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**KLAX Becomes First** Latin Station To Top Arb Ratings In L.A.

Clapton Leads Field With 9 Grammy Noms

**JANUARY 16, 1993** 

After A

HARD

HITTING

Year,

## **Emerging Acts Make Epic Shine**

■ BY MELINDA NEWMAN and PAUL VERNA

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NEW YORK-Long known as the home of superstars such as Michael Jackson, Gloria Estefan, and Luther Vandross, Epic's fortunes were boosted last year by such rising stars as Celine Dion, Pearl Jam, Shabba Ranks, Doug Stone, and the Spin Doctors, as well as by reemerging artists like Ozzy Osbourne and Sade. Epic Soundtrax also scored the soundtracks from "Singles" and "Honeymoon In Vegas."

"At the beginning of last year, I walked into [Epic Records president] Dave Glew's office and said, 'This year, we're going to get the hits,'" recalls Richard Griffiths, executive VP of Epic Records/president of Epic Associated. "I didn't realize just how many we'd actually have.'

In 1993, Epic is aiming for similar success with several new artists, including Nicky Holland, Screaming Trees, Rage Against The Machine,





and Trey Lorenz. Additionally, it hopes to turn new releases from past hitmakers Living Colour and Cyndi Lauper into the biggest albums of their careers

The breakthroughs of the '90s grew from seeds sown in the '80s, when Glew became president of Epic with a mandate from Sony president Tommy Mottola to rebuild the label.

"Several years ago, we made the decision to branch out and there's no (Continued on page 89)

### **EMI Sees Edge In Single Boss** For U.S. Biz

■ BY IRV LICHTMAN

NEW YORK-The focus at EMI Music's operations in North America will be on one boss, effec-

tive April 1.
With the departure of Joe Smith as CEO of Capitol-EMI at the end of March, Charles Koppelman will take on additional responsibilities as chief of all EMI Music labels in North America.

Since November 1991, Koppelman has led the SBK, Chrysalis, (Continued on page 81)

WHERE'S NO. 1?

## U.K. Prepares To Break In 1st Nat'l Commercial Pop Radio Net

■ BY MIKE McGEEVER

LONDON-Britain's first national commercial popular-music outlet, Virgin Radio, is due to debut-on the AM frequency-in late March. Although its programming will consist largely of classic rock tracks of the

'60, '70s, and '80s, the music industry here has high hopes it will have a positive effect on sales of both catalog and new product.

Recent test transmissions of Virgin Radio-which station chief executive David Campbell says are a good (Continued on page 87)

#### **Gillespie Remembered** For Style, Stage Persona

■ BY CHRIS MORRIS

LOS ANGELES-Dizzy Gillespie,



DIZZY GILLESPIE

the trumpet eminence and world ambassador of jazz, died in his sleep Jan. (Continued on page 87)

The weekly box listing the No. 1 hits in Billboard has been expanded, redesigned, and moved to a new home. The box now lists the No. 1 title on every chart in Billboard. It will appear each week next to the regular table of contents (see page 5).

three sections: Top Albums, Hot Singles, and Top Videos. The Billboard 200, the Hot 100 Singles, and the Top Video Sales charts appear at the top of their respective categories; the rest of the charts are arranged alphabetically within each section. Each entry is accompanied by the page number

The new box is divided into

for the complete chart. "The strong appetite on the part of the industry for the full

range of weekly No. 1 positions was the impetus for this innovation," says editor in chief Timothy White. "So, now we're providing the entire roster of weekly chart leaders at a glance, and in a format that's suitable for display.'

## **Chinese Music Industry Restricts Int'l Releases**

BY MIKE LEVIN

HONG KONG-International music executives rarely visit mainland China anymore. It's not that

they've lost sight of the world's biggest potential market; the problem is that China's promises of increased access and intellectual property protection have never really been honored. And there is

very little the men from PolyGram, Warner, and EMI can do about it

over a meal with the cadres in Beij-

China has bigger concerns than the music industry as it tries to put a calm, international face on a pain-

fully maturing economic system. In the past 18 months, mainland officials have signed six international trade agreements, yet have been threatened three times with sanctions because of noncom-

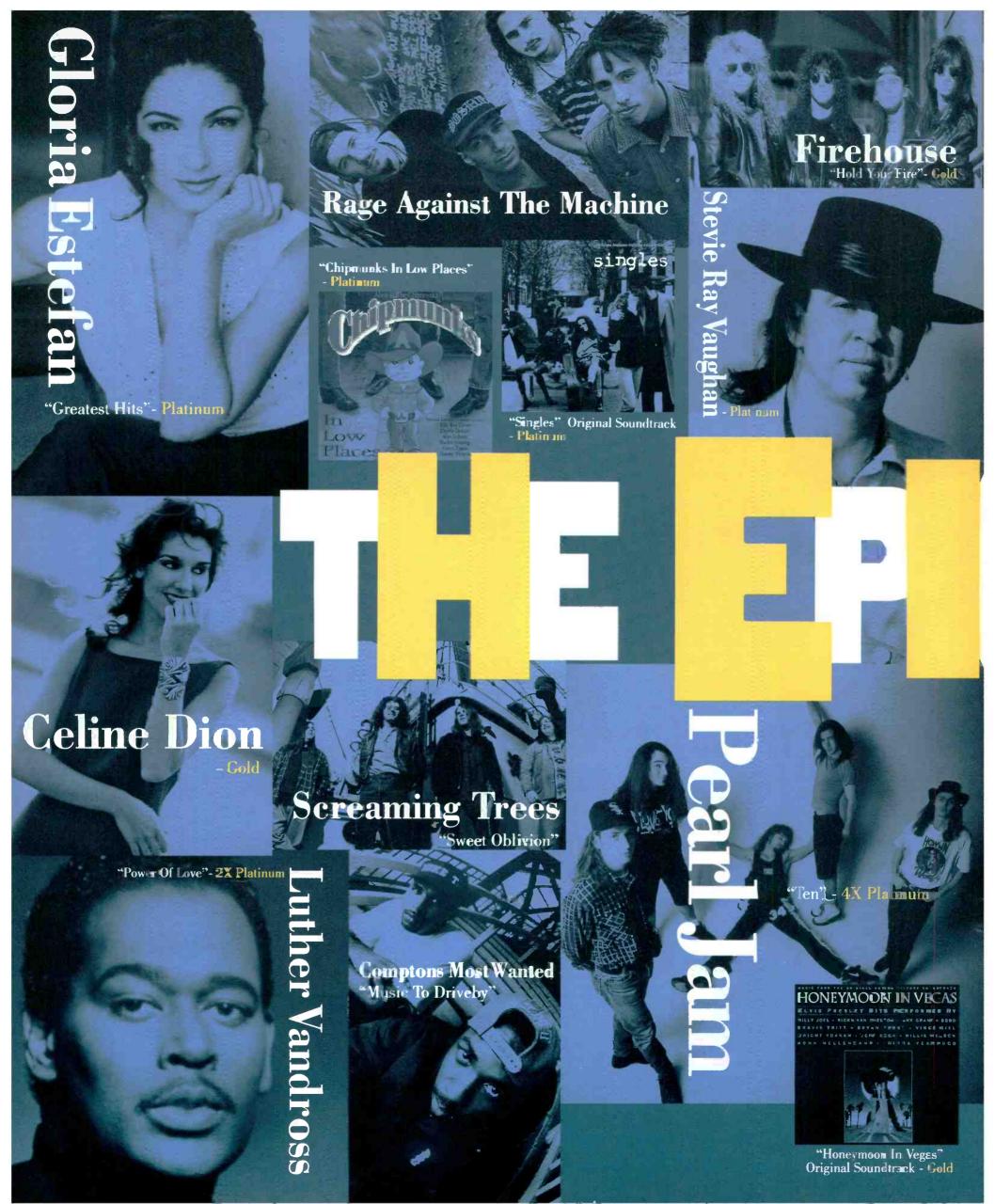
pliance. This represents a \$30 billion (Continued on page 80)

#### IN THE NEWS

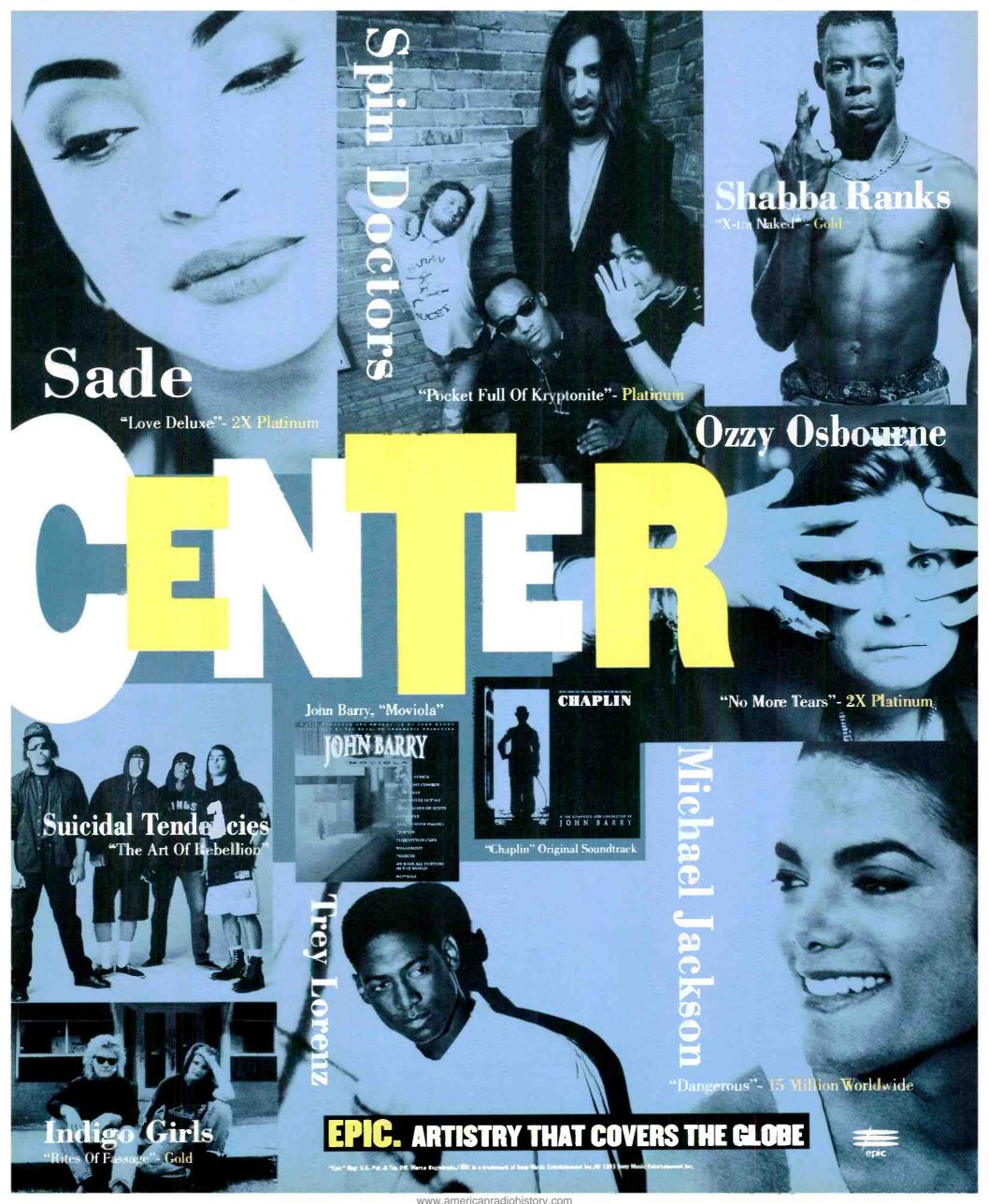
Warner, Sony To Join In Mail-Order Venture PAGE 8







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## Discovering Belly's Personal Politics

"Sometimes I think music is important," mulls Tanya Donelly, leader of the new group Belly. "Other times I think it's an entertaining distraction from things people should be paying attention to, like the healthy control of the world or their own families; the unresolved issue is the proper place of music in people's lives

And it's precisely this sort of modern quandary that Donelly, formerly best known as a member of Throwing Muses, strives to explore in "Star," Belly's debut album, due for release on Sire/Reprise/4 A.D. Jan. 26. Like a beacon probing a breathtaking fog, Donelly's clear, hesitant voice moves through the dreamlike noise of her songs, posing questions about values and attachments ("Do you have a sister? Would you . . . step one tiptoe in hell for her?") in a song called "Someone To Die For" or asking unfeasible favors ("Heal me by a river") in the song "Slow Dog." Shifting between folk-rock anxiety and garage-band assertiveness, the music is dulcet and droning, and its inquiring lyrics sound innocent, but the sum effect is of rising alarm about the groping way in which we continue to live our lives.

"The inspiration for 'Slow Dog' was this magazine article about an adulteress in ancient China who, for penance, had to have a dead dog strapped to her back until it decomposed," says Donelly. "That was her punishment for sleeping with someone other than her husband. Can you imagine?

The power of a song like "Slow Dog" is that it actually tries, in its own impressionistic way, to imagine such cruel absurdities, as if the resurrected figment of them will rehabilitate the past and restore tenderness to the present. As with most of the 15 consistently entrancing tracks on "Star," we come upon the richly agitated instrumental drive of "Slow Dog" as if the song were already in progress, Donelly and fellow guitarist Tom Gorman's tinkling acoustic/electric chords passing by us in a spectral procession. By the time the tough, frolicking rhythms of Chris Gorman's drums and Fred Abong's bass join in, the phantom-like movement of the track has been transformed into a flesh-and-blood parade. The listener is left with the

sense that, in times of doubt and disbelief, emotions are the only lasting truths. And they can be harder to take than all the facile lies we've been told.
"People think they want to be in love," says the 26-year-old Don-

elly with a girlish guffaw, "but they don't want all the responsibility it entails. Another song on the new album, 'Low Red Moon,' is my favorite, because it's my first accessible love song." Yet it's a melancholy, almost draining, evocation of a "strange moon," a 'strange man," and the exhausting nature of deep sensual endearment.

Meantime, the appearance of Belly and its first album marks a fond move for Donelly away from the security of her long association with Throwing Muses, the eccentric alternative pop outfit headed by her stepsister Kristin Hersh. "The decision really became necessary out of the blue," she explains. "Previously I'd written maybe two songs a year with Throwing Muses, and suddenly, about a year ago, I found I now had 20 of my own I wanted to record. It's just not possible to unload that much stuff on the Muses because, really, it's Kristin's band." Moreover, Donelly had become a virtual free agent within the Muses fold, forming the Breeders as a side project in 1990 with Kim Deal of the Pixies, while also recording with the ever-transmogrifying ensemble known as This Mortal Coil. "I actually quit the Muses back when

we were making 'The Real Ramona' album [1991]," she confides, "but we didn't want anybody to know until I left officially in June of '91. It was a comfortable decision as far as Kristin and me. She's always been my closest and dearest friend, dating back to when we'd get stoned as kids [Kristin's mom was once married to Tanya's father] over at her house, and write our first songs.

And what were Donelly's earliest compositions like? "Well," she chuckles, "the chorus of my very first song was 'Steal me a car/And I'll love you.' That should tell you something.

If anything, it suggests a craving for excitement, along with some secondary interest in escape. Growing up as Donelly did in the attractive resort town of Newport, R.I., she found the right measure of both desires fulfilled in nearby Providence, whose club scene has encompassed such legendary showcase haunts as Lupo's and the Living Room.

"Providence is a great place if you want to start a band," she says. "It's very urban but very relaxed, and there are so many dif-

ferent kinds of good players there that it's pretty difficult not to discover musicians with common interests, or at least someone unexpected.

Which also describes how Tanya's father, a plumber/guitarist/actor, encountered her mom, a legal secretary. "They met at a church social in 1965, when they were 16. Dad was a Christian, my mom had on a red leather miniskirt, calf-high boots, and fishnet stockings. Basically, she dragged him down with her.'

Years later, their rock'n'roll daughter is able to write wistful quasi-folk ballads like "Untogether," that encapsulate as well anyone has the "impossible demands" and frustrating tears of an ill-fated but blameless romantic pairing.

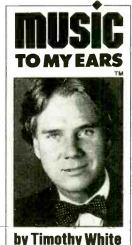
If there is a common thread in Donelly's work, whether with Throwing Muses, the Breeders, This Mortal Coil, or her own group, it's the sure, observant tone of a songwriter whose work transcends any easy gender categorizations. Although Belly is led by a woman, it is, like Throwing Muses, neither overtly feminist in spirit nor uncomfort-

able with its occasional erotic impulses. Whether imagining the secret intimacies of Solomon or recognizing the puppetmaster side of Pinoccho's Gepetto that lurks in many of us, the moody, brilliant material burns with the strength of its own uncondition-

al will.

"The music on our new album has a fragile, melodic, and even honest thing to it that I can confess I really appreciate," says Donelly, who mentions her admiration for Janis Joplin. "But I don't think much about any symbolism in my role as the songwriter or front person for Belly. And in Throwing Muses it never really occurred to us that it was unusual because females were the main creative forces. We were never self-conscious about that at all. I started playing a cheesy Guild acoustic when I was 14, and I was 19 when Throwing Muses was signed, so this work is the only kind of job I know. I do have strong personal politics, as far as being female and feeling it's important for a woman to be onstage with a guitar. And if that has a positive effect on people that's gratifying.

"But the main thing I want to do with Belly is make powerful guitar-oriented music that could never be considered just"—she can't hold back a big laugh-"creepy pop songs! When music is important, it's because you can make useful connections for people, instead of hiding behind the noise.



by Timothy White

#### THIS WEEK BILLBOARD

#### FAMILY FARE ON TAP FOR FILMS

Video retailers can look forward to a strong slate of family-appeal titles coming soon to a supplier near them, as a survey of upcoming feature films shows a definite trend in that direction. Martin A. Grove unreels all the details Page 55

#### EASTERN EUROPE GETS RADIO ADVICE

International consultant Jeff Pollack is on the move: His company is currently consulting stations in Warsaw, Prague, and Moscow, and has just inked a new client in Slovakia. Phyllis Stark talks with Pollack about the challenges-and rewards-of working in the nascent Eastern European market. Page 67

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## <u>Commentary</u>

## **German Industry United Against Hate**

■ BY HELMUT FEST

I can't remember who it was that said, during World War I, "The only good German is a dead one"—but I know it wasn't a German. I do, however, remember a sequence from a World War II newsreel in which General Douglas MacArthur, looking at the corpse of a Japanese soldier, said, "That's how I like to see them."

Were those comments racist—or just good, wholesome propaganda?

I ask the question simply to illustrate the point that when you seek to make an objective study of man's inhumanity to manand especially to men of different color, ethnic origin, creed, culture, or political persuasion-you are entering a highly treacherous minefield.

When commentators, responding to the outbreaks of sickening violence against foreign nationals in Germany, identify fanatical nationalism and xenophobia as diseases to which Germans are especially and irretrievably prone, are they not themselves guilty of a racist attitude?

American columnist Barbara Ehrenreich has perceptively noted that, even before the murders of the three Turkish immigrants in Moelln in November, "The quaintly racialist theory that there is something not quite right about the German personality structure was gaining ground.'

Of course, racist violence in Germany must inevitably set international alarm bells ringing at a specially high decibel level because of what may be described as the Hitler factor. This is a stark legacy we Germans have had to live with for half a century, and it unquestionably imposes upon us the need to be extra vigilant and to react with the utmost vigor and resolve when outbreaks of racial violence occur. We have a very special obligation to respond when human rights are under threat.

But recognition of the "special-case" status imposed on Germany by its recent history—which admittedly brought death and suffering to millions of Jews and minority groups such as gypsies, disabled people, and others—should not blind us to the fact that prejudice escalating into violence is not a Teutonic monopoly. Take a look around today's strife-torn world, where people are maining and killing each other in an ever-growing orgy of racial and religious intolerance.

In Los Angeles, white policemen beat up a black motorist and black people attack Korean shopkeepers; all across India, Hin-



#### 'We are trying to learn our lesson from history'

Helmut Fest is president of EMI Music for Germany, Switzerland. and Austria

dus and Moslems are locked in violent conflict-a conflict that has now spread into other countries; in Northern Ireland, Catholics and Protestants are killing each other simply because they are Catholics and Protestants. And, in the former Yugoslavia. so-called ethnic cleansing is being carried to horrific extremes.

All this is not to excuse racial violence in Germany but to put it in an objective con-

Unlike the racist and religious fanatics themselves, the disease of mindless intolerance carried to the point of murderous terrorism is nondiscriminatory. It attacks and corrupts people of all nationalities and reli-

The eruption of anti-foreigner violence in Germany has been accompanied by the emergence of a squalid and insignificant musical movement seeking to profit from pandering to the jaundiced views of a disaffected and dangerous minority.

This lunatic musical fringe is contemptible, and the German music community at large has been swift in condemning it. But, once again, it is vitally important to put this movement into realistic perspective.

First of all, as the police have conceded, it does not follow that all the bands whose followers include neo-Nazis and xenophobic skinheads are themselves afflicted with racist attitudes and propagate them via the lyrics of their songs. And it has to be said that the publicity accorded to overtly racist bands inevitably exaggerates their impor-tance. It is a fact of media life that a superstar band preaching tolerance and understanding tends to generate rather fewer column inches than a back-street group of disreputable nonentities advocating death to all foreigners.

It is one thing to report that "there are around 50 neo-Nazi bands in Germany, but quite another to determine the strength of their following and the level of their record sales. One fact, though, is incontrovertible: None of these militantly racist groups is signed to a reputable company, and most of their recordings are home-dubbed cassettes that are far from easy to obtain

No reputable dealers stock this sick repertoire. It is significant that the Federal Publications Review Board, which monitors publications and recordings that are considered harmful to minors, has had the utmost difficulty in obtaining copies of racist recordings and sometimes has to resort to informers to track down offending rep-

The fact is that the audience for racist groups is utterly insignificant—and the Bundesverband der Phonographischen Wirtschaft, whose members include every (Continued on page 66)

#### LETTERS

#### **ESTABLISHED GAY SHOW**

We read with some amusement the article written by Eric Boehlert in your Dec. 12, 1992, issue concerning how no radio station has had the guts to have "gay radio"

Here at LIVE 105 (KITS, 105.3 FM) in San Francisco, we are proud to have had a show concerning gay and lesbian issues for more than three years. The show, named "Hibernia Beach" after a popular hotspot in San Francisco's Castro District, is hosted every Sunday morning by local activist Ken McPherson.

The show has achieved both critical and popular success. Further, "Hibernia Beach" has helped enhance LIVE 105's position as the Bay area radio station that dares to be different, and the one station not afraid to take chances.

Richard Sands Operations Manager/Program Director KITS-FM San Francisco

#### 'GANGSTA RAP' IS NOT ART

I must take strong objection to Jonathan King's views in his guest article titled "Time Warner Caved In On Cop Killer"

(Billboard, Commentary, Dec. 5).

As a musician and composer for some 25 rears, I too am horrified, but not at Time Warner's alleged "cowardice." I'm horrified that ignorance and illiteracy are at an all-time high in the U.S. I'm horrified that the average American child sees 17,000 homicides on TV and film by the time he/she is 18 years old. I'm horrified at the inherent violence and lack of respect for other people and their possessions that our current society and some of its "art" seem to

This is not a letter in favor of censorship or Tipper Gore (gag). Nor is it an anti-rap letter. King indicates that the message from certain corporations is that "art must not be allowed to express a different opinion." He also refers to "gangsta rap" as art. I must remind him that Marcel Duchamp, one of the fathers of Dada and quite a revolutionary in his time, defined art as "that which elevates man beyond the animal state." And if I subscribe to Duchamp's philosophy, much of the "gangsta rap" must hopelessly rise up-ward to tie the shoestrings of artists like

King states that his friend Lennon

would be spinning in his grave over the abandonment of artistic expression by Time Warner. I did not personally know Lennon, but I do know his music. I find it bizarre that the author/composer of "Imagine" and the John Lennon that helped to buy bullet-proof vests for the New York Police Department would consider "Cop Killer" art on any level. If one believes that art "takes man beyond the animal state," did Time Warner exercise censorship on a work of art or did it render a judgment on lyrics that could have been written by any one of a million different angry, militant people whose views of life are indeed tragic and real, but whose actions are counterproductive to the longterm solution of our social ills?

Artistic freedom comes from a knowledge of history, structure, and inter-relationships. Art is what happens when an artist takes these elements to new levels of awareness and truth. And there's a lot of rap music that accomplishes this. Calling for the murder of anyone is not art, Mr. King.

Donald Knaack Kingston, N.Y.

