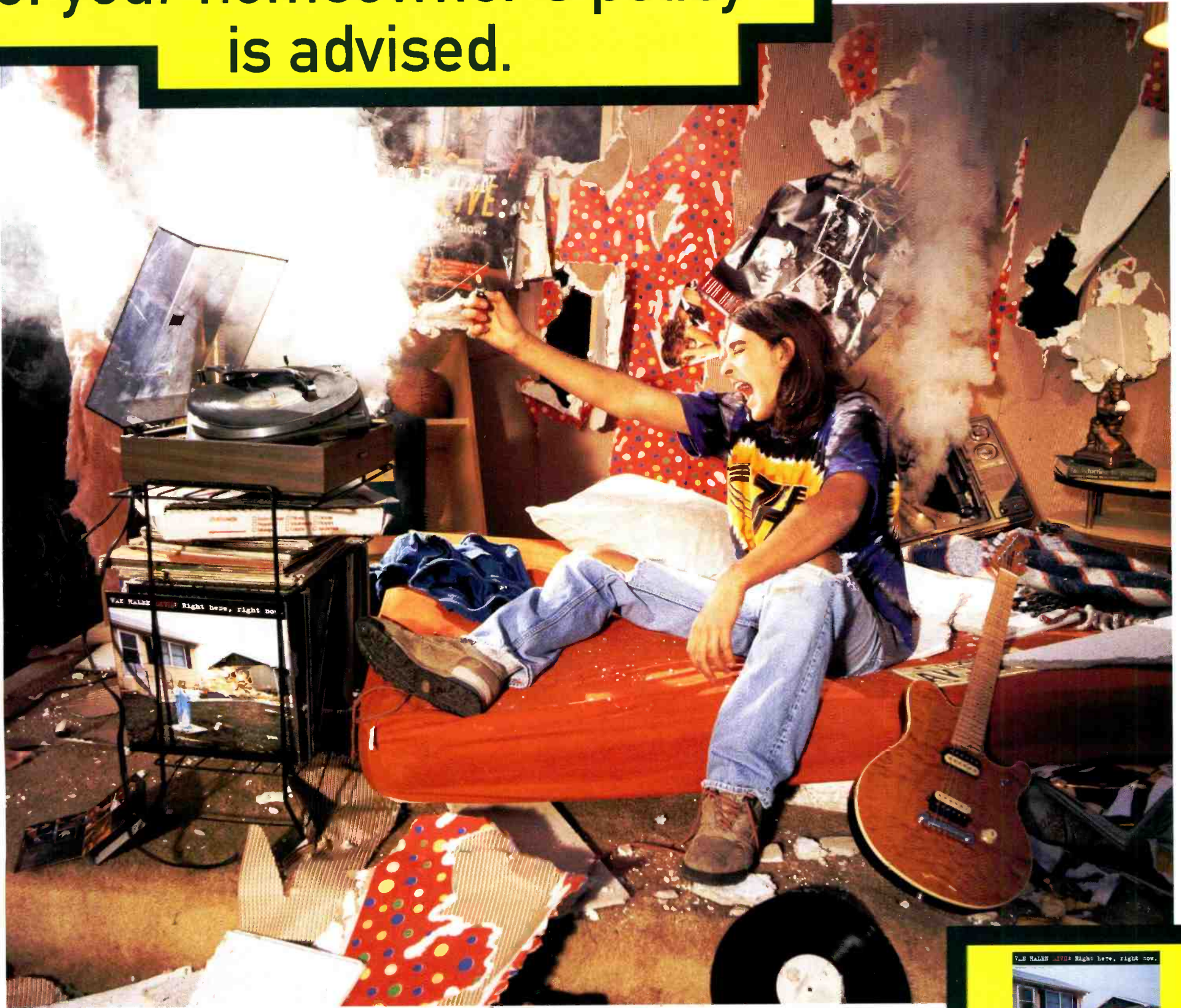
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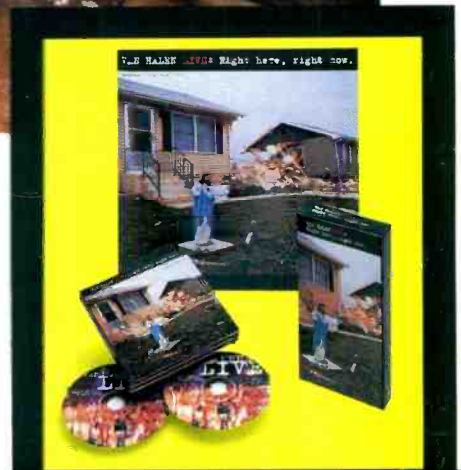
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On Warner Bros. Cassettes and Compact Discs (4/2-45 98) and Warner Reprise Videocassettes and Laser Discs (4/3-38290)
Album Produced by VAN HALEN and Andy Johns Video Produced by Carolyn Mayer and Jeff Scruton
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But please, do not rush your stereo.