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 and Commentaries to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

Bobby Blue Bland Booker T. and The M.G.s **Bill Graham Elmore James** Doc Pomus Professor Longhair Sam & Dave Yardbirds (PRS)



Hank Ballard Bobby Darin The Four Tops The Kinks (FRS) The Platters The Who (PRS) Holland-Dozier-Holland Gerry Goffin & Ccrole King Simon & Garfunkel



The Beach Boys The Beatles (PRS) The Drifters The Supremes **Woody Guthrie** Leadbelly



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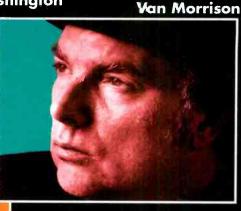


Sly and the Family Stone





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## **Blockbuster Reorganizes Exec Branch** Baczko Departure Gets Mixed Reaction

■ BY SETH GOLDSTEIN

NEW YORK-Wanted: Entertainment executive to run rapidly expanding home video chain with an eye on other markets. Must have extensive experience and compelling interest in music retailing, new technologies, and concert arenas. Apply to Wayne Huizenga, chairman, Blockbuster Entertainment, Fort Lauderdale, Fla.

That could be the classified ad for the new post created by Huizenga to oversee six new divisions that were formed last week in a corporate reorganization that also saw the surprise departure of president/COO Joseph

Baczko after less than two years on the job. Vice chairman Steven Berrard, who is replacing Baczko until a new president is found, oversees domestic and international home video, domestic and international music retailing, new technology ventures, and other entertainment venues. The domestic music retailing and international home video units are headed by Mark Siegel and Ramon Busutil, respectively. Chiefs of the other four divisions must still be brought on

Recruited from Toys 'R' Us, Baczko gets high marks from Wall Street as Blockbuster's sharpest retail executive and the man responsi-

ble for bringing the 3,000-store chain into the sell-through era. But he admits he's happier in retailing even as Blockbuster expands to become, in Huizenga's words, "a global enter-tainment company." Among its investments will be a minority position in Baczko's next retailing venture, as vet unannounced.

Despite his achievement at the corporate level, Baczko has caught flak from Blockbuster franchisees who think the emphasis on sell-through has diverted company support from more profitable rentals. "Senior management wasn't focused on rentals," says the head of a franchise group that went its own way during Blockbuster's all-out sales campaign, launched after Thanksgiving.
"I know franchisees who felt

[Baczko] didn't leave room to make any money," says another. The fall campaign, fueled by freestanding inserts in millions of newspapers, was (Continued on page 88)

L.A. Spanish Outlet KLAX **Tops Fall Arbitron List** 

■ BY PHYLLIS STARK

NEW YORK-Although last month's Arbitrend report showed it moving strongly upward, Los Angeles broadcasters were still shocked when the fall Arbitron ratings were released and Spanish outlet KLAX, which programs Mexican "ranchera" music, was at the top of the heap. The fall book marks the first time a Spanish-language station has ever topped the ratings in Los Angeles.

The station's 2.0-5.3 rise from the summer book brought it racing forward from its previous rank of No. 21 in the market, passing former leading Spanish stations KLVE (3.5-3.4) and KTNQ (3.6-2.8). In mornings, KLAX was up 1.2-4.4, putting it in a fifth-place morning-show tie with KLVE. In neighboring Orange

County, Calif., KLAX was up from a 0.9 share to a 4.1 in that market's fall book

KLAX launched its contemporary "ranchera" format, which has been described as the Spanish equivalent of country music, last August at the same time it changed its call letters from KSKQ.

The station's surprising victory pushed the market's other leaders down a notch. AC KOST dipped to second place (5.2-5.1). Top 40/rhythm KPWR (Power 106) dropped in ranking, despite a 4.4-5.1 gain. Oldies KRTH moved up from sixth to fourth place with a 3.9-4.4 jump. And top 40 KIIS rounded out the top five, remaining flat at 4.2.

After some initial impressive gains, Howard Stern and his Los (Continued on page 71)

## Music, Video Merchants Are Having Happy New Year So Far

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

NEW YORK-For the last week of 1992 and into the new year, music and video sales continued the fantastic sleighride begun the week before Christmas, leaving U.S. merchants optimistic that January should produce strong sales.

As reported here last week, video sell-through was even stronger than

### **Sega Has A Hit** With Its New **CD-ROM Add-On**

■ BY CHRIS McGOWAN

LOS ANGELES-The multimedia industry may have achieved an important breakthrough with the debut of Sega CD, a \$299 CD-ROM add-on for the popular Sega Genesis 16-bit game system.

Since its November launch, 200,000 Sega CD machines have been shipped to dealers, and sales may hit 1.25 million units by the end of 1993, according to Doug Glen, group marketing director for Sega of America Inc.

The first shipment of 35,000 Sega CD players sold out within 48 hours at retail, according to Glen. "I think it surprised a few people," says Glen. In just two days, he adds, "it out-stripped all other [stand-alone] multimedia systems combined. What made it successful was that Sega delivered the software that multimedia has promised. It's the first time the industry has done something other than just talk about how good multimedia

The Sega CD is targeted at a broader audience than just videogame players, and it could get another boost next month with the release of "Virtual VCR-Prince," a \$29.99 interactive CD-ROM that includes music videos and live-action footage from the "Diamonds And Pearls" tour. Although a contract has not been signed, Glen says, "We have an agreement in principle.

Sega has slated a wide variety of (Continued on page 60) music sales at some chains, while rental also enjoyed healthy business over the holidays.

Moreover, music merchants report postholiday CD sales are booming, thanks to all the new players received as Christmas gifts.

Camelot Music enjoyed about an 8% increase for stores open more than a year during the holiday selling season, according to Paul David, chairman and CEO of the North Canton, Ohio-based chain. Jim Bonk, president and COO, describes the performance as "the best selling season in the chain's history."

Bruce Ogilvie, president of Santa Ana, Calif.-based Abbey Road, says the one-stop enjoyed "the best month we ever had. We were up 46% over last year. I don't know how we are going to beat it."

Not going quite as far as the Camelot and Abbey Road executives, but nevertheless upbeat, Randy Morris, senior buyer for 64-unit Spec's Music & Movies in Miami, says the Christ-mas selling season was "substantially better" than the year before.

In Milford, Mass., Ivan Lipton, president of the 138-unit LIVE Specialty Retail Group, says, "Business

(Continued on page 88)



Nipper Welcomes Freddie. Recording artist Freddie Jackson gets a warm welcome at RCA Records. Jackson recently signed an exclusive worldwide recording agreement with the label. Shown, from left, are Charles Huggins. president of Hush Productions, Jackson's management company; Joe Galante, president, RCA Records Label; Jackson; and Skip Miller, senior VP of black music, RCA Records.

### **CD One-Stop** Offers Indies **Cash For POS**

■ BY PAUL VERNA and KEN TERRY

NEW YORK-CD One-Stop, the Bethel, Conn.-based wholesaling giant, is offering independent retailers a package valued at \$5,000 if they computerize and agree to supply their point-of-sale information to the national one-stop. CD One-Stop would then turn over that sales data to SoundScan for inclusion in its nationwide database, which is used to prepare many Billboard charts.

The proposal was announced in a Jan. 5 press release and mailer sent to more than 2,000 independent retailers. According to CD One-Stop president Alan Meltzer, the offer is not being limited to CD One-Stop's existing

The \$5,000 offer breaks down as (Continued on page 80)

## Sony, Warner Music Group **Linking 2 Mktg. Businesses**

NEW YORK—Sony Music Entertainment and the Warner Music Group have agreed to jointly own and operate two of their marketing businesses in the U.S. and Germany, according to industry sources.

The two existing operations that will be included in the joint venture are Sony's direct-mail music business in Germany, Music & More, and WMG's U.S. direct-marketing music unit, formerly known as Warner Direct Entertainment and now called the Music Sound Exchange Co.

Both businesses offer a wide variety of music and sell their products at the suggested retail list price. About 80% of Music Sound Exchange product consists of catalog titles, whereas Music & More offers a somewhat higher percentage of new product.

Music Sound Exchange, launched in 1991, has approximately 1.1 million customers. Music & More, begun in 1989, has about 180,000 active

While neither Warner nor Sony executives were available for comment by press time, the sources said the deal could not be completed until the German government approves the Music & More transaction.

Sony and Warner have been partners in direct marketing since Sony sold Warner half of its Columbia House operation in 1991. Since then, Warner has taken a very active stance in direct marketing, aiming to stimulate music purchases by the 35plus demographic.

KEN TERRY

## Wright Seeing That Indie Label Gets Off On Right Foot

■ BY DOMINIC PRIDE

LONDON-Chrysalis founder Chris Wright says he will fund his new label with cash left over from the sale of the group's Chrysalis Records stake to Thorn-EMI (Billboard, Nov. 30, 1991).

The Chrysalis Group showed a profit for its latest fiscal year, mainly due to the \$17.71 million proceeds from Thorn's purchase of the 50% stake in Chrysalis Records. The cash helped to offset losses, largely from the group's gaming machines subsidiary,

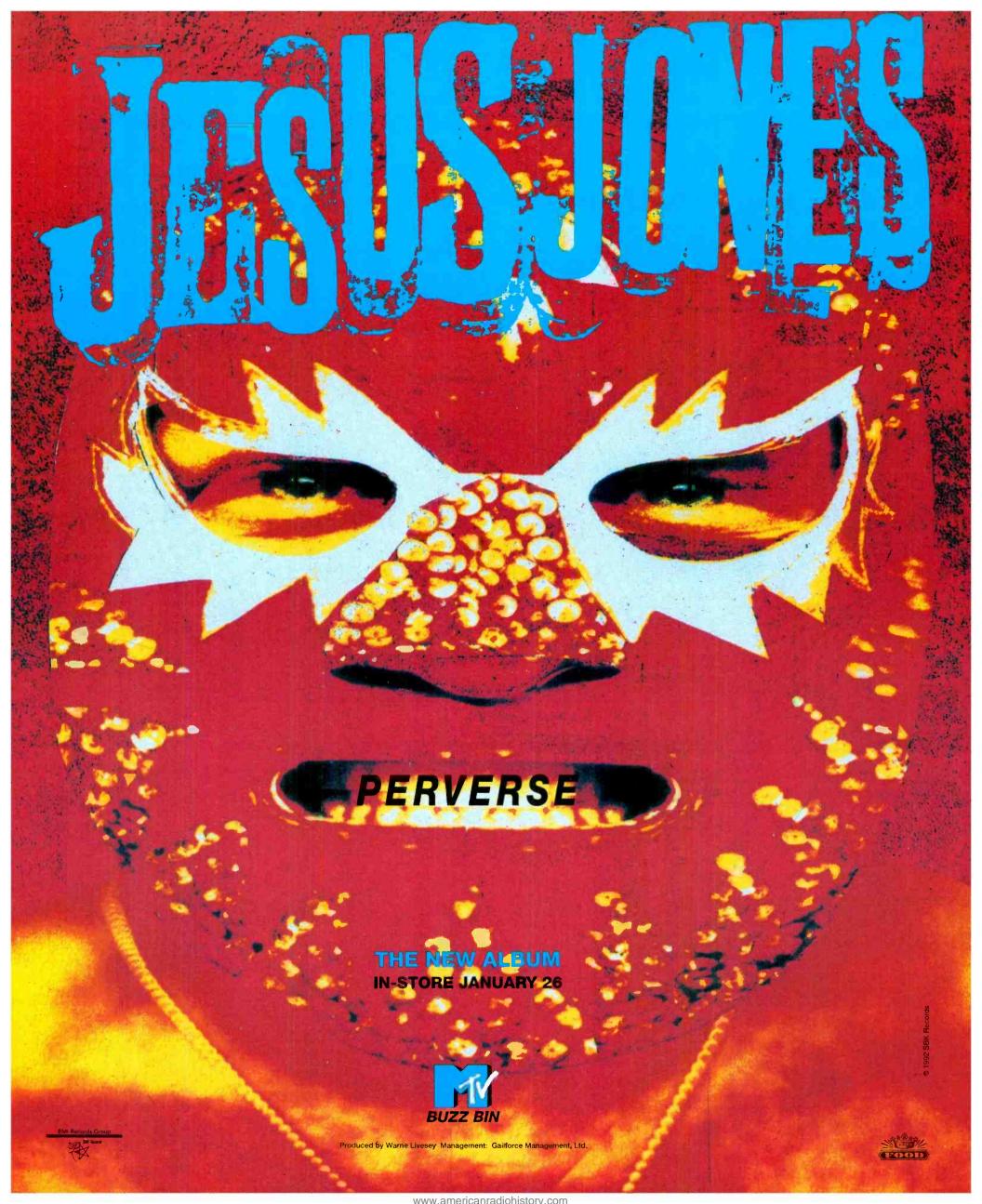
Announcing the company's preliminary results, Chrysalis Group chairman Wright reaffirmed his intention to start an independent label once he is free of his Thorn-EMI commitments this spring

Although it made a net profit of \$10.8 million, including a tax credit, the Chrysalis Group is not paying a dividend. Wright says the money will be invested in the new label over the next three years.

"It will be mainly invested in longterm career artists," says Wright. He adds his aim is to build something similar to Chrysalis Records, "where we have artists talking to each other and feeling [they are] part of the same family.

The international licensing arrangements are still not worked out, says Wright. He maintains he would still be in a strong bargaining position, despite the increasing desire by majors to hold stakes in indie labels: "We can work 'round that. If we're successful, we can negotiate

(Continued on page 64) BILLBOARD JANUARY 16, 1993



## Artists&Music

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## **Clapton Plugs Into 9 Grammy Noms** Chieftains, lang, Gabriel Also Score Big

BY LARRY FLICK

NEW YORK-Eric Clapton's tripleplatinum "Unplugged" racked up a whopping nine nominations for the 35th annual Grammy Awards, including nods in three of the top four cate-

Clapton's No. 1 smash "Tears In Heaven," which appears on "Unplugged" as well as on the soundtrack to "Rush," is in the running for record of the year (a singles award) and song of the year (a songwriter's award). Additionally, "Unplugged" was nominated for album of the year. (A list of nominees begins on page

Other multiple-award nominees include the Chieftains with five nods and k.d. lang and Peter Gabriel with four apiece. Michael Jackson, En Vogue, Mary-Chapin Carpenter, Vanessa Williams, Annie Lennox, Céline Dion, Arrested Development, Peabo Bryson, and Billy Ray Cyrus each received three nominations.

Alan Menken and the late Howard Ashman are the top songwriter nominees with four nods for their collaboration on the theme to "Beauty And The Beast," which was recorded by Dion and Bryson. Menken earned a fifth nomination as one of the producers of the "Beauty And The Beast" soundtrack, a contender for album of the year.

In addition to "Beauty And The Beast" and Clapton's "Unplugged," competitors for album of the year are "Ingenue" by lang, "Diva" by Lennox, and U2's "Achtung Baby."

For the first time, the tracks cited in the record- and song-of-the-year categories are identical. Besides "Tears In Heaven" (co-written by Clapton and Will Jennings) and "Beauty And The Beast," the nominees are "Constant Craving" by lang (co-written by the singer with Ben Mink), "Save The Best For Last" by

Williams (penned by Wendy Waldman, Jon Lind, and Phil Galdston), and "Achy Breaky Heart" by Cyrus (written by Don Von Tress).

Cyrus is also one of the five vying for best new artist, along with Arrested Development, Sophie B. Hawkins, Kris Kross, and Jon Secada.

Three-time nominee Cyrus bested (Continued on page 78)



Smooth Sale-ing. Epic artist Sade receives multiplatinum plaques signifying combined sales of more than 8 million copies of her three previous Epic albums—"Diamond Life," "Promise," and "Stronger Than Pride." Her current release, "Love Deluxe," reached No. 3 on The Billboard 200. Shown, from left, are John Doelp, Epic VP of marketing; Melani Rogers, Epic VP of press and publicity; Dave Glew, Epic president; Sade; Sade's band members Andrew Hale, Paul Spencer Denman, and Stuart Matthewman; Polly Anthony, Epic senior VP of promotion; Dan Beck, Epic VP of product marketing/East Coast; and Roger

## Shanachie Says Yippie About O'Yaba

■ BY TRUDI MILLER

NEW YORK-If Shanachie recording act O'Yaba has a theme, it's "come together." Every aspect of the South African band, from its origins to its music to its lyrics, is a celebration of disparate elements joining together in harmony.

O'Yaba was formed in 1990 when two bands, Sabela and Comedy, combined forces. The seven-member group plays traditional reggae à la Bob Marley or Bunny Wailer, but with a healthy dose of African rhythms, and its message-oriented lyrics were inspired by gospel music.



ΟΎΑΒΑ

The songs themselves, written by O'Yaba's teenage vocalist Tshidiso Fako, plead for tolerance and friend-

ship between warring nations. The group was signed to South Africa's Gallo Records on the strength of an unsolicited demo tape, and it released two best-selling albums in South Africa, "Tomorrow Nation" and "Caught Up."

In November, Shanachie Records (Gallo's U.S. licensee) released "The Game Is Not Over," a collection of songs from O'Yaba's first two albums. "We felt O'Yaba had great potential, especially in the wake of [reggae star] Lucky Dube," says Randall Grass, Shanachie executive VP of A&R. "Lucky was just as unknown (Continued on page 88)

Diaz Meeting Goals At P'Gram Latin Arm

**BY JOHN LANNERT** 

MIAMI-Manolo Diáz, president of PolyGram's nascent Latin regional division, PolyGram International Latin America, is proving to be a man of his word.

When hired by PolyGram last April, Diáz noted that his year-end objective was to begin shoring up label affiliates, particularly in Mexico, Brazil, and Argentina. Diáz not only realized his goal but also signed several famed balladeers, such as Dyango, Carlos Mata, and Sergio

Diáz, who is based here, is now pushing to set up a U.S. subsidiary if PolyGram can terminate a distribution deal with Capitol/EMI Latin that is not slated to end until 1995.

A 15-year veteran with Sony, Diáz previously was regional VP of Sony



Music International Europe. He left Sony to re-turn to the Latin arena where he had begun his career.

Diáz notes that, apart from developing PolyGram's Spanish-language

roster, he hopes to expand the popularity of the company's prominent non-Latino acts, many of whom, he suspects, view Latin America as a

cultural tundra.

"Many of the great international stars have considered Latin America as an underdeveloped region where any ambitious project would not make sense because of a lack of sophistication, no sponsors, and no money," says Diáz. "That is a total lie, perhaps more of a lie in Latin America than in any place in the

"Latin American countries actually resemble Italy, where there are very good, creative impresarios looking to sponsor events. I mean, the two giants of entertainment there are soccer and music. In other regions, the entertainment is more (Continued on page 44)

## 'Bodyguard' Album, Single **Soar At Sales Counters**

■ BY SUSAN NUNZIATA

NEW YORK-Whitney Houston's single "I Will Always Love You" and the accompanying "Bodyguard" soundtrack album have had unprecedented sales since their releases Oct. 30 and Nov. 17, respectively. The driving factors behind the momentum include a powerful song and performance, exposure afforded the material through the film tie-in, and Arista's aggressive advertising campaign.

Although the film itself has re-

ceived mixed reviews, preview trailers and ads using the single and

other songs from the soundtrack have created a widespread awareness of the material, which some observers say has, in turn, helped propel the movie. Last week, it was ranked No. 4 on The Hollywood Reporter's Boxoffice chart, with a cumulative gross of \$88 million after five weeks in release.

According to the Recording Industry Assn. of America, Garth Brooks' "The Chase" holds the record for fastest sales out of the box. reaching the 5-million-unit mark in only two months. However, Clive Davis, president of Arista and the

(Continued on page 88)

## Mick & Rick Fireworks Spark Jagger's Return To Atlantic

BY CHRIS MORRIS

LOS ANGELES—Mick Jagger's new solo album, "Wandering Spirit," marks the singer's reunion with At-

lantic Records and his first pairing with cutting-edge co-producer Rick Rubin.

The album, which arrives in stores Feb. 9, brings Jagger back to the label that distributed



the Rolling Stones Records imprint from 1971-84. The singer's first two solo albums, "She's The Boss" and "Primitive Cool," were released on

While the arrangement seems like old times, the music-although it plumbs familiar Jagger roots in rock, R&B, gospel, and country-emanates new heat, in no small measure thanks to the participation of Rubin, whose production savvy most recently contributed to the multiplatinum

sales of the Red Hot Chili Peppers' 'Blood Sugar Sex Magik.'

Jagger, who met Rubin several years ago, says the producer was brought in on the project at the recommendation of the singer's guitarist and musical director, Jimmy Rip.

"I thought he'd be somebody good," Jagger says of Rubin. "He's nterested in different types of music. Right now he's into basic rock.'

Atlantic co-chairman/co-CEO Doug Morris acknowledges Rubin's importance: "Putting [Jagger] together with Rick created the magic (Continued on page 79)

## **BMG Buys Into** Blanton/Harrell. **Reunion Records**

BY DEBBIE HOLLEY

NASHVILLE-Bertelsmann Music Group is buying into the Christian music field. Via a multifaceted deal, BMG has purchased an interest in the Blanton/Harrell management firm and Reunion Records, as well as the entire Reunion Music Group publishing cat-

alog.
Through the multimillion-dollar deal-forged in mid-December-BMG acquired one-half interest in Blanton/Harrell from its founder/partners Dan Harrell and Mike Blanton. BMG also purchased one-half interest in Reunion Records and the entire Reunion publishing catalog from partners Harrell, Blanton, and Terry Hemmings, president and CEO, Reunion.

The monetary terms of the deal (Continued on page 81)

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## **Platinum Numbers Reflect A Less Shiny '92**

LOS ANGELES-Seventy-seven albums were certified platinum by the Recording Industry Assn. of America in 1992, a decrease from 1991's tally of 90.

While the total for the year was down, country acts continued to gain momentum, scoring 16 platinum albums (for sales of 1 million copies). The previous year, 13 country albums were certified platinum.

Pop acts scored 15 platinum certified albums, while mainstream rockers accounted for 11; rap acts, nine; metal or hard rock acts, nine; and R&B acts, eight. The remaining platinum albums included soundtracks and works in a variety of other genres.

(To better reflect current sales activity and to minimize the effect of belated back-catalog certifications, the aforementioned figures

tified within two years of their release. With back catalog included, 144 albums were certified platinum in 1992, compared with 163 in 1991.)

Leading the charge was Garth Brooks, whose 1992 albums—"The Chase" and "Beyond The Season"—were certified for sales of 5 million and 2 million, respectively. In addition, Brooks' 1991 album 'Ropin' The Wind" and 1990 release "No Fences" were both certified for sales of more than 9 million copies, while his 1989 self-titled debut album hit the 4 million

Matching Brooks' "The Chase" at the 5 million mark was "Some Gave All," by fellow country crooner Billy Ray Cyrus. George Strait scored gold and platinum discs for his 1992 albums "Holding My Own" and the "Pure Country soundtrack, respectively.

notching 4 million in sales for their two 1991 releases, "Use Your Illusion I" and "Use Your Illusion II." Metallica racked up 6 million in sales for its self-titled 1991 release, while U2 hit the 4 million mark for its late-1991 release. "Achtung Baby." Pearl Jam's "Ten," released in the summer of 1991, hit 3 million.

On the R&B front, Boyz II Men's "Cooleyhighharmony," re-leased in 1991, cracked the 5 million mark.

Pop album sales were dominated by the Michaels—Jackson and Bolton. Jackson's "Dangerous," released in late 1991, tallied sales of 4 million, while Bolton's "Timeless (The Classics)" hit the 3 million mark, as his 1991 release, "Time, Love & Tenderness," rung up 5 million sales.

Kris Kross led the rap pack. Its "Totally Krossed Out" tallied 3

It was also a good year for soundtracks as "Mo Money," "Singles," "The Commitments," "Wayne's World," and "Pure Country" all garnered platinum certifications.

Twelve singles-excluding oldies and children's records-went platinum in 1992, up from 10 in 1991. Whitney Houston's "I Will Always Love You" was the top seller, reaching the 3 million mark in just two months. Kris Kross' 'Jump'' reached the 2 million

In catalog certifications, RCA and Capitol cleaned up. The former racked up 110 certifications-the largest number of awards for any artist or group-for Elvis Preslev albums and singles. Capitol celebrated its 50th anniversary with 56 certifications for albums and singles by such artists as the Beatles and Frank Sinatra.

### **Atlantic Signs** 'Unusual' Pact With Matador

■ BY BARBARA DAVIES

NEW YORK-Atlantic Records and New York indie Matador have entered into a joint venture in which Atlantic will promote, market, and distribute several Matador releases a year. In addition, Matador will continue to sign acts and release records on its own.

The degree of autonomy Matador will retain is unusual for this type of major-indie deal, says Matador co-owner Gerard Cosloy. "We found someone who would let us do what we wanted," he says, noting that other labels' offers boiled down to imprint deals or shortcuts to get to Matador

(Continued on page 74)

### Bolton Locks Into 3 Mil Sales In Dec. Certs

BY CHRIS MORRIS

LOS ANGELES-Pop maestro Michael Bolton notched his third multiplatinum album, and alternative rock giant R.E.M. scored its second multimillion seller in December certifications by the Recording Industry Assn. of America.

On the singles side, Whitney Houston logged her first multiplatinum single with the triple-platinum "I Will

Always Love You" on Arista.

Bolton's 3-million-selling "Timeless (The Classics)," released in September, joins "Time, Love And Tender-' (1991, 6 million) and "Soul Provider" (1989, 4 million) in Bolton's multiplatinum column.

R.E.M.'s Warner Bros. album Automatic For The People" was certified for sales of 2 million units. The Athens, Ga., band's 1991 release "Out Of Time" tallied sales of 4 mil-

Garth Brooks also continued to mine heavy ore: The country luminary's 1991 Liberty release "Ropin' The Wind" hit sales of 9 million, equaling the level attained by his 1990 megahit "No Fences." All told, Brooks has released five multimillion sellers.

Arista country act Brooks & Dunn was the only first-time multiplatinum entry. The duo's 1991 album "Brand New Man" hit the 2million mark in December.

Classic rock perennials dominated the multiplatinum catalog sellers. Led Zeppelin's 1971 issue "Led Zeppelin IV" (Swan Song) and Boston's eponymous 1976 debut (Epic) both attained sales of 11 million; Boston's 1978 sophomore effort "Don't Look Back" climbed to the 6-million mark. Meat Loaf's unstoppable 1977 opus "Bat Out Of Hell" hit the 7-million mark; the hefty vocalist is (Continued on page 44)



Betta Have My T-Shirt. Rap artist AMG, center, is presented with a Popular Uprisings T-shirt signifying that his Select album "Bitch Betta Have My Money" hit No. 1 on the Heatseekers chart. The album has since reached No. 20 on the Top R&B Albums chart and No. 63 on The Billboard 200. Congratulating AMG are Billboard associate director of retail research Geoff Mayfield, left, and producer/remixer Tracy Kendrick.

#### **New Year's At Knott's Berry Was All The Rave**

■ BY CARRIE BORZILLO

LOS ANGELES-The techno-rave music scene emerged from the underground on New Year's Eve with the largest rave ever held in the U.S. The event, which took place at Knott's Berry Farm in Buena Park, Calif., also marked the first time a rave had been held at a major theme park.

"K-Rave 93," hosted by KPWR (Power 106) Los Angeles and XHTZ (Jammin' Z90) San Diego, attracted approximately 17,000 teenage ravers to the popular theme park Dec. 31 for an overnight party/festival. Many others were turned away at the door.

The event featured hip-hop and techno-rave acts such as Mercury act (Continued on page 44)

#### TURNTA UT

RECORD COMPANIES. As part of the restructuring of its marketing and promotions departments, Elektra Entertainment in New York appoints Ellen Darst senior VP of marketing and product development, James Henke VP of product development, and Jeff Jones VP of marketing. They were, respectively, director of Principle Management, VP and editorial director of the music projects division of Rolling Stone magazine, and VP of marketing for PolyGram.

Sara Melendez is named VP of marketing/artist development for Silas Records in Los Angeles. She was senior VP of black music at

Karen Goodman is appointed director of press and promotion at MCA Records International in Los Angeles. She was director of international promotion and artist relations for Capitol.



Jim Neill is named national director of promotion for Rhino Records in Santa Monica, Calif. He was national promotion director for Rykodisc.

Oren Testa is named VP of fulfillment for BMG Direct Marketing in Indianapolis and Elizabeth Koplitz is named VP of marketing operations for BMG Direct in New York. They were, respectively, a principal of BOSS Consulting Associates, a direct marketing fulfillment and software development consulting organization, and VP/





MELENDEZ

director of marketing information systems and operations at Wunderman Worldwide.

Benson Music Group in Nashville appoints Cynthia Wilt publishing director, Joy Smith director of marketing for Maranatha! Music, and Mellie Matula retail and youth minister promotions coordinator. They were, respectively, production manager for Greg Nelson Music, publicity and events coordinator for Maranatha! Music, and coordinator for Carman Promotions.

The Music Connection in New



GOODMAN York names Ira Cohen VP of nation-



al sales, Catherine Hodges produc-

tion manager, Tim Lacy head of pre-

production, and Carol Ralton opera-

tions supervisor. They were,

respectively, East Coast sales man-

ager for The Music Connection, pro-

duction manager at George Records

Pressing, head of preproduction at

Modern Album, and receptionist at

RELATED FIELDS. Steven L. Janas is

named president of Time-Life Music

in Alexandria, Va. He was VP of

The Music Connection.





HBO International.

MTV Networks in New York promotes Christine Sheehan to senior VP of market development and Nicole Browning senior VP of regional operations. They were, respectively, senior VP of affiliate sales and marketing, Western region, and senior VP, affiliate sales and marketing, Eastern division.

Jay Antista is appointed chief technical engineer at Sunset Sound and Sunset Sound Factory in Hollywood. He was chief technical engineer at Lion Share Recording Studios.

## At Last, Jesus Jones Returns

### New Album Greeted By Great Expectations

BY PAUL SEXTON

LONDON-As 1992 came and went without a new record from Jesus Jones, band leader Mike Edwards began to suffer withdrawal symptoms from the rock'n'roll industry—and especially from interviews.

"It was a very miserable period," says Edwards with only a hint of a smile. "I subscribe to that theory of interviews as therapy for rock stars. Finding out what other people think about your music really helps to shape your attitudes."

With the band's third SBK/EMI Records Group album, "Perverse," in stores Jan. 26, the front man of the alternative-vet-mainstream techno-rock band has been making up for lost time. Even before Christmas, he'd completed extensive European promotion with keyboard player Iain Baker and spent two days in New York doing interviews from 10 a.m. to midnight. The demand is an indication of the level of interest in the group's follow-up to "Doubt," its breakthrough 1991 set that sold a million copies in the U.S., twice that worldwide, and generated a No. 2 hit on Billboard's Hot 100 Singles chart that summer with "Right Here, Right Now.

This is a highly anticipated record. Many of the alternative stations were five tracks deep on 'Doubt,' " says SBK VP of alternative promotion and marketing Mike Mena, a supporter since Jesus Jones' first album, "Liquidizer," in 1989. "A lot has happened since the last release, which came out when we seemed to be having a British invasion of bands like the Charlatans U.K., Soup Dragons, Stone Roses. A lot of that has fizzled out, and a lot of people are eager to see if Jesus Jones can live up to their promise.'

Early signs point to an affirmative answer, with more than healthy reaction to the album's lead track, "The Devil You Know." The song is by no means the most obvious single on "Perverse" but a calculated release, says Edwards. "If we'd come out with another bright and shiny pop single [like "Right Decision," the likely second single] I think people would have felt there was no point buying the album because we were doing the same thing all over again.'

The video for "Devil," directed by English high-fashion photographer Zanna, gave the song a head start with immediate Buzz Bin status on MTV. "I have to say it's easily the best video we've ever done," Edwards enthuses. 'We've never really met the challenge of the medium before, but this is a very good video to look at. We've tended to accept the norm before that videos have to be about people pretending to sing and play guitars.

Edwards, now 28, contends that everything about Jesus Jones, from the title "Perverse" to the way the album was recorded-entirely digitally with no live instruments save his own voice-is designed to challenge the conventions of rock music. "We don't

(Continued on next page)



Trading Licks. Eddie Van Halen, left center, and George Harrison, right center, swap licks during a benefit to establish a trust fund for drummer Jeff Porcaro's children, Dec. 14 at Los Angeles' Universal Amphitheatre. At left are Boz Scaggs and Christopher Porcaro; at right is Toto guitarist Steve Lukather. (Photo: Howard

## **Tina Turns To Virgin For Sales Savvy**; **N.Y. Club Is Staging A Darlene Love Affair**

by Melinda Newman

WHAT'S LOVE GOT TO DO WITH IT: Disappointed with her recent record sales in the U.S., Tina Turner has left Capitol Records for Virgin Records. "We felt that we needed a fresh approach in America," says her longtime manager Roger Davies. "She has phenomenal sales worldwide, but in the U.S., they've been disappointing. For example, 'Foreign Affair' sold 6 million copies worldwide, but barely went gold here. It was getting frustrating for everyone concerned."

The move to Virgin represents a restructuring of Tur-

ner's entire record deal. The singer, who was signed to Capitol worldwide, has now inked with EMI U.K. worldwide. In turn, EMI U.K. has licensed her American product to Virgin. "Since she lives in Europe now, it made more sense to have her with the English company," Davies says.

Her first Virgin release will come out this summer in conjunction with the biopic "I, Tina." The soundtrack to the movie, which stars Angela Basset as Turner, will feature three

new songs from Turner, as well as rerecordings of several of her hits highlighted in the film. To support the film and album, Davies says Turner might embark on her first U.S. tour in six years.

Davies would not comment specifically on the details of the deal, other than to say, "There were a few financial advantages to signing directly with EMI U.K.," but that a main impetus was to change U.S. labels.

Neither representatives from Capitol nor Virgin could comment by press time.

ALL YOU NEED IS LOVE: The folks who produced "The Leader Of The Pack," the musical review saluting Ellie Greenwich and other Brill Building writers, are at it again with a new musical review, "Darlene Love: Portrait Of A Singer." Similar to "Leader," which started at a New York nightclub before moving to Broadway, "Portrait" bows at the Bottom Line the weekend of Feb. 5 and will then play two shows every Wednesday in February.

The musical bio features Love performing songs she made famous, such as "He's A Rebel," "(Today I Met) The Boy I'm Gonna Marry," and "Da Doo Ron Ron," as well as tunes on which she performed backup. During her fourdecade career, Love has sung with such diverse artists as Frank Sinatra, the Beach Boys, Elvis Presley, Bon Jovi, Tom Petty, and Dionne Warwick. The second act will feature new songs penned by such writers as Barry Mann and Cynthia Weil; Holly Knight and Albert Hammond; Franne Gold and Allee Willis; and Jackie DeShannon.

According to the show's writer, Melanie Mintz, the performances will be interspersed with stories about Love's life. Performing with Love are Ula Hedwig and Vivian Cherry, both of whom have appeared in other Mintz productions, and singer Dennis Ray.

Depending on how well the show is received in February, it may move to London or tour the U.S. Though no deal has been signed, there are possibilities for a cast soundtrack.

A GLIMPSE INTO THE Future: We started the New Year with the implausible resolution to listen to every tape we get. Among the advances that immediately captured our attention was "The Wheel," from Rosanne Cash. Any-

one familiar with her previous works knows Cash is one of the few artists who can confess the most private of thoughts without flinching or coming across as cloying and sentimental. The March 2 Columbia release, the first record since her divorce from Rodney Crowell, deals with broken partnerships and moving on. Nowhere is she more poignant than on "Roses In The Fire," where she declares "I know no man that I can

trust" as a statement of fact rather than a lament. Far from being some man-hating, feminist manifesto, the album is more an exploration of what makes relationships go around. First single, "Seventh Avenue,"

will be releas<mark>ed in late Janu</mark>ary. Dealing with conflicts in a much louder, but no less eloquent fashion is Living Colour's "Stain," also coming out March 2, on Epic. The good news is the band recaptures the unwavering intensity displayed on its 1988 debut. The chainsaw buzz of opening cut "Go Away" has Corey Glover snarling at his absolute best and "Never Satisfied" shows this is not a band content to rest on its laurels. Lest things get too heavy, there's the hilarious "Bi," a tune that praises the virtues of not limiting your sexual exploits to one sex. New bassist Doug Wimbish blends in perfectly.

And for something completely different, Phish's second album, "Rift," is a slice of life that rambles along bringing in the obvious Grateful Dead influences, as well as country, bluegrass, jazz, classical, and rock touches. Elektra, which is releasing the record Feb. 2, says the album details a man's thoughts over the course of a night about a relationship he's having with a woman. Frankly, the concept was lost on us, but the tunes always kept our attention.

AND THE BAND PLAYED ON: Rhino Records has signed one of the world's best live bands, NRBQ, with plans to release a new album in the fall. Rhino has reissued two NRBQ packages, including a best-of anthology spanning 1969-89. Although Rhino recently shuttered its RNA imprint, VP of A&R Gary Stewart says Rhino will continue to sign acts. "Possibly the spirit of signing new and developing artists is gone, but signing established artists or those with a niche isn't.'



JESUS JONES: Gen, Jerry DeBorg, Mike Edwards, Al Jaworski, and lain Baker.

## Julian Cope Perseveres, With New Album, No Label

■ BY CRAIG ROSEN

LOS ANGELES—British eccentric Julian Cope has made a career out of being weird, but even Cope wasn't prepared for the series of events that transpired in the days before and after the release of "Jehovahkill," his eighth solo

Cope's six-year relationship with Island Records ended in early November-just as "Jehovahkill" was released in the U.K.-when the label decided not to pick up the option on his contract. "The day after they dropped me, my British tour sold out, including four dates in London [at the 2,000-seat Town & Country]," Cope says. Meanwhile, the album entered the U.K. albums chart at No. 20.

Even though Cope was effectively no longer on the label, Island's U.S. division released "Jehovahkill" in December

Although he admits he is "a little hurt" by Island's decision not to resign him, he acknowledges the label had a tough time marketing his al-

bums. "From the American point of view, it got a little out of hand," says Cope. "'Peggy Suicide' [Cope's 1991 album] and even 'My Nation Underground' [from 1988] went No. 1 alternative, but they couldn't manage to sell me. So many people cross over without having that kind of success. People always see me as being some wild cult artist, but I don't think a difficult al-

bum means that you can't sell it."

"Jehovahkill" and "Peggy Suicide" are difficult to swallow. The former takes on organized religion and sexual stereotypes, among other topics, while on "Peggy Suicide" Cope delved into the environmental terrorism that is forcing Mother Earth over the edge. Both albums feature material ranging from acoustic dirges and psychedelic dramas to '60s-influenced pop gems, and include 16 tracks, clocking in at more than 70 minutes.

"Psychologically, it can be a bit of a brain-damage trip to get a CD with 16 songs on it when you're used to listening to an old vinyl record," Cope ad-

(Continued on page 16)

## **Acuff-Rose Celebrates Its Place In Music History**

by Irv Lichtman

HITS-TORY LESSON: The story of America's popular music for the past half century has-in large measure-been told by Acuff-Rose songs. Although this first Nashville music publishing company is strongly identified with country music, the fact is that it has been a fountain of pop, rock, and gospel lyrics as well. And it early established an international presence with offices and subpublishers around the world.

Founded in 1942 by Grand Ole Opry star Roy Acuff and songwriter/musician Fred Rose, the com-

pany mained family-owned and -operated business until 1985, when it was sold to Opryland USA and subsumed as part

of the Opryland Music Group.

Last October, Acuff-Rose celebrated its 50th anniversary and soon after issued one of the most impressive "A&R kits" that has ever been compiled. Dubbed "Fifty Years Of Hits" and sent to selected producers, A&R reps, and artists here and abroad, the lavish package consists of a boxed set of 11 CDs, containing 269 recordings of 237 of Acuff-Rose's most popular songs; a folio with the words and music to these songs; and a conveniently categorized and minutely annotated "song catalog" of more than 1,200 of Opryland Music's approximately 40,000 copyrights. The catalog is arranged by song title, chart position, recording act, and year of recording, and ends with an annotated index of the contents of

A briefer version of the package contains a two-CD sampler.

The sizable number of post-1985 hits in the collection demonstrates that Opryland Music is as intent on building the Acuff-Rose catalog as mining it. The company now has 16 in-house writers, a support staff of 25, and a first-rate computer system to handle its catalog. A spokesman for the company says the computer system is so sophisticated that other publishers have inquired into using its program.

Among the Acuff-Rose treasures are "I Can't Stop Loving You," which has racked up 4 million-plus airplays; "Blue Bayou," "Crying," "Release Me," and "Tennessee Waltz," each of which accounts for 3 million airplays; and 38 other tunes with 1 million to 2 million airplays.

Among the noncountry artists on the CD sampler who scored with Acuff-Rose tunes: Solomon Burke ("Just Out Of Reach"), the Casinos "Then You Can Tell Me Goodbye"). Rosemary Clooney ("Half As Much"), Fats Domino ("You Win Again"), Electric Prunes ("I Had Too Much To Dream Last Night"); Don McLean ("Crying"), Ricky Nelson ("Travelin' Man"), Newbeats ("Bread And Butter"), Elvis

Presley ("American Trilogy"), Paul Revere & the Raiders ("Indian Reservation"), Linda Ronstadt ("Blue Bayou"), Tesla ("Signs"), and Van Halen ("(Oh) Pretty Woman").

WB'S NEW EDUCATIONAL Print Ties: CPP/Belwin Inc, has made a deal to become the exclusive distributor for performing educational product using Warner Bros, Publications copyrights, CPP/Belwin will market WB's copyrights in the fields of concert band, marching band, orchestra, and chorus. Jay

Morgenstern, president of Publications, notes the "op-Columbia,



others under CPP's control for new, never before published joint arrangements [of our writers' works]." Warner Bros. Publications distribution in this area was previously held by Hal Leonard, which had obtained rights when it acquired Jensen Publications, which had the WB education rights. Hal Leonard continues to handle print for Chappell under an existing long-term deal made before Chappell was acquired

OVER AT the National Music Publishers' Assn., MCA Music president John McKellen has joined the publishing group's board of directors, replacing Al Brackman, who died last year.

UST FOR THE FUN OF IT? The California Copyright Conference meets Tuesday (12) at the Sportsman's Lodge in Coldwater Canyon in Los Angeles to discuss the issue of "Eight Bars For Free? Fair Use And Parody." A panel will consist of Lon Sobol, professor at Loyola Univ. Law School; Matt Singer. senior counsel at Columbia Pictures Television and TriStar Television; and Ben Stiller and Judd Apatow, the writer/performer/producers of Fox's "The Ben Stiller Show," who create weekly lampoons, including those of music personalities. For reservations, call 818-848-

PRINT ON PRINT: The following are the best-selling folios from CPP/Relwin:

- 1. Robben Ford, Blues And Beyond
- 2. Simon Phillips, Simon Phillips 3. Extreme, III Sides To Every Story
- 4. Best Of Garth Brooks For Easy Guitar
- 5. Clint Black, The Hard Way.

Assistance in preparing this column was provided by Edward Morris in Nashville.

#### **JESUS JONES**

(Continued from preceding page)

want to be like everybody else; we want to go against the normal. Rock is in such a dire state, we wanted to revive the patient. I'm not interested in heading some new wave revival. I leave that to my parents."

The modus operandi for the album's production, with each band member recording direct to floppy disc at Edwards' house and producer Warne Livesey then "rearranging" the material at a later date, have been described as the industry's own version of virtual reality—vet the band's spokesman describes himself as "almost computer-illiterate." Says Edwards, a confirmed fan of hardcore dance: "The ironic thing is that for techno records it's absolutely standard. We're not at the Kraftwerk stage anymore. The technology forced the way they sounded, and they turned that into a virtue. It's such a great way to make a record, And I did want us to make a rock record this time.

Edwards enthuses about Livesey's previous work on The The's "Infected" album, but when asked about his favorite music of 1992, pulls out techno names such as the Aphex Twin and the Prodigy, plus alternative rock artists like Nick Cave and Daisy Chainsaw.

It's easy to forget that Jesus Jones signed to the EMI-distributed Food imprint in Britain only a little more than four years ago and didn't break into the top 20 of the domestic singles chart until spring 1990 with "Real Real Real." Edwards confesses that "Perverse" is another "quantum leap" for the band, and feels it can prosper in the ever more rarefied atmosphere. 'There's a lot more anticipation about this record, which bothers me a little. You end up having stuff to lose. But we've made an album that I feel really proud of. [With the increased attention] you become a little bit more selfaware, and I think that's good, because you have a certain responsibility to

Jesus Jones has planned a major world tour that begins in the U.K. in March, with American dates penciled in for April, visits to Australia, New Zealand, and Japan in the itinerary, and a possibility of South American appearances in early 1994. Touring, like interviews has been absent from Edwards' life too long: "We feel we've been cheated; we've had a year of not touring at all and we want to reclaim that. Making a record is a very cerebral thing. Going on the road is what, to my mind, being a rock star is all

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## **Continental Drift**

COAST TO COAST - EDITED BY MELINDA NEWMAN

DENVER: In keeping with the band's tradition of musical integration, the Jonez brought their eclectic "cultural fusion" of funk, reggae, rap, and thrash to the Roxy in Buenos Aires Nov. 26-28. A mainstay on the Colo rado music scene, the Jonez were the first of three Black Rock Coalition bands to appear at the club in the Roxy's effort to promote alternative black music in Argentina. Positive audience response led to a Jonez performance at an Argentina ecology festival, two appearances on national television, and an invitation to return to the country in late January. Since the band's inception several years ago, the Jonez have received local and national exposure with two successful tours, including appearances at South By Southwest in Austin, Texas, and the Rocky Mountain Music Fest in Denver. The group, which has a release on CD and is working a new tape, has also opened dates for the Red Hot Chili Peppers and Fishbone. The Jonez consider themselves to be somewhat of an oddball act in the Rocky Mountain region. The racially mixed quartet performs an ambiguous combination of ethnic genres, lavered with the textured guitars of a heavy metal group. "We're the only band in Denver doing what we're doing with black members," says lead vocalist and percussionist Byron Shaw. "I would just call it hard-edged funk." Although the band attracts a mostly white crowd to its club dates. Shaw hopes the Jonez eventually will help to bridge racial and musical gaps. 'It's funny," he says. "Little Richard, Bo Diddley, and Chuck Berry started [rock'n'roll] and everybody listened to it. And somehow, it became a mostly white thing. Hopefully, the Black Rock Coalition is an organization that won't be needed in a few years because people will be more open-minded,"

PETER JONES

DALLAS: Local band Tripping Daisy is causing quite a stir as its Dragon Street Records indie release "Bill" remains a top seller in record stores. Carried in all Sound Warehouse outlets, Hastings and Camelot stores, and in several independent record stores, the 13-track CD holds the local record for record sales by a homegrown group. According to Bill Wisener, owner/operator of Bill's in North Dallas, his location alone has sold several hundred copies of the CDs, "It's the best-selling local thing

we've had," he says. "And over the years, it's one of the best-selling of anything. People of all different ages buy it-everyone from kids to people in their 30s." Named after lead singer/songwriter Tim De-Laughter's grandfather, "Bill" has also caught the attention of some local radio stations. Two of the CD's cuts, "Lost And Found" and "One Through Four," finished in the top 94 tunes of 1992 for alternative rocker KDGE. Dragon Street president David Denhard



who estimates 3.500 copies of the record have been sold, signed the band to a one-album deal. "It's the first deal like that we'd done. Essentially, we own the master but they are an unsigned band." He adds that Trip ping Daisy currently has offers from at least one major label "on the table." Additionally, it played a showcase for reps from Epic/Sony and Capricorn/Warner Bros. last month.

The quartet, named after a character DeLaughter and his girlfriend made up, pens its tunes through jam sessions. "It's not like the standard way of songwriting," DeLaughter says. "I improv and we do a lot on stage. I sing whatever comes to mind, then elaborate. It's a chemistry thing. Most of our songs are written live." The band, which plays Dallas once a month, most recently played before a capacity crowd of 1,000 Christmas night at Trees. More than 250 people had to be turned away

NASHVILLE: More than 20 alternative, rock, and pop acts are slated to showcase during the eighth annual Nashville Music Extravaganza, Jan. 21-23. The event, which was originally established to present noncountry local acts, has expanded to include bands from the surrounding states. Last year's event drew more than 2,900 people to four local ven ues. Among them were representatives from virtually every major label, as well as managers, attorneys, publishers, and agents. In addition to showcasing new bands, the Extravaganza, organized by the Nashville Entertainment Assn., stresses the wealth of noncountry music activity occurring in Music City and the work done by Nashville-based producers with such acts as Dire Straits, Paul Simon, and Glenn Frey.

MELINDA NEWMAN

### ARTISTS IN CONCERT

BOBBY BROWN SHABBA RANKS TLC MARY J. BLIGE

CSU Convocation Centre Cleveland

BOBBY BROWN and his troupe got 1993 off to a shaky start when a heavily anticipated New Year's Day concert in this 13,600-seat downtown venue nearly capsized under the weight of severe logistical problems

The Brown bill, whose New Year's Eve gig in Washington, D.C., didn't wind up until 2:30 a.m. New Year's Day, rolled into the Cleveland State Univ. Convocation Centre around 4:30 p.m., throwing off the load-in schedule and forcing 11,600 fans to wait outside in the bitter cold. People weren't allowed into their seats until 8:20, and the show, scheduled for 7:30 p.m., didn't start until 9 p.m. Brown didn't take the stage until 12:35 a.m., Jan. 2.

The show itself had wild ups and downs. Blige was the most promising, applying her gospel-based, sassy voice equally well to her current hit, "Real Love," the confident "Reminiscing," and the fervent Rufus tune, "Sweet Thing." TLC was energetic, particularly during its hit "Ain't 2 Proud 2 Beg," but its half-hour set seemed little more than an

animated video.

Shabba Ranks was fun to watch, as the Jamaica native slinked and skanked through "Mr. Loverman," "Slow And Sexy," "Trailor Load A Girls," and the salacious "Housecall." But his blatant sexism undercut his calls for safe sex (two of his "dancers" specialized in crude bump-and-grind choreography); so did his arrogant, yet coy, references

to his penis. Ultimately, his 45-minute set was far more dumb than def.

By the time Brown and his huge entourage of dancers, singers, and players took over a visually appealing stage set marked up by a checkerboard motif and nifty metallic staircases, the crowd was restless, to put it mildly. Nevertheless, Brown threw down cool dance steps during "That's The Way Love Is," connected deeply with his "ladies" during "Rock Wit'cha" (the link was

strengthened whenever Brown flashed his black-bikinied behind), and coaxed local hero Gerald Levert on stage for a warm "Good Enough."

on stage for a warm "Good Enough."

The performer's set was energetic, varied, and professional; it was also visually appealing, if a little excessive: During "Lovin' You Down," Brown bedded down a female dancer as the two made mock love on a plush mattress that "floated" from stage rear to stage front to the strains of a plump guitar

solo

The audience members responded well until their fatigue took over. Brown simply went on too late; by the time he finished "My Prerogative" at about 2 a.m., many fans had left. If Brown is to reclaim his 'Don't Be Cruel" audience on the strength of his safer, smoother album "Bobby," he'll have to get to the show on time and earn the applause he so clearly demands.

CARLO WOLFF

#### JULIAN COPE PERSEVERES WITH NEW ALBUM, NO LABEL

(Continued from page 12)

mits. "You'd put on side one and listen to it for 20 minutes and you would play it again. You wouldn't move on to side two until a few listens. Now people are buying CDs and paying a lot of money, so they feel like they have to listen to the whole thing right away. They're not eased into it."

To help listeners digest his material more easily, Cope has divided his last three releases—including the recently released career retrospective "Floored Genius: The Best Of Julian Cope And The Teardrop Explodes 1979-1991"—into segments he calls phases. "You can play Phase 1 to start with and get into it a bit gradually."

Still, commercial success has eluded Cope in the U.S. "Sometimes you just got to be patient," he says. "Maybe what I'm saying is a bit weirder than I think it is, but at least I know it's weird."

Cope began his career in the late '70s in the Crucial Three, which also included future Echo & the Bunnymen front man Ian McCulloch. Later he went on to front the Teardrop Explodes, which released two albums in four years before falling apart.

Cope emerged as a solo artist in the U.K. with 1984's "World Shut Your Mouth" and "Fried." The albums weren't released in the U.S. until 1990, when Mercury also issued the aborted third Teardrop album, "Everybody Wants To Shag The Teardrop Explodes."

His greatest commercial success came with his most straight-ahead rock effort, 1987's "St. Julian." The album—his first solo record released in the

U.S.—included the hit single "World Shut Your Mouth," a song not included on the 1984 U.K. album release of the same name.

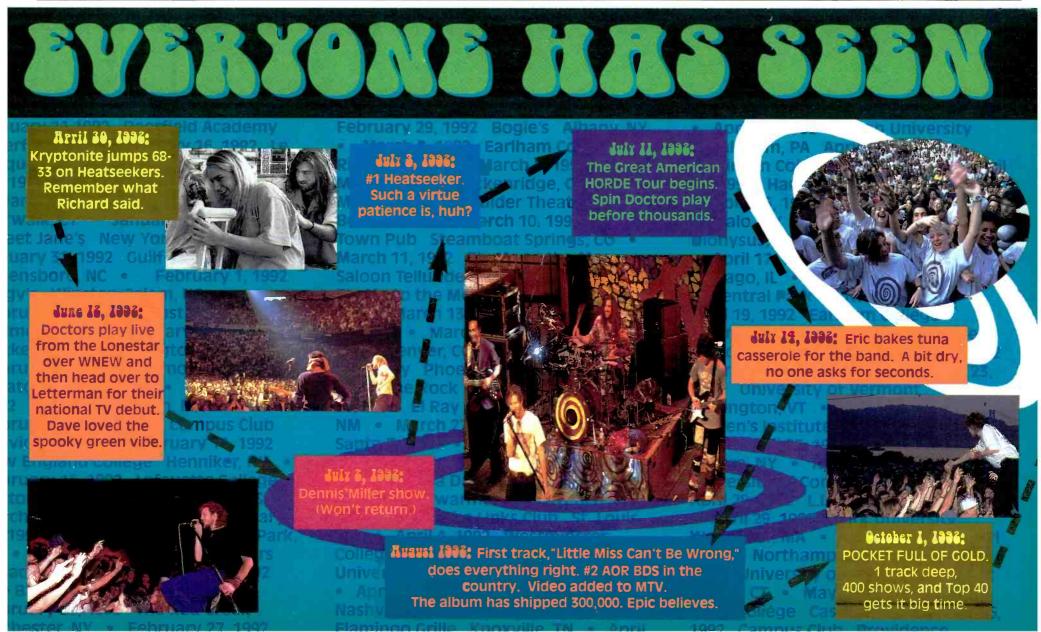
"I thought I was going to be in Joan Jett heaven with 'World Shut Your Mouth,' "Cope says. However, Cope soon drifted back to the more eccentric ways of his earlier efforts, culminating with the release of "Peggy Suicide" and now "Jehovahkill."

"When punk happened there were all these people that were suddenly punks, but you could see the hippies," Cope says. "Now we are all back to being hippies again. I think that's my natural status."

Cope isn't letting the fact that he is without a label at the moment get him down. He says there are nine labels interested in signing him and, after all, he released two import-only albums—1989's "Skellington" and 1990's "Droolian"—by himself.

He has also already planned a followup to "Jehovahkill." "It's an album of driving songs called 'Autogeddon,' " he says. "They're anti-driving songs for the driver."

Cope, however, isn't a hypocrite environmentalist. He says he and his wife drive thousands of miles a year in his Range Rover in search "of all the mystical sights in the world before some developer builds on top of them." And, he acknowledges that his travels are adding to the problem. "That's why I'm writing an album called 'Autogeddon,' "he says. "You can be the most right-on person in the world, but by the mere fact that you exist you are killing something. There's no easy answers."



Executives of Warner/Chappell Music Inc. cut the ribbon on their new 45,000-square-foot headquarters in Los Angeles. The ceremony was part of a weeklong celebration of Warner/Chappell's biggest year ever, which included the signings of Madonna and Prince and a new publishing deal with Elton John and Bernie Taupin. Shown, from left, are senior VP of creative Rick Shoemaker; chairman/CEO Les Bider; Bernie Taupin; Taupin's manager, Michael Lippman; attorney Gary Stiffelman; Elton John; Elton's manager, John Reid; COO/CFO Ira Pianko; and executive VP/GM Jay Morgenstern.



Enjoying the festivities, from left, are ASCAP senior director of member relations Loretta Munoz; Warner/Chappell director of international Barbie Richard-Quinn; Rick Shoemaker; Giant Records president Charlie Minor; Warner/Chappell VP of creative Kenny MacPherson; and MCA Records senior VP of A&R Paul Atkinson.

akewood amp Atlanta



Executives chat during the gala celebration. Shown, from left, are Maverick Music Publishing president Lionel Conway; attorney Ronnie Dashev; Warner/Chappell chairman/CEO Les Bider; and Maverick Music president Abbey Konowitch.

### **Artists & Music**



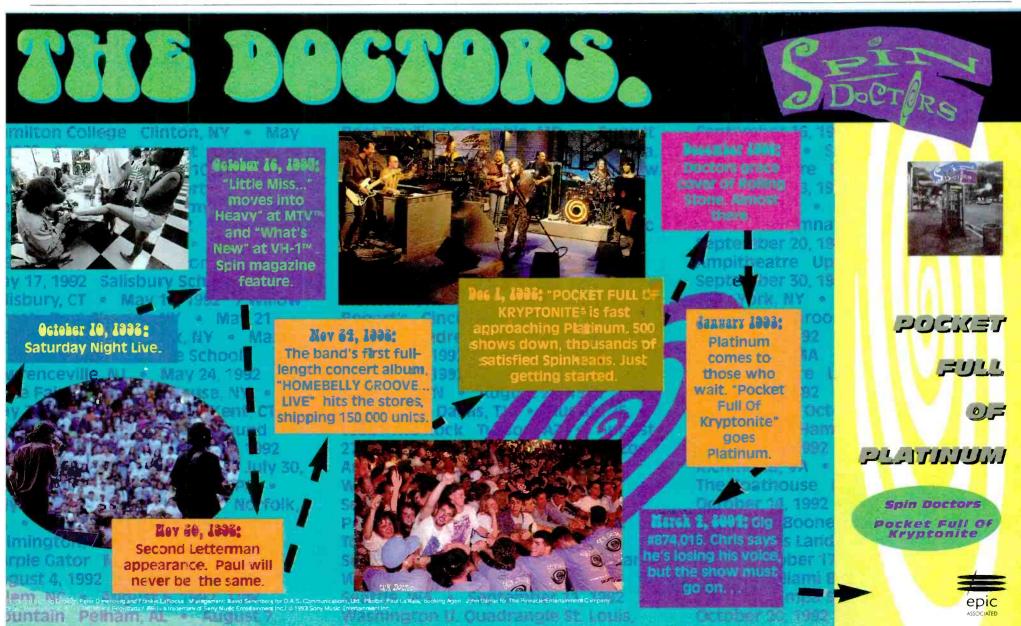
Songwriters socialize at the Warner/ Chappell celebration. Shown, from left, are songwriter John Bettis; Jon Anderson, of the band Yes; Rick Shoemaker; and songwriter John Wetton.



Talking shop, from left, are songwriters Jerry Lueber and John Bettis; Warner/Chappell executive VP/GM Jay Morgenstern; and Warner/Chappell chairman/CEO Les Bider.



Mingling at Warner/Chappell's new offices, from left, are producer David Foster and his wife, Linda Thompson Foster; Warner/Chappell chairman/CEO Les Bider; Warner/Chappell senior VP of creative Rick Shoemaker; Warner/Chappell executive VP/GM Jay Morgenstern; Warner/Chappell COO/CFO Ira Pianko; and Warner/Chappell creative department director Judy Stakee.





**Good Golly.** Little Richard whoops it up as he headlines his first New York club date in 25 years. The singer played four sold-out shows at Tramps in December. (Photo: Chuck Pulin)

Live."

patience is a virtue.

### **Carey Leads AMA Nominees** Stellar Slate Set For Awards Show

LOS ANGELES—Michael Jackson, Michael Bolton, Bon Jovi, Boyz II Men, Billy Ray Cyrus, Metallica, Kris Kross, Vince Gill, and Reba McEntire are set to perform at the 20th annual American Music Awards, which will be telecast Jan. 25 on ABC-TV from the Shrine Auditorium here.

The show will be hosted by Bobby Brown, Gloria Estefan, and Wynonna Judd.

Leading the pack of candidates is Mariah Carey with six nominations. Jackson and Kris Kross are tied for second with five nominations each, followed by Cyrus with four. Arrested Development, Garth Brooks, Genesis, TLC, and Vanessa Williams all garnered three nominations each.

Carey is vying for favorite female artist in the pop/rock and soul/R&B fields; favorite adult contemporary artist; favorite pop/rock single for "I'll Be There"; and favorite adult contemporary and soul/R&B album for "Unplugged."

Jackson is up for the favorite male artist in the pop/rock and soul/R&B fields. His "Dangerous" is nominated for favorite pop/rock album and will battle Carey's "Unplugged" and En Vogue's "Funky Divas" for favorite soul/R&B album. Jackson's "Remember The Time" is vying for favorite

soul/R&B single.

Kris Kross is up for favorite-newartist honors in the soul/R&B field; favorite band, duo or group, and favorite album for "Totally Krossed Out" in the pop/rock division; and favorite new artist and favorite artist in the rap/hip-hop categories.

Cyrus dominates the country categories, vying for favorite male artist; favorite new artist; favorite single for "Achy Breaky Heart," and favorite album for "Some Gave All."

Joining Jackson's "Dangerous" and Kris Kross' "Totally Krossed Out" in the favorite pop/rock album battle is U2's "Achtung Baby."

Boyz II Men's "End Of The Road" and the Red Hot Chili Peppers' "Under The Bridge" will face off with Carey's "I'll Be There" for favorite pop/rock single.

In addition, Arrested Development, Pearl Jam, and TLC will go head to head in the favorite-newartist category in the pop/rock field

In the heavy metal/hard rock field, Def Leppard, Metallica, and the Red Hot Chili Peppers are up for favorite artist, with Mr. Big, Pearl Jam, and Ugly Kid Joe vying for the favorite-new-artist honors.

## **Genesis, U2, Diamond Lead**'92 Concert Biz To Rebound

■ BY MELINDA NEWMAN

NEW YORK—With the help of Genesis, U2, Neil Diamond, Elton John, Bruce Springsteen, Garth Brooks, and others, last year's concert industry rebounded from a dismal 1991.

According to Billboard's sister publication Amusement Business, Genesis scored the highest-grossing single concert stint in 1992, raking in \$6,515,992 from three soldout shows at the Niedersachsen Stadium in Hanover, Germany, last July. Domestically, the honors went to Springsteen, whose 11 sellouts at the Meadowlands Arena in East Rutherford, N.J., kicked off his first tour in the U.S. in four years, and earned \$6,295,707 in gross ticket sales.

The combined tally of the 100 topgrossing concerts reported to Amusement Business for the time period was \$205,554,535, an increase of almost \$60 million over 1991. However, U.S. promoters had to share the wealth with their international counterparts: eight of the top 25 concerts alone came from dates outside of the U.S.

Though Genesis has the highest individual concert gross reported, Amusement Business named U2 the

top touring act for the time period. The Irish band's 67 shows drew a total of 2,168,071 people for a combined dollar gross of \$61,258,890. Other artists making the list of top 10 touring acts of the year based on total ticket sales were Diamond, Metallica, Guns N' Roses, Genesis, Springsteen, John, Grateful Dead, Eric Clapton, and Hammer.

Brooks had the top-grossing country tour of the year. While his tally of \$18,213,430 was far below U2's because of his low average ticket price of \$18, the singer was the only artist listed to register 100% attendance at his concerts. His 79 shows drew 1,077,708.

Following is a list of the top 25 Boxscore concert grosses reported to Amusement Business for the issues dated Dec. 9, 1991, through Nov. 30, 1992. Each entry includes gross ticket sales in U.S. dollars, headliner and support act(s), total attendance, total capacity, and number of shows, ticket scale, promoter, venue, city, and dates.

1) \$6,515,992

Genesis

174,984; three sellouts, \$37.24, Peter Rieger/Konzertagentur Gmb H, Niedersachsenstadion, Hanover, (Continued on next page)

#### April 1991: Firsts - Docs only band asked to play at Richard signs Spin Doctors the Worldwide Nike Convention and to Guys, this may take a long play acoustic at all Hard Rock Cafes in U.S. Rusust 23, 1991; **"POCKET FULL OF** KRYPTONITE' released. The never-ending tour continues. No end in sight. **Building** a cult following in december 19 danuary 1991: the Northeast Spin Doctors packing New Not much release their York City's happening 6-track debut Wetlands and Still touring EP, "Up For Nightingale's. Keep the faith. Grabs... Remember,

#### GENESIS, U2, DIAMOND LEAD CONCERT BUSINESS TO REBOUND IN '92

(Continued from preceding page)

Germany, July 10-11, 13.

2) \$6 295 707

#### **Bruce Springsteen**

220,902; 11 sellouts, \$28.50, inhouse, Meadowlands Arena, East Rutherford, N.J., July 23, 25-26, 28, 30-31, Aug. 2, 4, 6-7, 10.

#### 3) \$4,594,205

Elton John/Eric Clapton **Curtis Stigers** 

122,388; two sellouts, \$60, \$35, Ron Delsener Enterprises, William A. Shea Stadium, Flushing, N.Y., Aug.

#### 4) \$4,427,100

112

#### Primus

Disposable Heroes Of Hiphoprisy 148,736; three sellouts, \$30, Don Law Co., Foxboro (Mass.) Stadium, Aug. 20, 22-23

#### 5) \$4,060,744

Neil Diamond

90,506; eight sellouts, \$45.12, Barry Clayman Concerts, Wembley Arena, London, July 16-19, 21-22,

#### 6) \$4,006,410

Elton John

180,000; two sellouts, \$80, \$13, Canto Nuevo/in-house, Azteca Stadium, Mexico City, Mexico, Nov. 13-

#### 7) \$3,809,741

#### Jesus Christ Superstar-The Concert

144,283; 148,005, 13 shows, seven sellouts, \$41.60, Garry Van Egmond Enterprises/International Management Group/Harry M. Miller & Co., Sydney (Australia) Entertainment Centre, Sept. 5-6, 8-11, 20-22, 24-27

#### 8) \$3,682,208

#### Neil Diamond

113,588; 10 sellouts, \$43, Paul Dainty Corp., Sydney (Australia) Entertainment Centre, April 13-16, 18, May 3-5, 7-8

#### 9) \$3,422,520

#### Elton John/Eric Clapton **Curtis Stigers**

99,453; 120,174, two shows, \$75, \$35, Avalon Attractions, Dodger Stadium, Los Angeles, Aug. 29-30

#### 10) \$3,345,477

#### Elton John

113,406; six sellouts, \$29.50, Ron Delsener Enterprises, Madison Square Garden, New York, Oct. 2-3, 5, 7, 9-10

#### 11) \$3,287,399

#### Harry Connick Jr.

83,310; 15 sellouts, \$42.50, \$32.50, \$27.50, MSG Entertainment, The Paramount, New York, March 19-21, 23-24, 26-28, 30-31, April 2-4, 6-

#### 12) \$3,281,923

#### **Neil Diamond**

142,570; eight sellouts, \$25, \$19.50, Ogden Presents/Avalon Attractions, Great Western Forum, Inglewood, Calif., March 11-16, 22-23

#### 13) \$3,269,790

#### **Primus**

#### Disposable Heroes Of Hiphoprisy 109,000; two sellouts, \$30, Metropol-

itan Entertainment, Giants Stadium, East Rutherford, N.J., Aug. 12 - 13

#### 14) \$3,250,710

II2

#### **Public Enemy** Sugarcubes

108,357; two sellouts, \$30, Avalon Attractions, Dodger Stadium, Los Angeles, Oct. 30-31

#### 15) \$3,225,585

#### Frank Sinatra/Shirley MacLaine 60,537; 62,953, 11 shows, eight sellouts, \$75, \$55, \$35, Radio City Music

Hall Prods., Radio City Music Hall, New York, Oct. 8-12, 14-15, 30-31,

#### 16) \$3,190,000

#### **Neil Diamond**

74,000; two sellouts, \$46, \$38, \$30, Aiken Promotions, Croke Park, Dublin, June 27-28

#### 17) \$3,154,480

#### The Music Of Andrew Lloyd Webber, featuring Michael Crawford 62,685; 81,074, 14 shows, four sellouts, \$75, \$50, \$40, \$35, Radio City Music Hall Prods., Radio City Music

Hall, New York, Sept. 22-Oct. 4

#### 18) \$3,123,000

U2

#### **Primus**

Disposable Heroes Of Hiphoprisy 104,100; two sellouts, \$30, Ron Delsener Enterprises/Nederlander Organization, Yankee Stadium, Bronx, N.Y., Aug. 29-30

#### 19) \$3,116,462

#### Grateful Dead Steve Miller Band

110,670; 118,394, two shows, \$28.50, \$22.50, Metropolitan Entertainment/Jam Prods., Soldier Field, Chicago, June 25-26

#### 20) \$3,106,542

#### Grateful Dead Steve Miller Band

118,840; two sellouts, \$26.50, Metro-

politan Entertainment, Giants Stadium, East Rutherford, N.J., June 14-15

#### 21) \$3,021,488

112

#### Primus

Disposable Heroes Of Hiphoprisy 108,043, two sellouts, \$33.50, Concert Prods. International, Exhibition Stadium, Canadian National Exhibition, Toronto, Sept. 5-6

#### 22) \$2,851,350

#### Neil Diamond

114,054, six sellouts, \$25, Ron Delsener Enterprises, Madison Square Garden, New York, Aug. 13-16, 20-

#### 23) \$2,766,513

#### Neil Diamond

61,925, five sellouts, \$45.12, Barry Clayman Concerts, N.E.C., Birmingham, England, July 7-8, 10-12

#### 24) \$2,765,583

U2

#### **Primus**

Disposable Heroes Of Hiphoprisy 97,038, two sellouts, \$28.50, Cellar Door Concerts of D.C., RFK Memorial Stadium Starplex, Washington, D.C., Aug. 15-16

#### 25) \$2,738,158

#### Grateful Dead

#### Steve Miller Band

123,000, three sellouts, \$23.50; Bill Graham Presents/Evening Star Prods., Sam Boyd Silver Bowl, Univ. of Nevada, Las Vegas, May

Assistance in preparing this story was provided by Barbara Davies.

#### Arrii 1898; April 1992: 52,000 units shipped. A word-of-mouth cult audience is growing. **New York Times** feature: (What took March 1993: Pollstar names Spin Doctors a Already over Top-50 grossing 300 shows. band. WEQX, Albany reports Don't these guys Spin Doctors #1 ever get tired? Requests surpassing U2 and Springsteen. Crown the new boss upstate.

IIBOARD ' S WEEKLY NATIONAL R E P O R T O N N E W A N D D EVELOPING ARTIST



Rising Again. Although it falls shy of the 40-position Heatseekers chart, Sepultura's 'Arise" sees a significant sales jump. The Roadrunner album, released in May 1991, was revived by a tour with Ministry and Helmet that ran from the last week of November through the end of 1992. The band also did a recent five-week run with Ozzy Osbourne.

Positively. With a helping hand from R&B radio and cable channel The Box, Island's Positive K is making positive moves on Billboard's charts. "I Got A Man" goes 4-2 on Hot Rap Singles and 31-28 on Hot R&B Singles. It is also No. 62 on Hot 100 Singles, while "Skills Dat Pay Da Bills" jumps 89-72 on Top R&B Albums and re-enters Heatseekers.

Walking The Walk. Jade's second single, "Don't Walk Away," scored the Power Pick/Airplay award on last week's Hot 100, which helps its debut album make a 16-10 jump this week on Heatseekers. The group has also received video exposure and is set to embark on a 10week tour with Al B. Sure!, Wreckx-N-Effect, and Hi-Five.

HAPPY NEW YEAR: A few weeks ago, the gift-shopping season pushed albums by familiar artists out the door and made it virtually impossible for developing artists to make advances on The Billboard 200. At that time, Popular Uprisings predicted that up-and-coming acts would find easier sledding once the holidays passed, and if you'll look at The Billboard 200 that runs this week and the one that ran in last week's

issue, you'll see our forecast held true. One factor in this shift is obvious. The stronger-than-usual slate of new Christmas titles that came out in 1992 lost steam as soon as Santa Claus made his annual trek. And, the older titles by big-name artists that were riding the gift-giving wave are now dropping back to their regular sales patterns.

As a result, Heatseekers Portrait, Lemonheads, Dream Theatre, Stone Temple Pilots, and dada have debuted on the big chart during the past two weeks, while Silk, Mad Cobra, and Izzy Stradlin & the Ju Ju Hounds have re-entered The Billboard 200.

With the debut this week of dada, the top nine Heatseeker titles all appear on The Billboard 200, a better representation than you would have found there during the last several weeks. Although 1993's first quarter offers more high-profile artists than one usually finds

in a first quarter (see Between The Bullets, page 89), you can expect this Heatseeker-friendly climate to continue for at least the next couple of months.

NOTEWORTHY: In this postholiday, getting-back-to-normal week, there is only one title on Heatseekers and The Billboard 200 that shows a gain over the previous week. That distinction belongs to Silk's "Lose Control," which re-enters The Billboard 200 at No. 140 . . . Also on The Billboard 200, smooth vocal group Portrait wins the Power Pick. Normally that award goes to the title ranked lower than No. 20 that shows the largest gain. But, in this unusual week, Portrait wins the nod for showing the smallest loss in unit sales. Titles that debut or re-enter the list do

not qualify for Power Pick, which explains why Silk does not win

N VIEW: Giant has been patiently working Jade, and it appears those efforts are starting to pay off. The group's first two

REGIONAL HEATSEEKERS #1

singles have scored with both R&B and Top 40 stations, and it has earned video exposure from BET, The Box, and the new MTV show "MTV Jams." The ladies also appeared on an edition of "Inside Word" on cable's E! channel; that program first aired Jan. 5, with five repeats scheduled for subsequent dates . . . After a Dec. 29 appearance on "The Tonight Show," Me Phi Me's al-

bum "One" shows a 38% gain ... Portrait and Hollywood's the Poorboys have been added to MTV ... Developing artists continue to fetch requests at pay-to-see music video channel The Box. Among the acts in the station's national top 10 for the week ended Jan. 1: On Top's Half Pint, Tommy Boy's Apache, Island/PLG's Positive K, and EastWest's Snow.

ECHNO REVOLUTION: Pity the poor kid who tries to learn how to count. Wynton Marsalis followed "Standard Time" with "Standard Time, Vol. 3," before coming with "Standard Time, Vol. 2." Then, the Traveling Wilburys followed their debut with "Vol. 3." Now entering the mathematical fray is Continuum Records.

In an effort to be even more confusing than Marsalis or the Wilburys, Continuum started a cycle with "This Is Techno, Vol.

2" (Popular Uprisings, July 25), then followed with "This Is Techno, Vol. 4," released late last year. Go figure.

At any rate, executive VP/GM Howard Gabriel is pleased with the early SoundScan numbers on the new project, which, like the original techno collection, includes a track by Red Red Groovy. The Minneapolis band, led by Brett Edgar, is signed to Continuum and its song, "This Is Heaven," is the first single from the new "Techno." Red Red Groovy will have its own album out sometime in the spring.

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

#### MOUNTAIN NORTHEAST Portrait, Portrait Lemonheads, It's A Shame About Ray EAST NORTH CENTRAL Jackyl, Jackyl Λ MIDDLE ATLANTIC Soul Asylum, Grave Dancers Union WEST NORTH CENTRAL Jackyl, Jackyl SOUTH ATLANTIC Bass Outlaws, Illegal Bass PACIFIC Portrait, Portrait SOUTH CENTRAL Silk, Lose Control

#### REGIONAL ROUNDUP THE

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

#### WEST NORTH CENTRAL

- Jackyl, Jackyl
   Soul Asylum, Grave Dancers Union
   Stone Temple Pilots, Core
   John Michael Montgomery, Life's A Dance
   Deda, Puzzle
   Confederate Railroad, Confederate Railroad
   Portrait, Portrait
   Jzzy Stradlin, Izzy Stradlin

- 9. Izzy Stradlin, Izzy Stradlin 10. Screaming Trees, Sweet O

- MIDDLE ATLANTIC

  1. Soul Asylum, Grave Dancers Unio

  2. The Z Morning Zoo Crew, Best Of.

  3. Lemonheads, It's A Sharne About

  4. Stone Temple Pilots, Core

  5. Dream Theater, Images & Words

  6. MC Serch, Return Of The Product

  7. Izzy Stradlin, Izzy Stradlin

  8. Shawn Colvin, Fat City

  Crutic Stingers Crutis Stingers

  Crutic Stingers

#### BILLBOARD'S ALBUM CHART

X	∟∺	WKS. ON CHART	COMPILED FOR WEEK ENDING JAN. 16, 1993 FROM A NATION SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECT COMPILED, AND PROVIDED	ED, <b>III II II II II I</b>
THIS	LAST WEEK	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALEN	TITLE IT FOR CASSETTE/CD)
			* * * No 1 * * *	
1	. 1	13	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98) 3 weeks at No 1	GRAVE DANCERS UNION
2	5	11	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT
3	4	7	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9 98/15 98)	CORE
4	10	7	<b>SILK</b> KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL
5	3	19	LEMONHEADS ATLANTIC 82397*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY
6	2	21	JACKYL GEFFEN 24489* (9.98/13.98)	JACKYL
7	7	10	DREAM THEATER ATCO EASTWEST 92148*/AG (9.98/15 98)	IMAGES & WORDS
8	8	12	IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN 24490* (10.9	98/15.98) IZZY STRADLIN
9	12	7	<b>DADA</b> I.R.S. 13141* (7.98/11.98)	PUZZLE
10	16	4	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX
11	13	7	BASS OUTLAWS NEWTOWN 2210+ (9.98/13 98)	ILLEGAL BASS
12	6	10	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
13	17	8	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9 98/15.98)	LIFE'S A DANCE
14	15	36	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
15	9	17	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
16	11	6	PARIS SCARFACE 100 (5.98/8.98)	SLEEPING WITH THE ENEMY
17)	22	4	UTAH SAINTS LONDON 28374*/PLG (9.98 EQ/13.98)	UTAH SAINTS
18	25	8	SWV RCA 66074* (9 98/13 98)	IT'S ABOUT TIME
19	14	17	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
20	26	18	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15 98)	RETURN OF THE PRODUCT

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. © 1992, Billboard/BPI Communications.

21	21	16	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
<b>22</b>	35	28	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
<b>23</b>	33	14	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
24	29	65	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
25	36	36	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
26	31	55	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
27	24	64	PRIMUS INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
28	18	38	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
29	27	10	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
30	34	37	BASS BOY NEWTOWN 2209* (9 98/14.98)	I GOT THE BASS
31	37	7	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10 98/16.98)	LIVE AND LET DIE
32	20	30	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
33	23	11	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
34	38	38	BASS PATROL JOEY BOY 3004 (8,98/13.98)	THE KINGS OF BASS
35	28	8	MUDHONEY REPRISE 45090*/WARNER BROS. (9.98/15 98)	PIECE OF CAKE
36	19	7	DAN BAIRD DEF AMERICAN 26999*/WB (9.98/15.98) LOVE SONGS	FOR THE HEARING IMPAIRED
37	32	41	SMASHING PUMPKINS CAROLINE 1705 (9.98/14.98)	GISH
38		12	THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
39	_	6	BLIND MELON CAPITOL 96585* (9.98/13.98)	BLIND MELON
40		2	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS

18 BILLBOARD JANUARY 16, 1993



ARISTA'S MANAGEMENT HAS GREAT EARS: "It all started with re quests for the album from the R&B community, especially from the clubs and mobile DJs," says **Kirk Bonin**, senior director of sales, regarding Arista's decision to release "The Bodyguard" soundtrack on vinyl. "First, we imported some from Germany, then we decided to manufacture our own. It's our first vinyl LP since 1990. We do listen to the R&B account base, and those independent stores have been screaming for vinyl and we are going to satisfy that demand. By the end of the week, the single should be over 4 million, and the album will be around 6 million." "I Will Always Love You" by Whitney Houston continues to dominate the Hot R&B Singles chart. On the Top R&B Albums chart, sales of "The Bodyguard" are three times that of the secondranked album.

NOW THAT THE CHRISTMAS sales bonanza has subsided and every 9year-old in America has every Kris Kross single released, people are back to buying records at a more normal pace. Therefore, there are fewer bullets than normal on the Hot R&B SoundScan Singles chart, especially at the top. Next week, sales totals should reflect a more typical sales pattern.

MAKIN' MOVES: "Quality Time" by Hi-Five (Jive) makes it into the singles chart's top 10, mainly from radio gains. "Don't Walk Away" by Jade (Giant) breaks into the top 20, rising 22-17, showing increases across the board. Another single making solid increases in both radio and sales is "It's Gonna Be A Lovely Day" by the S.O.U.L. S.Y.S.T.E.M. (Arista). It advances 60-48. This week's Hot Shot Debut is a cover of Billy Paul's classic tune, "Me & Mrs. Jones" by Freddie Jackson (Capitol). The song was written by Kenneth Gamble, Leon Huff and Hippy Gilbert of PIR fame. Paul's single was certified gold and held the No. 1 position for four weeks in 1972. In 1975 it was released on the ABC label by Ron Banks & the Dramatics and peaked at No. 4. Entering the chart at No. 58, Alexander O'Neal returns with "Love Makes No Sense." This single was developed over the Christmas holidays (I heard it on the radio in both Philadelphia and New York). It has radio play and reports from about two-thirds of the radio panel. Unfortunately, Billboard doesn't give awards for the best mixed single, prior to a remix. If there was such an award O'Neal's gem would win hands down.

T'S NEVER TOO LATE TO SAY THANKS: In November 1992, columnist Lynn Tolliver Jr., PD of WZAK Cleveland, took on the task of explaining how SoundScan and BDS work to the readers of Impact. He takes up the banner again in the Dec. 30 issue of Jack The Rapper, in which Tolliver covers a number of programming and BDS-related topics. He identifies types of songs that have not been detected by BDS on his station: Christmas songs, local artists, and album cuts. The same reason applies to all three. Songs must first be encoded into the BDS monitor library. If they are not, then BDS cannot detect them. On occasion, a chart manager may become aware that a song is active and request that it be tracked, but normally the request is initiated by the labels. So Tolliver is correct: Album cuts like "Walking On The Bridge" by Keiko Matsui from her album, "Cherry Blossom" (White Cat) are not being tracked yet. There were a couple of Christmas songs that were tracked by BDS, most notably, "Sleigh Ride" by TLC (LaFace). It peaked at No. 42 on the BDS Monitor chart. Special thanks to Tolliver—good lookin' out.

## BUBBLING UNDER.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	_	1	IT'S A SHAME KRIS KROSS (RUFFHOUSE/COLUMBIA)
2	1	6	WIGGLE WIGGLE DISCO RICK (LUKE)
3	2	7	HUMPIN' THE COLLEGE BOYZ (VIRGIN)
4	10	4	JANET BOBBY CALDWELL (SIN-DROME)
5	3	6	GIMME WHAT YOU GOT! FM (AVENUE)
6	8	7	SOMETHING GOOD U.G.K. (JIVE)
7	4	3	SOMEDAY WE'LL ALL BE FREE ARETHA FRANKLIN (QWEST/WB)
8		1	DEDICATED R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
9	18	3	YOU AND ME LUTHER CAMPBELL (LUKE)
10	19	5	OH MY GOSH DON-E (GEE STREET/ISLAND/PLG)
11	14	7	IN THE TRUNK TOO SHORT (JIVE)
12	_	1	WELCOME TO MY LOVE RACHELLE FERRELL (CAPITOL)
13	5	6	LATIN LINGO CYPRESS HILL (RUFFHOUSE/COLUMBIA)

WEEK	WEEK	ĕ	
THIS W	LASTW	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	20	7	ICE CREAM DREAM MC LYTE (PERSPECTIVE/A&M)
15	7	7	BEST KEPT SECRET DIAMOND/PSYCHOTIC NEUROTICS (PWL)
16	15	7	FAT POCKETS SHOWBIZ & A.G. (LONDON/PLG)
17	_	1	NUTHIN' BUT A "G" THANG DR. DRE (DEATH ROW/INTERSCOPE)
18	6	7	YA MAMA THE PHARCYDE (DELICIOUS VINYL)
19	16	3	FREEDOM GOT AN A.K. DA LENCH MOB (STREET KNOWLEDGE)
20	9	3	GONNA HAVE A GOOD TIME MARKY MARK (INTERSCOPE)
21	12	5	CASUALTIES OF WAR ERIC B. & RAKIM (MCA)
22	_	3	GETTIN IT ON SHAWNEE RANKS (ATLANTIC)
23	_	1	GET THE POINT C.E.B. (RUFFHOUSE/COLUMBIA)
24	17	3	A.D.A.M. XCLAN (POLYDOR/PLG)
25	_	1	DITTY PAPERBOY (NEXT PLATEAU/FFRR)

#### **R&B SINGLES A-Z**

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- 7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Budget, BMI/Bug, BMI)
  AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music
- Factory, BMI) HL/WBM
- ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again,
- ALL DAY, ALL MIGHT (MCA, ASCAP/Cerien Again, BMI/Music Corp. Of America, BMI)

  ALL f SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP) WBM ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casadida, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny,
- ASCAP/ WITH YOU (AI B. Surel, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM
- BABY I'M FOR REAL/NATURAL HIGH (Jobete,

- ASCAP/ INL/WIDM
  ASCAP/ INL/WIDM
  BABY 'IM FOR REAL/NATURAL HIGH (Jobete,
  ASCAP/Crystal Jukebox, ASCAP) CPP
  BACK TO THE HOTEL (Promuse, BMI/Deep Groove,
  BMI/Youges, BMI)
  BLOW YOUR MIND (Funky Noble, BMI/Takin' Care Of
  Business, BMI/Saja, BMI/Troutman, BMI)
  CARRY ON (Irving, BMI/Eric Beall, BMI)
  CHECK IT OUT (Rushtown, ASCAP)
  COME A LITTLE CLOSER (Big Giant, BMI/Count
  Chuckula, BMI/Seventy-Ninth Street, BMI)
  COME IN OUT OF THE RAIN (Square Lake,
  ASCAP/M. Squared, ASCAP/MB, ASCAP/COTton Row,
  BMI/Raddid, BMI) WBM
  CONFUSED (Willaire, ASCAP/AI B. Surel, ASCAP/EMI
  April, ASCAP/Across 110th Street, ASCAP) WBM
  CRAYT LOVE (By George You've Got It, BMI/O'Hara,
  BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
  DAMN II (Controversy, ASCAP/WB, ASCAP) WBM
  DAZZEY DUKS (Gigilo Chez, BMI/AIVERT, BMI)
  DEM NO WORRY WE (Wild Apache, ASCAP/E-Z-Duz-It,

- DEM NO WORRY WE (Wild Apache, ASCAP/E-Z-Duz-It,
- ASCAP/ DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL END OF THE ROAD (FROM BOOMERANG) (Kear,
- BMI/Ensign, BMI/Greenskirt, BMI) CPP EVERYTHING'S GONNA BE ALRIGHT (EMI April, EVERTHINGS GOWNA BE ALRIGHT (EMI ADM),
  ASCAP/Across 110th Street, ASCAP/Father M.C.,
  ASCAP/Music Corp. Of America, BMI/Second
  Generation Rooney Tunes, BMI/EMI Blackwood,
  BMI/Flow Tech, BMI) HL/WBM
- FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows
- FLEX (AURIT HIIGA, ASCAP/Zomba, ASCAP/Snadows Init', BMI) CPP
  FOREVER IN LOVE (Kenny G, BMI)
  FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
  GAMES (Count Chuckula, BMI/Trycep, BMI/Black

- GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM GANGSTA BITCH (Forked Tongue, ASCAP) GANGSTA (Hip City, ASCAP/Hi Frost, ASCAP) GET AWAY (Zomba, ASCAP/Honril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/WB, ASCAP/BASCAP/MCA, ASCAP/Bobby Brown, ASCAP) WBM
- ASCAP) WBM
  GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff,
  BMI/Irving, BMI) CPP
  GO AHEAD AND CRY (Trycep, BMI/Willesden,
  BMI/Ramal, BMI/Cleveland's Own, BMI/Rude News,
- GOOD ENOUGH (Kear, BMI/Greenskirt, BMI) HAPPY DAYS (E/A, ASCAP/WB, ASCAP/Large Giant, ASCAP/Wokie, ASCAP) WBM HEAD BANGER (Paricken, ASCAP/WB, ASCAP)
- HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane,
- BMI/Hudmar ASCAP) WBM
- HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)
  HERE IT COMES/BACK TO THE GRILL (Def Jan
- HERE II COMES/BACK TO THE GRILL (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP) HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/HL/WMM
- HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP HOMIES (Hip Hop Loco, BMI/Jams R Us, BMI/Jobete,
- I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA,
- ASCAP) HL
  I DON'T MIND (Down Low, BMI/Davone Ravone Lee,
- IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music
- Corp. Of America, BMI)
  I GOT A MAN (Step Up Front, BMI)
  I GOT A THANG 4 YA! (New Perspective, ASCAP)
- TM CALLING YOU
  (Kharatroy/B.Black,/Chrysalis,/Fair-Elm, ASCAP)
  I'M EVERY WOMAN (Nick-O-Val, ASCAP)
  I MISSED THE BUS (So So Def, ASCAP/EMI April,
  INCOLONIES OF THE SUSTICE OF THE SUSTICE OF THE SUSTICE OF THE SUSTICE OF T
- I'M SO INTO YOU (Bam Jams, BMI)
- I'M SO INTO YOU (DAIT JAIMS, DMI)
  IMFORMER (Motor Jam, ASCAP/Green Snow,
  ASCAP/M.C. Shan, ASCAP)
  INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot,
  BMI/Donyolo, BMI)
  IN THE STILL OF THE NITE (Liee, BMI) HL
  IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E/A,
  ASCAP/E/A, TURE, ASCAP/Motote, BASCAP/E/A,
  ASCAP/E/A, TURE, ASCAP/Motote, BASCAP/E/A,
- IT HUNTS ME (WD., ASCAP/Nettin Sweat, ASCAP/E/A,
  ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM
  IT MUST BE LOVE (Careers-BMG, BMI/Hudnall,
  BMI/In Fight, ASCAP)
  IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man,
  BMI/Screw Box, BMI/Fat Hat, BMI)
  IT'S GONNA BE A LOVELY DAY (Unichappell,
  BMI/Calca Mithere, ASCAP), MI

- IT'S GONNA BE A LOVELY DAY (Unichappell, BMI)/Golden Withers, ASCAP) HL
  I WANT TO LOVE YOU DOWN (Keith Sweat, /E/A,/WB,/Wokster, ASCAP)/WBM
  I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP-LOVE MAKES NO SERSE (Avante Garde, ASCAP/New Perspective, ASCAP)
  LOVE SHOULDA BROUGHT YOU HOME (Saba Schap) (Keptin, (Gregoricht, BMI)) CPP
- EOVE SHOULDA GROUGH FOU HOWE (Sada Seven/Kear/Ensign, /Greenskirt, BMI) CPP LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM MAKE LOVE 2 ME (Peljo, BMI/Scottsville, BMI/Walter
- Simmons, BMI)
  ME & MRS. JONES (Warner-Tamerlane, BMI)
  M.M.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL)
- (MB PINI, ASUAP)
  MR. WENDAL (EMI Blackwood, BMI/Arrested
  Development, BMI) WBM
  MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
  NATALIE (AI B. Surel./EMI April./Willaire./Across
- 110th Street, ASCAP) WBM

#### Billboard.

#### FOR WEEK ENDING JANUARY 16, 1993

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

SoundScan

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WEEK	WEEK	NO S		WEEK	WEEK	S ON	TITLE
THES	LAST	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THS	LAST	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO. 1 * *	38	40	15	SOMEONE TO HOLD TREY LORENZ (EPIC)
1	1	9	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)	39	28	28	JUMP AROUND HOUSE OF PAIN (TOMMY BOY)
2	3	14	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)	40	45	18	FREE YOUR MIND EN VOGUE (ATCO EASTWEST/AG)
3	2	18	RUMP SHAKER WRECKX-N-EFFECT (MCA)	41	38	9	HEY LOVE (CAN I HAVE A WORD) MR. LEE/R. KELLY (JIVE)
4	4	6	IN THE STILL OF THE NITE BOYZ II MEN (MOTOWN)	42	36	4	DAMN U PRINCE (PAISLEY PARK/WARNER BROS.)
5	6	13	GOOD ENOUGH BOBBY BROWN (MCA)	43	43	21	RIGHT NOW AL B. SURE! (WARNER BROS.)
6	8	13	SLOW AND SEXY SHABBA RANKS/JOHNNY GILL (EPIC)	44	37	9	RIGHT HERE SWV (RCA)
7	7	19	FLEX MAD COBRA (COLUMBIA)	45	50	6	SHAMROCKS AND SHENANIGANS HOUSE OF PAIN (TOMMY BOY)
8	5	19	WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)	46	58	4	WHO'S THE MAN? HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	12	11	SAVING FOREVER FOR YOU SHANICE (GIANT/REPRISE/WB)	47	42	23	HUMPIN' AROUND BOBBY BROWN (MCA)
10	9	14	HERE WE GO AGAIN! PORTRAIT (CAPITOL)	48	48	24	I'M STILL WAITING JODECI (UPTOWN/MCA)
11	11	14	LOVE SHOULDA BROUGHT YOU TONI BRAXTON (LAFACE/ARISTA)	49	49	13	PICK IT UP HOME TEAM (LUKE)
12	10	16	I'D DIE WITHOUT YOU P.M. DAWN (GEE STREET/LAFACE/ARISTA)	50	52	18	WOULD I LIE TO YOU? CHARLES & EDDIE (CAPITOL)
13	13	14	I GOT A THANG 4 YA!	(51)	57	3	MURDER SHE WROTE CHAKA DEMUS & PLIERS (MANGO)
14)	18	3	MR. WENDAL	(52)	55	3	PUSH TISHA (CAPITOL)
(15)	17	7	ARRESTED DEVELOPMENT (CHRYSALIS)  QUALITY TIME	53	51	6	STRAIGHT OUT THE SEWER DAS EFX (ATCO EASTWEST/AG)
16	14	28	BACK TO THE HOTEL	54	53	7	REVOLUTION ARRESTED DEVELOPMENT (CHRYSALIS)
17	15	9	N2DEEP (PROFILE)  EVERYTHING'S GONNA BE ALRIGHT	(55)	59	5	GIVE IT UP, TURN IT LOOSE EN VOGUE (ATCO EASTWEST/AG)
18	16	8	FATHER M.C. (UPTOWN/MCA)  GANGSTA	56	35	23	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)
19	20	7	I GOT A MAN	57)		1	INFORMER SNOW (ATCO EASTWEST)
(20)	31	6	POSITIVE K (ISLAND/PLG)  REBIRTH OF SLICK	58)		1	IT'S GONNA BE A LOVELY DAY THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
(21)	25	5	A WHOLE NEW WORLD	59	56	24	360 DEGREES (WHAT GOES ) GRAND PUBA (ELEKTRA)
22	22	11	P. BRYSON & R. BELLE (COLUMBIA)  BABY I'M FOR REAL/NATURAL	60	63	3	M.M.D.R.N.F. VOICES (ZOO)
23	19	23	REAL LOVE	61	60	25	WHERE THEY AT D.J. JIMI (AVENUE)
24	21	17	MARY J. BLIGE (UPTOWN/MCA)  GAMES	62	70	24	I WANNA LOVE YOU JADE (GIANT/REPRISE/WARNER BROS.)
25	23	10	PUNKS JUMP UP TO GET	63	62	25	CROSSOVER
26)	34	9	BRAND NUBIAN (ELEKTRA)  MAKE LOVE 2 ME	64	68	3	CHECK IT OUT
27	27	10	LORENZO (ALPHA INT'L/PLG)  DAZZEY DUKS	65	69	18	GRAND PUBA (ELEKTRA)  AIN'T NOBODY LIKE YOU
28)	33	5	DUICE (TMR/BELLMARK)  GANGSTA BITCH	66	61	28	MIKI HOWARD (GIANT/REPRISE/WB)  BABY GOT BACK
29	29	12	NO ORDINARY LOVE	67	_	2	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)  TRUST IN ME
30	24	8	SADE (EPIC)  REMINISCE	68	64	18	AZ-1 (SCOTTI BROS.)  SWEET NOVEMBER
(31)	41	3	MARY J. BLIGE (UPTOWN/MCA)  DON'T WALK AWAY	69	66	23	TROOP (ATLANTIC/AG)  SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
32)	39	6	JADE (GIANT/REPRISE) 7	70	74	7	ALL DAY, ALL NIGHT
33	30	10	PRINCE & THE N.P.G. (PAISLEY PARK/WB)  WICKED	71	65	16	STEPHANIE MILLS (MCA)  BLOW YOUR MIND
34	32	9	ALL I SEE	72	_	19	REDMAN (RAL/CHAOS/COLUMBIA)  HERE IT COMES  MC SERVI (DEE MAN/CHAOS/COLUMBIA)
35	26	4	CHRISTOPHER WILLIAMS (UPTOWN/MCA)  HOMIES	73		12	MC SERCH (DEF JAM/CHAOS/COLUMBIA)  I WANT TO LOVE YOU DOWN  KEITH SWEAT (ELEKTRA)
36)	44	8	A LIGHTER SHADE OF BROWN (PUMP)  HAPPY DAYS	74	47	16	I MISSED THE BUS
37)	44	12	SILK (KEIA/ELEKTRA)  LOVE'S TAKEN OVER	75		20	ALONE WITH YOU  TEVIN CAMPORIL (OWEST AWR)
		1	CHANTE MOORE (SILAS/MCA) th increasing sales. © 1993, Billboard/BPI		unica		and SoundScan, Inc.
_	_	-				_	

- NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL NO RHYME, NO REASON (Mycenae, ASCAP) NOT GONNA BE ABLE TO DO IT (Headcracker,
- ASCAP/CRK ASCAP
- PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM PICK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac
- PUNKS JUMP UP TO GET BEAT DOWN (Def Jam.
- PUNNS JUMP UP 10 GET BEAT DOWN (DET Jam, ASCAP/DUSY (Fingers, BMI) PUSH (Melody Girl, BMI/LA liunz, BMI) QUALITY TIME (Willesden, BMI/R.Kelly, BMI) CPP REAL LOVE (Music Corp. Of Armerica, BMI/Second Generation Rooney Tunes, BMI) HL REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI) (Cities DAT)
- REBINITH OF SLICK (LOUL LIRE DAT) (Wide Grooves, BMI)/Giro, BMI)
  RELEASE ME (Coffey, Nettlesbey, BMI)
  REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, NITY & Capone, ASCAP/MCA, ASCAP) HL/WBM
  REVOLUTION (FROM MALCOLM X) (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- BMI/Arrested Development, SMI) WBM
  RIGHT HERE (Bam Jams, BMI)
  RIGHT NOW (AI B. Surel, ASCAP/Willarie, ASCAP/EMI
  April, ASCAP/Across 110th Street, ASCAP) HL/WBM
  RUMP SHAKER (EMI April/D. Wynn/Zomba/Abdur
  Rahman, ASCAP) WBM/CPP
  SAVE YOUR SEX FOR ME (GRItude Sky,/Make It
  Bill /MB / EA //Dristophar's Painey, Daza /FMI
- Big\_/WB\_/E/A\_ /Christopher's Rainey Daze\_/EMI 26 SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM

- SHAMROCKS AND SHENANIGANS (Tee Girl,/Irish
- Intellect, /Immortal/BMG, BMI) HL
  SHOOP SHOOP (Norcal Atlanta, BMI)
  SLOW AND SEXY (Flyte Tyme, ASCAP/Sony Tunes, SLOW AND SEAT (FYRE I JYME, ASCAP/Songs Of PolyGram, BMI/Izat, BMI/EMI Virgin, ASCAP/EMI April, ASCAP) HL/WBM/CPP SO ALONE (Trycep/Ramal/Willesden, BMI)CPP SOMEONE TO HOLD (Rye Songs/Sony Songs, BMI/WB/Wallyworld, ASCAP/Smitty's Son,BMI) WBM CON MILEST (Aprels Carles ASCAP) WBM

- SO WHAT! (Avante Garde, ASCAP) WBM STRAIGHT OUT THE SEWER (FM) Blackwood. /Sewe
- STRAIGHT OUT THE SEWER (EMI Blackwood, /Sewer Slang,/Cellar To Addict,/Fat Wax, BMI)
  TAP THE BOTTLE (Disco Breaks From The Motherland, ASCAP)
  TRUST IN ME (Full Swing, ASCAP/AACI, ASCAP)
  WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP/EMI April, ASCAP, CARD, WING.

- ASCAP) WBM
  WHERE DO WE GO (Pleasure, ASCAP)
  A WHOLE NEW WORLD (ALADDIN'S THEME)
  (Wonderland, BMI/Walt Disney, ASCAP) HL
  WHO'S THE MANT (EMI April, ASCAP/Across 110th
  Street, ASCAP/E-Z-Duzzt, ASCAP/Tony Dofat, BMI)
  WICKED (Gangsta Boogie, ASCAP/WB, ASCAP/One In
  The Chamba, ASCAP) WBM
  WORK TO DO (Ronnie Runs, ASCAP/EMI April,
  ASCAP/Bovina, ASCAP)
  WOULD 1 LIE TO YOU? (Virgin, BMI) 63
- 57

## Bilboard TOP R&B ALBUNS

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)	PEAK POSITION
1	1	1	7	* * * NO. 1 * * *  SOUNDTRACK ARISTA 18699* (10.98/15.98) 6 weeks at No. 1 THE BODYGUARD	1
2	3	2	3	DR. DRE DEATH ROW/INTERSCOPE 57128/PRIORITY (9.98/16.98)  THE CHRONIC	2
3	6		2	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)  IF I EVER FALL IN LOVE	3
4	4	5	23	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98) WHAT'S THE 411?	1
5	5	4	9	SADE EPIC 53178* (10.98 EQ/15 98) LOVE DELUXE	2
6	2	3	7	KENNY G ARISTA 18646* (10.98/15.98)  BREATHLESS	2
7	7	6	8	ICE CUBE PRIORITY 57185 (10.98/15.98)  THE PREDATOR	1
8	8	7	6	WRECKX-N-EFFECT MCA 10566 (9.98/15.98) HARD OR SMOOTH	6
9	10	9	40	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929 / JERG (9.98/13.98)  3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF	3
10	11	10	27	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10 98/15.98)  BOOMERANG	1
11	12	11	19	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)  BOBBY	1
12	9	8	44	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) 000000HHHON THE TLC TIP	3
13	15	14	41	EN VOGUE ▲ 2 ATCO EASTWEST 92121*/AG (10.98/15.98)  FUNKY DIVAS	1
(14)	NEV	V D	1	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)  CHANGES	14
15	16	17	12	PRINCE AND THE NEW POWER GENERATION	8
16	18	16	3	PAISLEY PARK 45037* WARNER BROS (10.98/15.98)  EAZY E RUTHLESS 53815/PRIORITY (4.98/6.98)  5150 HOME 4 THA SICK	16
17	17	18	23	HOUSE OF DAY O	16
(18)	21	21	6		16
(19)	29	27	7	SOUND TRACK SIRE 26978/WARNER BROS. (10.98/15.98)         TRESPASS           SILK KEIA 61394*/ELEKTRA (10.98/15.98)         LOSE CONTROL	19
20	14	13	85		19
21					
(22)	13	12	40	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)  TOTALLY KROSSED OUT	1
23	27	29	9	PORTRAIT CAPITOL 93496* (9.98/13 98)  PORTRAIT  DA LENCH MOB	22
24				STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)  GOERILLAS IN THA MIST	4
	24	25	13	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98) WHUT? THEE ALBUM	5
25 (26)	52	20	7	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)         X-TRA NAKED	11
27	25	28	82	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)  JADE TO THE MAX	26
28	35	34		JODECI ▲ <sup>2</sup> UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY	1
29	31	38	67	GRAND PUBA ELEKTRA 61314 (10.98/15.98)  REEL TO REEL	14
30	33	32	13	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)  CYPRESS HILL  CYPRESS HILL	4
31	-			CHANTE MOORE SILAS 10605/MCA (9.98/15.98)  PRECIOUS  R. KELLY & PUBLIC ANNOUNCEMENT   PORTUGE 1005	23
	34	31	49	JIVE 41469* (9.98/)3.98) BORN INTO THE 90.5	3
32	32	26	19	AFTER 7 VIRGIN 86349* (9.98/13.98)  TAKIN' MY TIME	8
33	37	39	15	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)  SEXY VERSUS	2
34	36	33	12	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)  WHERE DEY AT?	18
35	41	42	28	N2DEEP PROFILE 1427* (9.98/)4.98)  BACK TO THE HOTEL	29
	53	54	10	SWV RCA 66074* (9.98/13.98)  IT'S ABOUT TIME	36
37	30	30 43	25	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 €Q/9.98)  MTV UNPLUGGED EP	16
(39)	56	51		GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98) GETO BOY'S THE BEST UNCUT DOPE	31
40	39	37	8	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98) MUSIC TO DRIVEBY	20
	-			PATTI LABELLE MCA 10691* (10.98/15.98)  PATTI LABELLE LIVE!	18
41	40	40	17	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98) HARD TO WET, EASY TO DRY	17
42	49	41	6	PARIS SCARFACE 100 (5.98/8.98) SLEEPING WITH THE ENEMY	23
43	57	49	7	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001 - (10.98/16.98) LIVE AND LET DIE	18
44	43	35	6	STEPHANIE MILLS MCA 10690 (10.98/15.98) SOMETHING REAL	22
45	46	45	16	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98) FEMME FATALE	7
46	50	57	21	HI-FIVE JIVE 41474* (10.98/15.98) KEEP IT GOIN' ON	9
47	45	53	39	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)  DEAD SERIOUS	1
48	26	24	9	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)  SONGS OF FREEDOM	24
49	38	36	56	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)  DANGEROUS	1

50	55	56	14	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)  LITTLE BIG MAN	15
51	58	50	15	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)  NIICE N' WILLD	13
52	51	44	13	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)  SNAPSHOT	40
53	65	60	8	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)  ILLEGAL BASS	53
54	28	23	54	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	5
55	59	68	23	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)  BUSINESS NEVER PERSONAL	5
56	60	58	37	SPICE 1 TRIAO 41481*/JIVE (9.98/13 98) SPICE ,1	14
57	48	55	46	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)  MACK DADDY	19
58	47	52	71	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)  THE COMFORT ZONE	1
59	42	46	22	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) EAST COAST FAMILY VOLUME ONE	12
60	61	61	25	TOO SHORT ● JIVE 41467 (10.98/15.98) SHORTY THE PIMP	11
61	66	63	19	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98) CLOSE TO YOU	34
<b>62</b> )	78	65	8	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)  TOO HARD TO SWALLOW	37
63	62	72	25	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)  CHECK YOUR HEAD	37
64	19	15	9	VARIOUS ARTISTS HANDEL'S MESSIAH: A SOULEUL CELEBRATION	11
(65)	76	76	24	QWEST/REPRISE 26980*/WARNER BROS. (12.98/17 98)           DJ QUIK ● PROFILE 1430* (10.98/15.98)         WAY 2 FONKY	13
66	54	47	7	SÖUNDTRACK QWEST/REPRISE 45130*/WARNER BROS. (10.98/15.98)  MALCOLM X	23
(67)	75	77	9	VARIOUS ARTISTS TOMMY BOY 1053* (10 98/15-98)  MTV: PARTY TO GO, VOL. 2	67
68	63	69	59	TEMM CAMPRELL -	-5
69	73	71	13	TETALOGEN	32
70	70	64	12	PACUELLE SERVELLE	34
-			-		
<u>71</u> (72)	68 89	70 84	9	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)  TIME FOR LOVE	7
73	79			POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)  SKILLS DAT PAY DA BILLS	72
<del>74</del>	93	80	16	PUBLIC ENEMY ● DEF JAM 53014/COLUMBIA (10 98 EQ/15.98) GREATEST MISSES	10
(75)		98	16	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)  RETURN OF THE PRODUCT	28
76	83	78	30	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)  LORENZO  PETE ROCK & C.L. SMOOTH  MECCA AND THE SOUL PROTHER	24
(77)		09		ELEKTRA 60948* (10.98/15.98)	7
	98	00	2	SOUNDTRACK MCA 10671* (10.98/15.98)  LEAP OF FAITH	77
78	84	83	26	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)  BRIAN MCKNIGHT	20
79	71	74	46	CECE PENISTON ● A&M 5381* (9.98/13.98) FINALLY	13
80	64	67	26	NAJEE EMI 99400*/ERG (10.98/15.98)  JUST AN ILLUSION	25
81	74	73	9	MAXI PRIEST VIRGIN 86500 (9.98/13.98) FE REAL	46
<b>82</b> )	RE-E	NTRY	8	D.J. JIMI AVENUE 9105* (9.98/14.98) IT'S JIMI	80
83	RE-E	NTRY	35	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)  DEATH CERTIFICATE	1
(84)	97	86	33	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98) DON DADA	37
85	RE-E	NTRY	26	MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98) MEN AT LARGE	24
86	RE-E	NTRY	22	MC REN ▲ RUTHLESS 53802/PRIORITY (6,98/9.98)  KIZZ MY BLACK AZZ	10
87	99	94	16	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)  I'M GOIN' OUT LIKA SOLDIER	27
88	82	75	31	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)  BACK TO FRONT	7
89	92	92	36	FU-SCHNICKENS JIVE 41472* (9.98/13.98)  F.U DON'T TAKE IT PERSONAL	13
90	87	95	4	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98) HIP HOP LOCOS	87
91	94	88	58	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15 98) KEEP IT COMIN'	1
92)	RE-E		4	THE PHARCYDE	82
			46	A TRIBE CALLED QUEST ●	
=	DL_L	MINI	9	VARIOUS ARTISTS  THE TACKSONS, AN AMERICAN DROWN	13
93	RE-E	82 1	3	MOTOWN 6356* (10.98/15.98)	41
93	88	62	20		60
93 94 95	88 67	62	20	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)  THE 2 LIVE CREW	
93 94 95 96	88 67 <b>RE-E</b>	62 NTRY	7	THE 2 LIVE CREW LUKE 122 (9.98/15.98)  THE 2 LIVE CREW'S GREATEST HITS	62
93 94 95 96 97	88 67	62 NTRY	-	THE 2 LIVE CREW         THE 2 LIVE CREW'S GREATEST HITS           EVERETTE HARP         EVERETTE HARP           MANHATIAN 96242: (CAPITOL (9.98/15.98)         EVERETTE HARP	
93 94 95 96 97 98	88 67 <b>RE-E</b>	62 NTRY NTRY	7	THE 2 LIVE CREW LUKE 122 (9.98/15.98)  THE 2 LIVE CREW'S GREATEST HITS  EVERETTE HARP	62
93 94 95 96 97	88 67 RE-E	62 NTRY NTRY	7 13	THE 2 LIVE CREW  LUKE 122 (9 98/15 98)  EVERETTE HARP  MANHATIAN 96242**(CAPITOL (9 98/15 98))  NAUGHTY BY NATURE ▲  NAUGHTY BY NATURE ■	62 54

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.



7

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FROM THE HIT ALBUM "RAP DECLARES WAR"



Distributed By

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## Dre's 'Chronic' Is Unending Enjoyment; Distrib Family For Uncle?; 'Man' Power

WITH "THE CHRONIC" (Death Row), Dr. Dre has released the first rap music masterwork of 1993. The producer/maestro, who also raps, has broken away from N.W.A and amassed a funky orchestra featuring live instrumentation (flute, bass, drums, guitar, and keyboards), sampled sounds (George Clinton grooves and blaxploitation-flick dialog among them), ragamuffin chatters, soul stirrers, and hardcore MCs—nasally Snoop Doggy Dogg is the star, but Rage, RBX, That Nigga Daz, Jewell, and Kurupt also flow like lava alongside Dre.

The crew practices aural gangsterology, enjoys hardcore jollies, and otherwise bangs into Dre's wall of multilayered black noize. The song's slow-to-midtempos fit right in with the body's natural rhythms, and "The Chronic" has been in my portable stereo ever since it arrived. Tracks like "Lil Ghetto Boy," "Rat-Tat-Tat," "Stranded On Death Row" (featuring Bushwick Bill), and "Nuthin' But A 'G' Thang" are destined to be a mainstay on mix shows and boomin' systems throughout the year.

MILKY CEREAL: Self-described "future of the funk" L.L. Cool J is very close to announcing a distributor for Uncle Records, where he is CEO. Of the label's A&R philosophy, Cool J says, "We'll do whatever's funky, whatever seems like it's gonna work ... whatever's clever." The artist is currently mixing his long-awaited



by Havelock Nelson

fifth set, whose chief producers are Marley Marl and Bobby "Bobcat" Ervin. Titles include "Stand By Your Man," "Pink Cookies," "All We Have Left Is The Beat," and "Crossroads," which features live orchestration. "The album is really expansive as far as ideas go," says Cool J. "We put together some really nice things and it feels good." The album is as-yet-untitled and there's no release date either.

GOT A MAN: The Dec. 21 "Who's The Man?" wrap party at Manhattan's Metropolis Cafe was packed. included Salt-N-Pepa, Naughty By Nature, Big Bub, Kid Capri, and Little Shawn. The Ted Demme-directed/New Line Cinemadistributed comedy film starring Ed Lover and Doctor Dre was shot around New York City over 30 days and will feature cameos by 53 rappers. "Who's The Man?"-Uptown has the soundtrack album-is scheduled to hit theaters April 23. Already its executive producer, Charles Stettler, is thinking of a sequel: "Who's The Mon?," to be lensed on location in Jamaica.

In other Ed & Dre news, the hours of their gig as hosts of "Yo! MTV Raps" have been cut. The pair will now appear only on a two-hour Friday-night edition of the show.

LET ME RIDE: The next lethal long-players from RAL will be "Born Gangsta" by Boss and "Bacdafucup" by Onyx. Both are set to arrive next month ... The first act on Prime Minister Pete Nice's Sony Musicdistributed label Hoppah Records is Kurious, whose rhythmically compelling debut single is "Walk Like A Duck," out now ... The intelligently scripted action-thriller "Trespass" (co-starring Ice-T and Ice Cube) not only does a great job working in shootouts and explosions—rap tracks by the likes of Public Enemy ("Gotta Do What I Gotta Do"), Sir Mix-A-Lot ("I Check My Bank"), and Gang Starr ("Gotta Get Over (Taking Loot)") are prominently displayed and work as extensions of the story line, too ... Mixing reggae, soul, gospel, and funk with rapping, SFC (Soldiers For Christ) promotes its Christian beliefs through hip-hop. "Phase III," the trio's third set on Word/Epic, has been out since last year. Its religious messages don't necessarily ruin the party for nonbelievers ... What's up with those "droids of funk" **EPMD**? The rumor mill grinds about a conflict between the group's members. Representatives of Def Jam weren't willing or able to answer the question by press time. Stay tuned . .



Two Tastes That Taste Great Together. Charizma & PeanutButter Wolf celebrate their label deal with Hollywood BASIC Records. The rap duo scored a Bay area hit last year with "Jack The Mack." Standing, from left, are Tim Reid II, urban sales coordinator, Hollywood BASIC; Casual T, A&R director, Hollywood BASIC; Wesley Hein, executive VP, Hollywood Records; Barry Benson, national manager, rap promotion, Hollywood BASIC; Matt Brown, group manager; and Chris LaSalle, manager, artist development, Hollywood BASIC. Seated, from left, are Charizma and D.J. PeanutButter Wolf.

#### Billboard®

FOR WEEK ENDING JANUARY 16, 1993

## Hot Rap Singles.

THIS	LAST	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.  TITLE LABEL & NUMBER/DISTRIBUTING LABEL
H >	>	NA	> 0	
1	1	2	9	★ ★ NO. 1 ★ ★  WICKED  (M) (T) (X) PRIORITY 53813*
2	4	6	9	I GOT A MAN (C) (T) ISLAND 864 305/PLG  ◆ POSITIVE K
3	3	4	10	PUNKS JUMP UP TO GET BEAT DOWN   BRAND NUBIAN  C) (T) ELEKTRA 64687
4	2	1	12	FLEX ● (C) (M) (T) COLUMBIA 74373
5	10	15	5	REBIRTH OF SLICK (C) (M) (T) PENDULUM 64674/ELEKTRA  ◆ DIGABLE PLANETS
6	7	9	8	LETTERMAN (M) (T) ATLANTIC 85803*/AG  ♦ K-SOLO
1	9	10	7	STRAIGHT OUT THE SEWER (C) (M) (T) (X) ATCO EASTWEST 98465/AG  ♦ DAS EFX
8	6	5	15	RUMP SHAKER ▲
9	- 5	3	13	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076  ◆ DOUBLE XX POSSE
10	8	8	11	PICK IT UP  (M) (T) LUKE 454*
11	11	14	6	ICE CREAM DREAM (C) (T) PERSPECTIVE 7412/A&M  ◆ MC LYTE
(12)	15	19	6	FAT POCKETS  (C) (T) PAYDAY/LONDON 869 930/PLG  ◆ SHOWBIZ & A.G.
13	12	12	6	HEAD BANGER (M) (T) (X) RAL/CHAOS 74700°/COLUMBIA  ◆ EPMD
(14)	14	17	5	EVERYTHING'S GONNA BE ALRIGHT   (M) (T) (X) UPTOWN 54524*/MCA  ← FATHER M.C.
<b>15</b> )	17	21	5	INFORMER (M) (T) ATCO EASTWEST 96112*  ◆ SNOW
16	18	26	4	HOMIES (C) (T) (X) PUMP 19134/QUALITY ◆ A LIGHTER SHADE OF BROWN
17	16	11	10	CASUALTIES OF WAR (C) (M) (T) MCA 54498  ◆ ERIC B. & RAKIM
18)	30	_	2	TAP THE BOTTLE (C) (M) (T) SOUL 54535/MCA  ◆ YOUNG BLACK TEENAGERS
19	26	-	2	GANGSTER BITCH (M) (T) (X) TOMMY BOY 541.*  ◆ APACHE
20	23	25	5	ULTIMATE DRIVE-BY (C) (T) UMOJAWRAP 0117/ICHIBAN  ◆ SUCCESS-N-EFFECT
21	21	23	7	DEM NO WORRY WE (C) (M) (T) (X) COLUMBIA 74720  ◆ SUPER CAT
22	19	22	6	PAPA WAS A ROLLING STONE (C) (D) (T) G.W K./PUMP 19125/QUALITY  ◆ SOUTH CENTRAL CARTEL
23	22	16	10	HUMPIN' ◆ THE COLLEGE BOYZ (C) (T) VIRGIN 12614
24	13	7	12	TAKE IT EZ  (M) (T) (X) RELATIVITY 1134*  ◆ COMMON SENSE
<b>(25)</b>	NEV	<b>V</b>	1	WHO'S THE MAN?  (C) (M) (T) (X) UPTOWN 54543/MCA  ◆ HEAVY D. & THE BOYZ
26	27	_	2	HALF TIME  (M) (T) RUFFHOUSE 74777*/COLUMBIA  ◆ NASTY NAS
27	29		2	WIGGLE, WIGGLE  ♦ DISCO RICK FEATURING "THE DOGS"  (M) (T) LUKE 455"
(28)	NEV	<b>V</b>	1	CHECK DA BACKPACK (C) (T) RELATIVITY 1140  ◆ ROUGH HOUSE SURVIVERS
29	20	24	5	REVOLUTION (M) (T) (X) CHRYSALIS 24812*/ERG  ◆ ARRESTED DEVELOPMENT
30	NE	<b>V</b>	1	MR. WENDAL (C) (D) (T) CHRYSALIS 24810/ERG  ◆ ARRESTED DEVELOPMENT

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.

## Perez Ridin' High With New HBO Show Half-Hour Series To Feature R&B, Rap, Reggae Acts

BY JANINE McADAMS

NEW YORK—R&B-oriented music gets another media outlet this year as actress/choreographer Rosie Perez launches a half-hour series on HBO that will showcase R&B, rap, and reggae talent in performance before a live audience.

Tentatively titled "Society's Ride," the series is being produced by Perez's Ten In A Car Productions in association with Tenth Planet Productions, run by producer Joel Gallen (MTV Video Music Awards, "MTV Unplugged," HBO's "Pauly Shore Comedy Hour," and the upcoming 1993 Rock and Roll Hall of Fame Awards). HBO has guaranteed four episodes to air in April, and if these shows test well, the station is likely to pick up more installments. According to Carolyn Strauss, director of original programming for HBO, no official air dates have yet been set.

"The show consists of everything: R&B, rap, reggae, and classic soul, like Chaka Khan, Frankie Beverly & Maze, and GQ; reggae artists like Shabba Ranks, Super Cat. and Ninja; R&B acts En Vogue, Jodeci, Mary J. Blige, and Big Bub—all acts that I feel are true to the music,"

Perez says, though none of these performers was confirmed by press time. "I don't want any commercialized, watered-down, bullshit acts on my show. It's all uncensored, too. I will do the censoring beforehand—I don't want anybody saying we should shoot the president or anything. But on an artistic level, you gotta let it be free. When you restrict it, it gets washed out."

The first four installments of "Society's Ride" will be taped in early February at The City club in New York, and will consist of from two to four live performances introduced by an MC, with DJ Ron G on the turntables to hype the crowd. "No fluff, no interviews," says Perez, who declined to be the MC herself but will be seen backstage and in the audience during brief segments that will capture her in executive-producer mode.

A talent coordinator for 10 In A Car will handle booking of acts for the show, which was given its name by members of rap group Leaders Of The New School. "They are always saying things like, 'Are you down with my society?' When they heard the name of my production company, it fits because it's like I'm taking you on a ride through my

world.

Perez says she had the idea for the show and pitched it to HBO. "At first they didn't take me seriously, but I said just give me 10 minutes of your time," she says. After talking to Chris Albright, HBO's head of new shows and programming, she got the go-ahead. But she had to find her own producer and hire a staff. "I had done the 'Criminal Justice' movie on HBO, and I met a lot of the inside people and I liked the way they operated. I mean, we did an hour-and-40-minute movie in five weeks," she says. She was also encouraged by HBO's support of another black-oriented, no-holdsbarred show, "Russell Simmons' Def Comedy Jam," which will immediately precede "Society's Ride" on Friday nights.

"I think we've had a really big success with 'Def Comedy Jam' taking people to a club arena," says HBO's Strauss. "I think we can do the same thing with a hip-hop club as with a comedy club, bringing the whole hip-hop scene into people's living rooms."

"I could have gone to a network, and been scheduled for after 11 p.m., but I didn't want to. HBO un(Continued on next page)

BILLBOARD JANUARY 16, 1993

Michael Bivins, and Ronnie DeVoe.

in decay/Human rights have made the wrongs okay/Something's missing and if you're asking me/I think that something is the G-O-D"), and its chugging, unifying version of Bill Withers' "Lean On Me." The group already has won the first Dove Award ever given by the Gospel Music Assn.

STUFF: "Songs Of My People," the acclaimed photo exhibit of African-American life that has traveled to several national museums with sponsorship from Time Warner, inspired an all-star song and video. The video features performances by Big Daddy Kane, Helen Bruner, Hiram Bullock, Ex-Girlfriend, Lisa Fischer, Miki Howard, Full Force, Glenn Jones, Gerald Levert and Marley Marl (who produced), Lisa Lisa & Cult Jam, MC Shan, Mr. Fiddler, Teddy Pendergrass, Cheryl "Pepsii" Riley, the Rude Boys, Ten City, Shirley Murdock, Men At Large, Da Youngstas, and Kyze. It is available for sale through participating museum gift shops ... The eighth annual Southeast Music Conference is set for Feb. 25-28 at Don Shula's Hotel Athletic Club-Golf Resort in Miami Lakes, Fla. This regional R&B meet discusses issues important to radio and promotion ... Prentice-Hall Publishers announces the '93 edition of "How To Make And Sell Your Own Recording: A Guide For The Nineties" by Diane Sward Rapaport (\$29.95). It runs it down about how to set up new labels, the latest analog and digital techniques, how to project manufacturing costs, and distribu-tion practices. This is sure to help up-and-coming moguls.



Nothin' But Gangstas. MCA act Bell Biv DeVoe swings it hard on stage during

its performance of "Gangsta" from its forthcoming album, "Hootie Mack," at the taping of "Dick Clark's New Year's Rockin' Eve '93." From left are Ricky Bell,

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL BOLTON JOHN PINETTE	Madison Square Garden New York	Dec. 31	\$826,200 \$100/ \$75/ \$50/ \$27.50	15,000 sellout	Ron Delsener Enterprises
BRUCE SPRINGSTEEN	Boston Garden Boston	Dec. 13-14	\$821,969 \$28.50	28,841 two sellouts	Don Law Co.
TRAVIS TRITT TRISHA YEARWOOD GEORGE JONES	Arena, The Omni Atlanta	Dec. 26-27	\$500,875 \$21.50	23,343 26,354, two shows, one sellout	B-F Promotions
GEORGE STRAIT PAM TILLIS LIONEL CARTWRIGHT	Reunion Arena Dallas	Dec. 31	\$478,407 \$32.75/\$27.75/ \$25.75	17,888 sellout	Varnell Enterprises
TED MUGENT'S 7TH Annual New Year's Eve Whiplash Bash Jackyl	Arena Cobo Conference & Exhibition Center Detroit	Dec. 31	\$340,450 \$27.50	12,380 sellout	Brass Ring Prods.
MANNHEM STEAMROLLER	Chicago Theatre Chicago	Dec. 17-20	\$326,968 \$27.50/\$22.50/ \$18.50	15,197 18,000, five shows, four sellouts	Mannheim Steamroller
KENNY ROGERS LITTLE TEXAS	Valley Forge Music Fair Devon, Pa	Dec. 14-17	\$310,731 \$31	11,728 four seliouts	Music Fair Prods.
MICHAEL BOLTON JOHN PINETTE	Centrum In Worcester Worcester, Mass.	Dec. 29	\$304,985 \$35/ \$22.50	12,911 sellout	Don Law Co.
VAN MORRISON	Masonic Auditorium San Francisco	Dec. 16- 17,19-20	\$283,663 \$32.50/ \$20	9,724 12,000, four shows	Great American Music Hall
THE PAUL WINTER CONSORT DIMITRI POKROVSKY SINGERS	Cathedral of St. John the Divine New York, N.Y.	Dec. 17-19	\$265,355 \$29/ \$22	10,642 11,200, four shows	Paul Winter Consort

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#### RHYTHM & BLUES

(Continued from page 19)

to a rap act. Check it out.

#### **ROSIE PEREZ**

(Continued from previous page)

derstands the heart of an artist, that's why they gave Russell his reign with 'Def Comedy Jam.' I knew they would not try to water down my show. I'm happy I'm with HBO," says Perez. "Middle America is very urban, young kids wanna be down and stuff. Maybe I'll let them be introduced to real rap.'

Perez adds that her acting career still comes first, though she will take a break from choreographing the Fly Girls for Fox-TV's "In Living Color" and concert tours.

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_	-				1.77		
WEEK	WEEK	KS ON	TITLE	WEEK	WEEK	KS ON	TITLE
THIS	LAST	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS	LAST	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO. 1 **	38	37	10	DAMN U PRINCE & THE N.P.G. (PAISLEY PARK/WB)
1	1	10	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)	39	39	11	EVERYTHING'S GONNA BE ALRIGHT FATHER M.C. (UPTOWN/MCA)
2	2	15	IF I EVER FALL IN LOVE SHAI (GASOLINE ALLEY/MCA)	40	43	8	CONFUSED TEVIN CAMPBELL (QWEST/WARNER BROS.)
3	3	23	LOVE SHOULDA BROUGHT YOU TONI BRAXTON (LAFACE/ARISTA)	41)	41	6	MURDER SHE WROTE CHAKA DEMUS & PLIERS (MANGO/ISLAND)
4	4	16	HERE WE GO AGAIN! PORTRAIT (CAPITOL)	42	44	6	IT'S GONNA BE A LOVELY DAY THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
5	7	19	RUMP SHAKER WRECKX-N-EFFECT (MCA)	43	40	12	WHERE DO WE GO SIMPLE PLEASURES (REPRISE)
6	5	18	BABY I'M FOR REAL/NATURAL AFTER 7 (VIRGIN)	44)	56	3	COMFORTER SHAI (GASOLINE ALLEY/MCA)
7	6	18	GAMES CHUCKII BOOKER (ATLANTIC)	45	50	5	RELEASE ME MIKI HOWARD (GIANT/REPRISE)
8	9	6	SWEET THING MARY J. BLIGE (UPTOWN/MCA)	46	46	15	I WANT TO LOVE YOU DOWN KEITH SWEAT (ELEKTRA)
9	8	18	GOOD ENOUGH BOBBY BROWN (MCA)	47)	54	4	REBIRTH OF SLICK DIGABLE PLANETS (PENDULUM/ELEKTRA)
10)	12	13	NO ORDINARY LOVE	48)	48	11	NO RHYME, NO REASON GEORGE DUKE (WARNER BROS.)
11	10	19	SADE (EPIC)  I GOT A THANG 4 YA!	49)	53	19	SOMEONE TO HOLD TREY LORENZ (EPIC)
12	11	20	WHAT ABOUT YOUR FRIENDS	50)	65	2	FREAK ME SILK (KEIA/ELEKTRA)
13)	16	9	TLC (LAFACE/ARISTA)  DON'T WALK AWAY	(51)	51	6	PUSH TISHA (CAPITOL)
14	13	16	JADE (GIANT/REPRISE)  LOVE'S TAKEN OVER	52	49	5	GO AHEAD AND CRY
15)	15	10	CHANTE MOORE (SILAS/MCA)  REMINISCE	53	45	3	RUDE BOYS (ATLANTIC)  SAVING FOREVER FOR YOU  SHANICE (CLANT/DEPRISE)
16	14	15	MARY J. BLIGE (UPTOWN/MCA)  SLOW AND SEXY	54	47	5	SHANICE (GIANT/REPRISE)  IT MUST BE LOVE
17)	18	24	SHABBA RANKS/JOHNNY GILL (EPIC) PEOPLE EVERYDAY	55	52	4	GOOD GIRLS (MOTOWN)  SHOOP SHOOP
18	17	11	ARRESTED DEVELOPMENT (CHRYSALIS)  QUALITY TIME	56)	64	3	MICHAEL COOPER (REPRISE)  SO ALONE
19)	19	9	HI-FIVE (JIVE)  GET AWAY	(57)	61	5	IT HURTS ME
20)	22	9	GIVE IT UP, TURN IT LOOSE	(58)	70	3	JACCI MCGHEE (MCA)  DAZZEY DUKS
21)	23	12	EN VOGUE (ATCO EASTWEST)  HEY LOVE (CAN I HAVE A WORD)	59)	62	2	I'M SO INTO YOU
22	20	17	MR. LEE/R. KËLLY (JIVE)  FLEX	60	58	5	SWV (RCA)  I DON'T WANT TO DO ANYTHING
23	21	10	MAD COBRA (COLUMBIA)  MR. WENDAL	61	59	5	MARY J. BLIGE (UPTOWN/MCA)  SO WHAT!
24)	25	10	ARRESTED DEVELOPMENT (CHRYSALIS)  HAPPY DAYS	62)		14	THEY REMINISCE OVER YOU PETE ROCK & C.L. SMOOTH (ELEKTRA)
25	24	14	SILK (KEIA/ELEKTRA)  ALL I SEE	63	55	12	PICK IT UP
			CHRISTOPHER WILLIAMS (UPTOWN/MCA)  IN THE STILL OF THE NITE	64)	67	3	A WHOLE NEW WORLD
26) 27	27	12	BOYZ II MEN (MOTOWN)  I'M EVERY WOMAN	(65)	07	20	P. BRYSON/R. BELLE (COLUMBIA)  JUMP AROUND
			WHITNEY HOUSTON (ARISTA)  ALL DAY, ALL NIGHT	66	71	12	HOUSE OF PAIN (TOMMY BOY) HELL OF A SITUATION
28)	28	11	STEPHANIE MILLS (MCA)  CRAZY LOVE	67	63	7	REVOLUTION
29) 20)	33	5	CECE PENISTON (A&M)  LOVE MAKES NO SENSE	(68)	75	2	GANGSTA BITCH
30) 31	32 29	2	ALEXANDER O'NEAL (TABU/A&M)  ALL RIGHT NOW	69)	/3	19	I ADORE YOU
			PATTI LABELLE (MCA)  MAKE LOVE 2 ME	70	60	5	LOVE NO LIMIT
32) 33	34	9 20	LORENZO (ALPHA INT'L/PLG) INSIDE THAT I CRIED	71	69	10	MARY J. BLIGE (UPTOWN/MCA)  GANGSTA
34	30	6	CECE PENISTON (A&M)  ME & MRS. JONES	72	68	2	BELL BIV DEVOE (MCA)  CARRY ON
			FREDDIE JACKSON (CAPITOL)  WORK TO DO		-		MARTHA WASH (RCA)  IT'S A SHAME
35) 36	38	20	VANESSA WILLIAMS (WING/MERCURY)	(73)		1	KRIS KROSS (RUFFHOUSE/COLUMBIA)  HIP HOP HOORAY
36	35	9	I GOT A MAN POSITIVE K (ISLAND/PLG)	74)	_	1	NAUGHTY BY NATURE (TOMMY BOY)  I'M CALLING YOU
37	36	15	RIGHT HERE SWV (RCA)	75	1-	1	OSCAR (EPIC)

			<b>R&amp;B RADIO RECU</b>	RR	EN	T	MONITOR
1	1	4	END OF THE ROAD BOYZ II MEN (BIV 10/MOTOWN)	14	14	14	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)
2	2	3	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)	15	19	23	MÝ LOVIN' (YOU'RE NEVER ) EN VOGUE (ATCO EASTWEST)
3	3	2	AIN'T NOBODY LIKE YOU MIKI HOWARD (GIANT/REPRISE)	16	17	3	SWEET NOVEMBER TROOP (ATLANTIC)
4	4	5	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)	17	20	18	GIVING HIM SOMETHING HE EN VOGUE (ATCO EASTWEST)
5	5	2	THERE U GO JOHNNY GILL (LAFACE/ARISTA)	18	21	4	HUMPIN' AROUND BOBBY BROWN (MCA)
6	6	5	SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	19	12	7	FREDDIE JACKSON (CAPITOL)
7	7	9	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)	20	-	18	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE
8	8	11	BABY-BABY-BABY TLC (LAFACE/ARISTA)	21	24	26	REMEMBER THE TIME MICHAEL JACKSON (EPIC)
9	11	5	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE)	22	18	15	MR. LOVERMAN SHABBA RANKS (EPIC)
10	10	15	COME & TALK TO ME JODECI (UPTOWN/MCA)	23	16	5	I'M STILL WAITING JODECI (UPTOWN/MCA)
11	13	12	I'VE BEEN SEARCHIN' GLENN JONES (ATLANTIC)	24	-	27	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)
12	9	2	RIGHT NOW AL B. SURE! (WARNER BROS.)	25	_	26	BABY HOLD ON TO ME GERALD LEVERT (ATCO EASTWEST)
13	15	12	KEEP ON WALKIN' CECE PENISTON (A&M)				e titles which have appeared on the Monito

## Anderson At 'Work'; Pop Tarts Toast New Release

PLAYIN' CATCH-UP: Did anyone really believe the holiday season would actually slow down the flow of new club music? Silly, silly . . .

Karen Anderson proves her mettle as a diva-in-waiting on "I Work Hard To Love You" (Apollo, New York), produced and co-written by another burgeoning talent, John Robinson. Like their underrated 1992 gem, "Thank You," this track weaves a hypnotic hook into a sparse garage foundation. Assertive vocals and simmering piano/organ lines grab the ear, while the bass line sneaks up the spine. Go for any of the mixes: they all work quite well. Give the track a sweeter, fleshier remix, and watch urban and crossover radio climb aboard. Single of the week.

With the production assistance of the long-dormant Blaze, newcomer Keisha Jenkins appears primed to make a dent on the dancefloors with 'Goin' Through The Motions" (Easy Street, New York). She displays a formidable range and distinctive phrasing amid a flurry of clicking percussion, jazzy organs, and a garage bass line. Cool dubs will sweat early-a.m. sets, while the vocal mix has considerable above-ground potential. A pairing with powerful chemistry.

The ever-wholesome Debbie Gibson is poised for her first major club hit in eons with "Losin' Myself," the first single from her new Atlantic album, "Body Mind Soul." On its own, the song has a sullen urban/ pop tone that is bolstered by Gibson's deepest and most assured vocal to date. Remixes by T-Ray and Louie Vega & Kenny Gonzalez transform the track into a smokin', state-of-the-charts hip-hop affair that will work well during R&Bslanted programs and on crossover radio. House jocks will savor the rousing "Masters At Work Dub," which is one of Gonzalez & Vega's better efforts in a while.

By the by, trivia buffs will recall it was via Gibson's 1991 near-hit, "One Step Ahead," that the Masters At Work remix concept was popularized. Be served.

After courting pop radio with a pair of ballads, it's good to see the Cover Girls deliver a true club jam (as opposed to restructuring a ballad for multiformat consumption). On "If You Want My Love" (Epic), they belt with more assurance than on any previous hits, and are supported by Joey Gardner's solid production. A garden variety of remixes by too many producers to list take the song through every conceivable dance format. While some may scream "overkill," there is no denying the necessity of such a strategy if you want an across-the-board club hit. In an effort to help you wade through the DJ-only two-record promo, we direct your initial attention to Gardner's "Classic Club" mix, and Ian Appell & Clive McKenzie's "More Than Enuff Love" version.

It has been a long time since Jay



by Larry Flick

Williams was at the top of the club heap with "Sweat." Although he has clearly lost a bit of momentum, he comes on mighty strong with "It's Over" (Big Beat), a house anthem produced by Steve Keitt. Williams offers a chest-pounding performance, doing his best to inject energy into the somewhat docile arrangement. Nelson "Paradise" Roman's remixes give the song more musical muscle, even though the a cappella passage at the start of the original mix is not to be missed.

Tommy Musto and Victor Simonelli team for "Don't Be Shy" (Sub-Urban Soul, New York), a piano-driven deep-houser that gains most of its juice from rich harmonies and a rumbling bass line. The track works just fine as an instrumental, though the melody is so memorable that we wonder how much further it would go with a traditional song

X-Calibur gets down'n'dirty on "Love American Style" (Moonshine, Beverly Hills, Calif.), a techno diatribe on the perils of romance. Staccato compu-beats pop beneath caustic synths and angry chants like "being in love really sucks" and "all men care about is sex." among other more titillating rhymes. This one sure won't change the world, but it sure is a lot of fun. One of several tasty entries on Moonshine's "Techno Truth" compilation.

Enduring hi-NRG heartthrob Paul Parker swaggers back into action with a rendition of Chris Isaak's "Wicked Game" (ZYX, West Babylon) that hangs somewhere between being kitschy and brilliant. His voice has matured quite nicely since the days of '80s classics "One Look" and "Right On Target." He lends a haunting, seductive quality to the song, while producer Ian Anthony Stephens takes the cut through three hard mixes that range in tone from pure NRG and house to more trendy trance. A guilty pleasure that could trigger crossover activity with the proper promotional TLC

Remember Linda Clifford? The sassy belter behind disco-era hits like "Runaway Love" returns with "Whatcha Gonna Do" (Gold Karat, Chicago), a face-crackin' jam that is custom-made for NRG and pop/ house programmers with a penchant for camp. Clifford slings verbal mud with castrating attitude. One to chuckle to whilst you twirl.

ALBUM NOTES: The Fabulous Pop Tarts end a four-year break from recording with the epic "Gagging On The Lovely Extravaganza' (Funtone USA, Atlanta). Partners Randy Barbato and Fenton Bailey inject clever and amusing lyrics into 17 tasty tracks that temper insinuating deep-house beats with Euro-minded synths. The duo share production credits with an army of luminaries, including Martyn Phillips, Pascal Gabriel, and Dan Hartman. RuPaul, Claudjia Fontaine, and Deee-Lite's Lady Kier Kirby make vocal cameos.

The set will be launched with Bill Coleman's sturdy remixes of "Theme From Voyeurvision," which melt an assortment of disjointed voices into a dark and seductive tribal-house groove. Other nifty programming choices include the uplifting "One Love," and "Come Circle Around," with its trance-induced nu-

Barbato and Bailey will spend the coming months promoting this album, as well as managing RuPaul's career, and producing two British television shows, "L.A. Stories" and 'World Of Wonder."

Chicago house-music aficionados are advised to be on the lookout for "Black Traxx, Volume 4," a set of slammin' underground instrumentals from the up-and-coming Mirage Productions posse.

The record has been floating

about on a limited number of unmarked white labels for about a month. A commercial pressing is slated to hit retail any minute now. As on the three previous volumes, the music on "Black Traxx" is deceptively simple: An assortment of vocal loops and samples are combined with R&B-drenched bass lines. But dig deeper and you'll discover complex arrangements and subtle hooks, which elevate these jams above typical house fare.

Although there's not a dud in the bunch, we predict heavy turntable action for the unflinching "Got To Suck The Pussy," with its technoized strings and racy incantations, and "Can You Feel It," which has soulful female scatting that owes a tip of the hat to CeCe Peniston's No. 1 hit, "Finally."

TID-BEATS: We are willing to bet the farm that A&M newcomer Dina Carroll will emerge as one of the pop/dance divas of 1993. She has been packing dancefloors for the last six months with such yummy U.K. hits as "Ain't No Man" and "Why Did I Let You Go." Her full-

THE FABULOUS POP TARTS

length debut, "So Close," reaches these shores within minutes, and it's a potent set of phat club jams and smooth retro-soul ballads. Although A&M is starting on a soft tip with the title tune, we hear one of the dance tracks is being readied as the next likely single release ... Shannon is about to issue her first record since 1986. "Rainsong" is produced by E-Smoove and remixed by Ralphie Rosario. It will be issued in the . U.K. on I.D. Productions' indie DJ World label over the next few weeks. A stateside release is still pending ... Continuum Records has just released "This Is Techno, Vol. 4," the follow-up to its hugely successful "This Is Techno, Vol. 2." This one features more U.S. acts, including Euphoria and Shok . . Another new compilation well worth giving a spin is "Future House" (Elevate, U.K.), which has such fab European deep-housers as Liberation's self-titled cut, "I'm Gonna Get You" by **Bizarre Inc.**, and "People Living Today" by **Semi-Real** ... Import alert: ex-**Kraftwerk** members Karl Bartos and Wolfgang Flur have formed a new act, Elektric Music, and are making noise with "Crosstalk" (SPV, Germany). It's a percolating synth-pop dance cut à la early Depeche Mode. A label deal in the U.S. is pending ... Wacky Swedish act Army Of Lovers is in the midst of writing and recording material for its third album. The trio has recently grown into a quartet, with the addition of 21year-old Dominika Peczynski, a stripper/singer/phone-sex queen . . . Finally, kudos to club pioneer Shep Pettibone on his Golden Globe Award nomination in the best-original-song category. He was cited for his collaboration with Madonna on 'This Used To Be My Playground" from the film "A League Of Their Own." Pettibone has just revamped La M's cover of "Fever" for the flipside to her next single, "Bad Girl."



**CLUB PLAY** 

HOUSTON ARISTA

2. IF YOU WANT MY LOVE (HERE IT IS)
THE COVER GIRLS EPIC

3. FEEL LIKE SINGING SANDY B. NERVOUS

1. I'M EVERY WOMAN WHITNEY

- 1. BINGO THE MOVEMENT SUNSHINE
- I GOT A MAN POSITIVE K ISLAND
  CHECK IT OUT GRAND PUBA
  FEATURING MARY J. BLIGE ELEKTRA
- GO SPEED GO ALPHA TEAM STRICTLY
- 5. GRATITUDE BEASTIE BOYS CAPITOL

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

structure. Regardless, a worthwhile playlist addition.

Rave DJs have, no doubt, begun to queue up at their local import shops for a copy of "Open Your Mind" by Usura (deConstruction, U.K.), a fast'n'furious romp, overflowing with stately strings, shoulder-shaking percussion, and more than a few imaginative vocal samples. Perhaps the most effective element of this track is the slow counter-melody that underscores the rapid primary line. "Open Your Mind" has already had a healthy underground life via a small Italian label, and is ripe for U.S. picking.

#### Baby, Do The Right Thing A Debut Single From A New Label; Sentimental Music 319-101st Avenue S.E. Bellevue, WA 98004 206-454-9511 Fax 206-454-9509 Laurie Roth Mgmt; Darrell Jenkins Mgmt Assoc. 1413 5, 10th Camden, NJ 08104 Laurie Roth, the sleek and captivating singer-songwriter is out of the studio, and ready for her first single release on Sentimental Music. The debut single "Baby, Do The Right Thing", is a hot new dance track from the forthcoming album "Always Best Friends" (SMLR2993). Call MACOLA Record Group at 310-659-6036 for availability.

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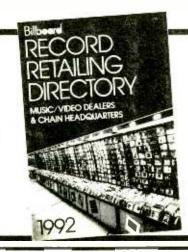
## Bilboard

## ard HOT DANCE MUSIC

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PL COMPILED FROM A NATIONA OF DANCE CLUB PLAYL	AL SAMPLE
H W	Z Z	2 V AG	출품	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 *	
1	2	2	8	I'M GONNA GET YOU COLUMBIA 74490 1 week at No. 1 ◆ BI	Mileting Decrees with the
(2)	4_	16	5	DEEPER AND DEEPER MAVERICK/SIRE 40722/WARNER BROS.	◆ MADONNA
3	3	12	7	DON'T YOU WANT ME PYROTECH 10081/ATLANTIC	FELIX FEATURING JOMANDA
(5)	6	1 15	6	IT'S GONNA BE A LOVELY DAY ARISTA 12485	◆ THE S.O.U.L. S.Y.S.T.E.M.  MAW & CO. FEATURING XAVIERA GOLD
6	11	22	5	I GOT MY EDUCATION A&M 8077	UNCANNY ALLIANCE
7	12	19	-6	PUSSYCAT MEOW ELEKTRA 66331	DEEE-LITE
(8)	19	33	5	ALWAYS VIRGIN 12625	MK FEATURING ALANA
9	7	10	9	I NEED YOU ZYX 6663	SPACE MASTER
10	8	14	8	EASY WAY OUT GIANT 40536/WARNER BROS.	PRAISE
11	9	11	11	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
(12)	25	30	6	SUPERMODEL (YOU BETTER WORK) TOMMY BOY 542	◆ RUPAUL
13	5	8	10	LOVE CAN MOVE MOUNTAINS EPIC 74378	◆ CELINE DION
14	16	4	10	LEASH CALLED LOVE ELEKTRA 66364	THE SUGARCUBES
15	10	5	10	THEY'RE HERE EMI 56256/ERG	◆ EMF
16	17	18	8	DUELLING TECHNO ZOO 14065	POOD, BHUD 'N' PFLUG
17	22	25	7	FRUIT OF LOVE SONIC 2016/INSTINCT	TRANSFORMER 2
18	31	37	5	NEXT IS THE E INSTINCT 247	MOBY
19	14	3	10	IF YOU DON'T LOVE ME EPIC 74743	◆ PREFAB SPROUT
20	18	9	11	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
21	23	26	7	DEM NO WORRY WE COLUMBIA 74449	◆ SUPER CAT
22	20	24	7	THE MESSAGE WARNER BROS 40534	SOFIA SHINAS
23	27	31	6	I MUST INCREASE MY BUST CAROLINE 2525	LORDS OF ACID
24	13	7	10	SYMPHONY I.O. 62421/RCA	DONELL RUSH
25	15	6	11	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL FEATURING ERICK MOORE
26	33	39	4	SHAMROCKS AND SHENANIGANS TOMMY BOY 543	◆ HOUSE OF PAIN
27	30	34	6	JOY PERSPECTIVE 8069/A&M	SOUNDS OF BLACKNESS
20	4.1			***Power Pic	·
(28)	41	_	2	SUNSHINE AND LOVE ELEKTRA 66345	HAPPY MONDAYS
29	28	28	7	GOOD TIME ATCO EASTWEST 96143/ATLANTIC	◆ TRILOGY
30	29	21	8	LET THIS HOUSEBEAT DROP SBK 19768/ERG	◆ YA KID K
31	26	17	8	ONLY TIME WILL TELL ATCO EASTWEST 96102/ATLANTIC	TEN CITY
32	37	48	4	700, 00 0111012111111111	HINGTON FEATURING THE MENS CLUB
33	34	36	6	HALCYON FFRR 350 009/LONDON	♦ ORBITAL
34	42		2	BRUTAL-8-E VIRGIN 12642	◆ ALTERN 8
(35) (36)	39	47	4	GET UP (MOVE BOY MOVE) INTERSCOPE 96096/ATLANTIC  LIVING IN ECSTASY QUALITY 19133	AB LOGIC BKS
(37)	43	70	2	HOW DOES IT FEEL? FFRR 350 013/LONDON	◆ ELECTROSET
38	40	46	4	BINGO SUNSHINE 2502/ARISTA	◆ THE MOVEMENT
39	44	_	2	THE MUSIC IS MOVIN' RADIKAL 12358	FARGETTA
(40)	47		2	LOVE IS EVERYWHERE NOVAMUTE 113	G.T.O.
(41)	46		2	HERE WE GO AGAIN! CAPITOL 15887	◆ PORTRAIT
(42)	NEV	<b>V L</b>	1	* * HOT SHOT DE	BUT * * *
	45		2		LATOUR
43	24	20	13	BLUE XX 880 002/SMASH WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
45	21	13	13	CARRY ON RCA 62367	MARTHA WASH
(46)	NE\		13	BLUE ROOM BIG LIFE 863 653/MERCURY	♦ THE ORB
(47)	NE\		1	MR. WENDAL CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
(48)	NE\		1	LET ME BE YOUR UNDERWEAR FFRR 350 016/LONDON	◆ CLUB 69
49	NE\		1	LONELY FADER 920 501/MERCURY	JAZZY
50	32	23	13	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	WAXI-SINGLES  COMPILED FROM A NATIONAL S  OF RETAIL STORES AND ONE-STOP SA	SAMPLE
<b>⊢</b> ≶	⊃ <i>≶</i>	NÃ	<i>≯</i> ∪	LABEL & NUMBER/DISTRIBUTING LABEL	
	2	5	7	* * NO. 1 * IT'S GONNA BE A LOVELY DAY (M) (T) (X) ARISTA 12485 1 week	,
(2)	6	_	2	DEEPER AND DEEPER (M) (T) (X) MAVERICK/SIRE 40722/WARNER B	
3	1	2	11	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
4	4	6	7	IF I EVER FALL IN LOVE (M) (T) (X) GASOLINE ALLEY 54546/MCA	◆ SHAI
5	3	3	16	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
6	7	7	10	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	◆ CELINE DION
7	8	9	8	WHAT ABOUT YOUR FRIENDS (M) (T) (X) LAFACE 24033/ARISTA	♦ TLC
(8)	12	13	5	REMINISCE (M) (T) (X) UPTOWN 54525/MCA	◆ MARY J. BLIGE
9	9	12	6	SHAMROCKS AND SHENANIGANS (M) (T) (X) TOMMY BOY 543	◆ HOUSE OF PAIN
10	5	1	14	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
(11)	18	20	6	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T	) (X) TOMMY BOY 542 ♦ RUPAUL
12	10	10	7	GOOD ENOUGH (M) (T) (X) MCA 54521	◆ BOBBY BROWN
(13)	15	18	7	EVERYTHING'S GONNA BE ALRIGHT (M) (T) (X) UPTOWN 54524/	
14	16	17	6	GIVE IT UP, TURN IT LOOSE (M) (T) (X) ATCO EASTWEST 96091/AG	
15	14	11	9	HERE WE GO AGAIN! (T) CAPITOL 15887	◆ PORTRAIT
(16)	24	33	4	GANGSTA BITCH (M) (T) (X) TOMMY BOY 541	◆ APACHE
17)	20	27	7	DON'T YOU WANT ME (M) (T) (X) PYROTECH 10081/AG	FELIX FEATURING JOMANDA
(18)	26		2	7 (T) (X) PAISLEY PARK 40574/WARNER BROS.	◆ PRINCE & THE N.P.G.
19	13	8	12		A RANKS (FEATURING JOHNNY GILL)
20	19	30	6		RRE INC. FEATURING ANGIE BROWN
(21)	30	_	2	* * POWER PICK*  REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/	
22	21	26	5	GONNA GET BACK TO YOU (T) ESQUIRE 74341 MA	AW & CO. FEATURING XAVIERA GOLD
23	25	28	6	SYMPHONY (M) (T) I.D. 62421/RCA	DONELL RUSH
24	17	16	9	IF YOU DON'T LOVE ME (T) EPIC 74743	◆ PREFAB SPROUT
25)	37	_	2	I GOT MY EDUCATION (T) (X) A&M 8077	UNCANNY ALLIANCE
26	11	4	8	EROTICA (M) (T) (X) MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA
27	28	29	5	PUSSYCAT MEOW (T) ELEKTRA 66331	DEEE-LITE
28	36	34	10	UNDERSTAND THIS GROOVE (T) RCA 62371	SOUND FACTORY
29	22	22	8	PUNKS JUMP UP TO GET BEAT DOWN (T) ELEKTRA 66365	◆ BRAND NUBIAN
30	27	21	11	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
(31)	41	48	4	GET UP (MOVE BOY MOVE) (M) (T) INTERSCOPE 96096/AG	AB LOGIC
32	29	36	5	EASY WAY OUT (T) (X) GIANT 40536/WARNER BROS.	PRAISE
33	23	23	10	I NEED YOU (M) (T) (X) ZYX 6663	SPACE MASTER
34	46	_	2	TEMPLE OF DREAMS (T) (X) DEF AMERICAN 40655/WARNER BROS.	MESSIAH
				* * * HOT SHOT DEB	UT * * *
35	NEV	N D	1	MR. WENDAL (T) (X) CHRYSALIS 24805/ERG	◆ ARRESTED DEVELOPMENT
36	38	32	8	WICKED (M) (T) (X) PRIORITY 53813	◆ ICE CUBE
(37)	NEV		1	INFORMER (M) (T) ATCO EASTWEST 96112/AG	◆ SNOW
38	33	19	9	ONLY TIME WILL TELL (T) ATCO EASTWEST 96102/AG	TEN CITY
(39)	NEV	<u> </u>	1	IF YOU WANT MY LOVE (HERE IT IS) (T) EPIC 74835	THE COVER GIRLS
40	35	38	4	STRAIGHT OUT THE SEWER (M) (T) (X) ATCO EASTWEST 96101/AG	<del>-</del>
				<del>-</del>	
41	32	35	6	REVOLUTION (M) (T) (X) CHRYSALIS 24812/ERG	◆ ARRESTED DEVELOPMENT
42	39	40	4	NEXT IS THE E (T) INSTINCT 247	MOBY
(43) (44)	47 NEV	W	2	WALK AWAY (M) (T) VIBE 271/CUTTING	JAMMY
	NEV	<u> </u>	1 7	BLUE (T) XX 880 002/SMASH	LATOUR
45	31	14	7	I WISH THE PHONE WOULD RING (M) (T) (X) ARISTA 12471	◆ EXPOSE
46	45	47	2	SET ME FREE (M) (T) (X) REPRISE 40635/WARNER BROS.	◆ JERMAINE STEWART
47	44	47	4	SIMILAK CHILD (T) MERCURY 864 591/PLG	◆ BLACK SHEEP
48	43	46	4	PICK IT UP (M) (T) LUKE 454	◆ HOME TEAM
49	34	24	8	I'D DIE WITHOUT YOU (M) (T) (X) GEE STREET/LAFACE 24036/ARIST.	
(50)	NEV		1	DON'T WALK AWAY (M) (T) GIANT 40669/WARNER BROS.	♦ JADE

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



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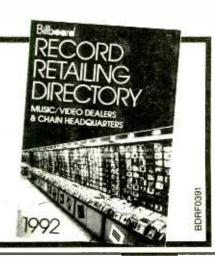
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The Man In The Moon. MCA artist Mark Collie visits with industry cohorts following his recent showcase at Nashville's 328 Performance Hall. Collie performed songs, including the single "Even The Man In The Moon Is Cryin'," from his self-titled album, which was released Jan. 5. Pictured, from left, are Don Light, Collie's manager; Tony Brown, executive VP/head of A&R, MCA/Nashville; Bruce Hinton, president, MCA/Nashville; Rick Shipp and Paul Moore, both of the William Morris Agency.

## **Cabin Fever Makes CMA Connection**

### Video Co. To Release Country Compilations

BY DEBBIE HOLLEY

NASHVILLE—Cabin Fever Entertainment has secured a licensing agreement with the Country Music Assn. to release a series of country music compilation videos during the next three years. The videos will be based on the CMA Awards' nominees and winners.

The first project, slated for release May 26, is to feature the CMA's award-winning "Singles And Songs Of The Year" from the past decade. Per the agreement, Cabin Fever has the right to release two compilation videos each year.

Music videos are to be the core of the compilations, but according to Bob Bantle, VP of Cabin Fever Entertainment, interviews and dialog will be in-

terspersed throughout the tapes. "Hopefully, we'll be able to interview a lot of the key songwriters who've written the songs. We want to capture what was going through their mind when they put the pen to paper."

'The CMA logo is almost like a Good Housekeeping seal of approval for a country music fan'

For the CMA tapes, Bantle says Cabin Fever will shoot a lot of the interviews "wherever we can access the songwriters, but hopefully we'll be able to take advantage of functions, such as a guitar pull, where a lot of songwriters are in one spot at the same time."

Bantle expects the tapes to run approximately 45-48 minutes long. "We're planning to have 10 to 12 songs per title," he adds. "We're still getting all of the business-affairs stuff together, so we haven't determined which titles will be used yet."

Cabin Fever Entertainment has become a specialist in the area of long-form video production and distribution. It built its foundation with tapes of Hank Williams Jr., Charlie Daniels, Patsy Cline, Willie Nelson, Lynyrd

Skynyrd, Ernest Tubb, and the Nitty Gritty Dirt Band. Cabin Fever distributes theatrical videos as well, including "Lonesome Dove," "Ford: The Man And The Machine," and "Anastasia."

The CMA tapes will be marketed through mass merchandisers, record shops, and retailers that offer sell-through product. The suggested retail price had not been determined, but "it will probably be between \$12.95 and \$14.95," notes Bantle.

He says the videos possibly will be available at the trade organization's International Country Music Fan Fair in June, as well as through the new CMA Country Club, handled by Omni Marketing Systems in Detroit.

According to Bantle, Cabin Fever's marketing staff is working with Omni on a cross-promotional level. "We swapped an ad in a publication that we have access to, which has about a million subscribers, for the Country Club. Right now. we're trying to work out details of how we'll be working with Omni to make our products available to their membership."

The second compilation video is tentatively set for release in September. Its theme has not been confirmed.

Ed Benson, executive director of CMA, says one advantage to marketing such a compilation is the CMA's notoriety among country music fans. "The CMA logo is almost like a Good Housekeeping seal of approval for a country music fan," notes Benson.

### Pickin's A-Plenty At Hartford Party Guest List A Tribute To Country's Music Makers

GATHERED AT THE RIVER: John Hartford's semi-annual post-Christmas parties are distinctive in at least two regards: They run for three days and they are populated more heavily by people who make music than by those who package and sell it. That's an oddity for Nashville.

It is obvious from his guest list that Hartford—in addition to being a first-rate songwriter, performer, producer, author, artist, and riverboat pilot—is a folkmusic scholar as well. This year, several hundred

friends and acquaintances of Hartford and his wife, Marie, flocked to their towering home beside the Cumberland River to talk, pick, sing, and pick some more. Legends and novices clustered together democratically in every room of the house, united by their passion for old melodies and lyrics and the memories they conjured up.

Nashville Scene



mories they conjured up.

Hartford, his fiddle always at the ready, moved quietly

among the groups, an admiring spectator of the talent

Among the guests were musicians Earl Scruggs, Nanci Griffith, Grandpa and Ramona Jones, Buck White, Del McCoury, Vassar Clements, Doug Dillard, Bill Carlisle, Ranger Doug Green, Bernie Leadon, Bobby Thompson, Jamie Hartford, Roy Huskey Jr., David Grier, Holly Odell, Benny Martin, and Elmer Bird; songwriters Harlan Howard and Bob Regan; Country Music Foundation chief Bill Ivey; country music historian Charles Wolfe; folklorist and Museum of Appalachia founder John Rice Irwin; "Bluegrass Unlimited" editor and publisher Pete Kuykendall; Dan Hayes, executive director of the International Bluegrass Music Assn.; bluegrass DJ and Country Music Television programming assistant Traci Todd; and Ralph Dupae, consultant to the Inland Rivers Photo Preservation Institute at the Univ. of Wisconsin.

The whole affair was magical.

ROM OUR READERS: Christopher Shaw, of Averill Park, N.Y., writes to say he got major-label attention for his wife, singer/songwriter Bridget Ball, by asking her fans to send Christmas cards on Ball's

behalf to label A&R reps. The cards' common message was, "Merry Christmas, and, by the way, I think you should sign Bridget Ball." The ploy, which Shaw says was inspired by the movie "Miracle On 34th Street," has so far elicited callbacks from MCA and Sony.

And Denise De Maria, of New York City, has been so taken lately by the titles and lyrics of country music hits that she's fashioned a "New Year's Resolution: A Country Fable" from them. A sample: "Come next Monday, goin' on a diet. I saw the light, I'm a brand

new man. Everybody says, 'Fool, fool, nothin' you can do.' I say, 'Watch me prove you wrong today.' I cross my heart and promise to. (That's good; no, that's bad.) I can't deny that I'm tempted. One step forward and two steps back."

MAKING THE Rounds: Country nominees for the 20th annual

American Music Awards are Garth Brooks, Billy Ray Cyrus, Vince Gill, and Alan Jackson (favorite male artist); Reba McEntire, Lorrie Morgan, Tanya Tucker, and Wynonna (favorite female artist); Alabama, Brooks & Dunn, and Sawyer Brown (favorite band, duo, or group); "The River," "Achy Breaky Heart," and "For My Broken Heart" (favorite single); "The Chase," "Some Gave All," and "For My Broken Heart" (favorite album); and Brooks & Dunn, Cyrus, and Wynonna (favorite new artist). The award winners will be announced Jan. 25 on a prime-time ABC-TV special.

One of the best how-to books for aspiring artists we've seen in some time is the new (fourth) edition of Diane Sward Rapaport's "How To Make & Sell Your Own Recording: A Guide For The Nineties." Published by Prentice Hall, the guide covers every relevant subject from financing to album design to promotion. It's useful even to those who've been in the business awhile . . . The January issue of "Bluegrass Unlimited" lists 475 bluegrass festivals . . . John Van Meter, formerly with Malaco Music, has joined professional staff of Zomba Music.

Cumberland Registry has signed a licensing agreement with the Country Music Assn. to produce and sell (Continued on page 30)

#### **Bluegrass Society Sets Annual Meet**

NASHVILLE—The Society for the Preservation of Bluegrass Music of America will hold its national convention Jan. 28-31 at the Sheraton Music City here.

The convention will include a band contest, awards show, artist show-cases, and a promoters meeting.

Scheduled to perform are the Nashville Bluegrass Band, Hurricane Creek, Paul Mullins & the Traditional Grass, the Goins Brothers, the Del McCoury Band, the Osborne Brothers, Bluegrass Brigade, the Cox Family, John Hartford, Alison Krauss & Union Station, the Lewis Family, Umy & the Goodtimers, the Marks-

men Quartet, Wild & Blue, the Bass Mountain Boys, the Sand Mountain Boys, and the Randall Hylton Show.

Registrants are given one ballot each to cast their votes for award nominees.

Three-day tickets to the event are \$35 each in advance or \$40 at the door. A bluegrass gospel show Jan. 28 is separately ticketed. It features the Marksmen Quartet, New Tradition, the Isaacs, the Primitive Quartet, and the Watkins Family.

SPBGMA is headed by Chuck Stearman and headquartered in Kirksville, Mo.



Yoakam Goes Gold-berg. Dwight Yoakam visits with Whoopi Goldberg during an episode of "The Whoopi Goldberg Show," during which he performed "The Heart That You Own," from his gold-selling "If There Was A Way" album, the title track from his "Buenas Nochas From A Lonely Room," and "Lonesome Road" from his upcoming album (his sixth) scheduled for release March 23.

## Billboard TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
1	1	1	15	★ ★ ★ NO. 1 ★ ★  GARTH BROOKS ▲ 5 LIBERTY 98743* (10.98/16.98) 15 weeks at No. 1 THE CHASE	ī
2	2	2	33	BILLY RAY CYRUS ▲ 5 MERCURY 510635* (9.98 EQ/13.98)  SOME GAVE ALL	1
3	3	5	3	REBA MCENTIRE MCA 10673* (10.98/15.98)  IT'S YOUR CALL	3
4	4	4	16	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	3
5	6	6	73	BROOKS & DUNN ▲ 2 ARISTA 18658* (9.98/13.98) BRAND NEW MAN	3
6	7	7	121	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98) NO FENCES	. 1
7	11	11	13	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	7
8	5	3	19	GARTH BROOKS ▲ <sup>2</sup> LIBERTY 98742* (9.98/15.98)  BEYOND THE SEASON	2
9	10	8	69	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 96330* (10,98/15,98) ROPIN' THE WIND	1
10	8	9	18	VINCE GILL ▲ MCA 10630* (10.98/15.98) I STILL BELIEVE IN YOU	3
11	9	10	40	<b>WYNONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98) WYNONNA	1
(12)	15	12	14	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)  CHIPMUNKS IN LOW PLACES	8
13	13	13	47	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)  SEMINOLE WIND	10
14	12	14	192	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98) GARTH BROOKS	2
15	16	18	18	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98) HEARTS IN ARMOR	12
16	14	15	27	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*SONY (9.98 EQ/13.98)  COME ON COME ON	6
(17)	21	20	20	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)  T-R-O-U-B-L-E	6
18	19	17	13	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98) CAN'T RUN FROM YOURSELF	12
19	18	16	21	ALABAMA ● RCA 66044* (9.98/15.98)  AMERICAN PRIDE	11
20	17	19	25	CLINT BLACK ▲ RCA 66003* (10.98/15.98)  THE HARD WAY	2
21	20	22	16	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98) GREATEST HITS, VOL. 2	20
(22)	26	26	13	LORRIE MORGAN BNA 66047* (9.98/13.98) WATCH ME	18
23	23	24	66	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98) FOR MY BROKEN HEART	3
24	22 -	21	86	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98) DON'T ROCK THE JUKEBOX	2
25	24	25	16	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98) GREATEST HITS, VOL. 1	14
26	25	23	20	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98) HONEYMOON IN VEGAS	4
<b>(27)</b>	30	29	10	GEORGE JONES MCA 10652* (9.98/15.98) WALLS CAN FALL	27
28	27	27	21	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98) GREATEST HITS PLUS	9
29	29	30	23	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) WHATCHA GONNA DO WITH A COWBOY	9
(30)	40	43	10	DIAMOND RIO ARISTA 18656* (9.98/13.98) CLOSE TO THE EDGE	30
31)	47	32	13	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)	27
32	28	28	67	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)  BILLY DEAN	22
33	32	38	21	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98) FROM THE HEART	19
34	31	33	12	RESTLESS HEART RCA 66049* (9.98/15.98) BIG IRON HORSES	31
35	33	31	40	MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES	9
36	43	41	60	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98) DON'T GO NEAR THE WATER	17
37	39	35	14	PAM TILLIS ARISTA 18649* (9.98/13.98) HOMEWARD LOOKING ANGEL	23
38	42	39	19	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)  IN THIS LIFE	10
39	38	40	84	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/13.98) IT'S ALL ABOUT TO CHANGE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
40	34	36	13	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98) VOICES IN THE WIND	31
41	35	44	79	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)  TRISHA YEARWOOD	2
42	36	42	62	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98) ACES	15
43	45	46	84	DIAMOND RIO ● ARISTA 8673* (9.98/13.98) DIAMOND RIO	13
44	41	34	90	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98) SOMETHING IN RED	8
45	46	45	19	SAWYER BROWN CURB 77574* (9.98/13.98) CAFE ON THE CORNER	39
46	37	37	95	VINCE GILL ▲ MCA 10140* (9.98/15.98) POCKET FULL OF GOLD	5
47)	48	49	58	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98) STICKS AND STONES	10
48	72	67	144	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)  DOUG STONE	12
49	50	48	26	MARTY STUART MCA 10596* (9.98/13.98) THIS ONE'S GONNA HURT YOU	12
50	60	63	8	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98) LIFE'S A DANCE	50
51	44	47	230	THE JUDDS ▲ 2 CURB 8318 /RCA (9.98/15.98) GREATEST HITS	1
52	55	57	36	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) CONFEDERATE RAILROAD	36
53	51	52	73	HAL KETCHUM ● CURB 77450* (9.98/13.98) PAST THE POINT OF RESCUE	6
54	59	56	79	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98) WHAT DO I DO WITH ME	6
55	53	51	15	HAL KETCHUM CURB 77581* (9.98/13.98) SURE LOVE	36
56	49	50	113	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98) IF THERE WAS A WAY	7
57)	<b>6</b> 5	55	43	AARON TIPPIN ● RCA 61129* (9.98/13.98) READ BETWEEN THE LINES	6
58	73	64	9	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)  TODAY'S HOT COUNTRY	50
59	52	54	148	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) HERE IN THE REAL WORLD	4
60	57	53	13	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98) LONESOME STANDARD TIME	43
61	56	59	65	ALABAMA ● RCA 61040* (9.98/13.98) GREATEST HITS VOL. 2	10
62)	RE-E	NTRY	26	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)  THE BEST OF HANK & HANK	44
63	67	69	147	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)  COUNTRY CLUB	3
64	63	61	121	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)  RUMOR HAS IT	2
65)	75	66	7	DOUG STONE EPIC 52844*/SONY (9.98/13.98)  THE FIRST CHRISTMAS	53
66	62	58	67	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)  ALL I CAN BE	7
67	54	62	110	CLINT BLACK ▲ 2 RCA 52372 (9.98/13.98) PUT YOURSELF IN MY SHOES	1
68	58	65	192	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98) KILLIN' TIME	1
69	RE-E	NTRY	37	VINCE GILL RCA 61130* (7.98/11.98)  I NEVER KNEW LONELY	47
70	71	72	36	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)  SACRED GROUND	27
71	61	60	116	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 €0/13.98) SHOOTING STRAIGHT IN THE DARK	11
72	64	68	158	VINCE GILL ▲ MCA 42321 (8.98/13.98) WHEN I CALL YOUR NAME	2
73	70	75	63	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98) I THOUGHT IT WAS YOU	12
74	68	70	46	SAWYER BROWN CURB 95624* (9.98/13.98)  DIRT ROAD	12
75	66	71	60	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)  GREATEST HITS VOL. II	7

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

## Billboard. Top Country Catalog Albums...

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

FOR WEEK ENDING JANUARY 16, 1993

	_			· ·
THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	TITLE QUIVALENT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ 4 MCA 12 (4.98/10.98)	84 weeks at No. 1 GREATEST HITS	87
2	12	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98	B EQ/11.98) A DECADE OF HITS	87
3	21	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	58
4		VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	86
5	7	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	87
6	17	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	32
7	5	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	85
8	_	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	75
9	_	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	76
10		RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	27
11		THE JUDDS ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	80
12		GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98).	SUPER HITS	72
13	10	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	86

THIS	LAST			WKS. ON CHART
14	14	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	85
15	24	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	70
16	_	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	61
17		GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	64
18	18	HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS. (9.98/13.9	GREATEST HITS	74
19	16	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	87
20	20	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	45
21		ALABAMA ▲ 4 RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	57
22		KENNY ROGERS REPRISE 26711*/WARNER BROS. (7.98/11.98).	20 GREAT YEARS	7
23	22	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	78
24	_	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	73
25		GEORGE STRAIT ▲ MCA 42114 (4.98/11.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	50

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

Dear Mary-Chapin,

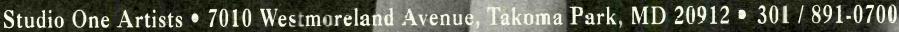
hanks for another wonderful year.

Your eloquence

leaves us

speechless.

All our love, John & Tom





by Lynn Shults

RECLAIMING THE NO. 1 position with "Somewhere Other Than The Night" (2-1) is **Garth Brooks**. The song was written by **Kent** Blazy and Brooks and produced by **Allen Reynolds**. The track is the second promotional single to be released from "The Chase" and the 10th No. 1 of Brooks' career. For the year '92, sales of his five albums totaled more than 13 million units. 'The Chase" likely will have two more promotional singles released, if not more. And for those who questioned the marketing strategy of releasing the 'Beyond The Season" album in August '92, prior to "The Chase," it sold almost 1.5 million. During the same period, "The Chase" sold more than 3 million.

THE MOST ACTIVE TRACK for the week is "Life's A Dance" (7-6), by Atlantic Records debut artist John Michael Montgomery. Also on the list are "Too Busy Being In Love" (9-7), by Doug Stone; "Somewhere Other Than The Night" (2-1) by Garth Brooks; "Can I Trust You With My Heart" (15-14), by Travis Tritt; "Wild Man" (11-10), by Ricky Van Shelton; "Look Heart, No Hands" (5-4), by Randy Travis; "Passionate Kisses" (40-36), by Mary-Chapin Carpenter; "I Want You Bad" (29-27), by Collin Raye; "Queen Of Memphis" (19-19), by Confederate Railroad; and "Let Go Of The Stone" (21-21), by John Anderson

LBUM SALES DROPPED dramatically in the postholiday period, as expected, but were still healthy. Twenty-four albums sold more than 20,000 units for the week. Among those showing the best activity are "Chipmunks In Low Places" (15-12), by Alvin & the Chipmunks. The success of the album is particularly surprising because of minimal airplay and video exposure. However, it is clear sales in rural areas are well above the competition. It is believed the album is being helped by small-market radio stations, which apparently have played the "Achy Breaky Heart" version that was supplied to them by Sony via CDX, a Nashville company specializing in servicing the smaller markets. Also performing well are "T-R-O-U-B-L-E" (21-17), by Tritt; "Close To The Edge" (40-30), by Diamond Rio; "A Travis Tritt Christmas: Loving Time Of The Year" (47-31); and "Life's A Dance" (60-50), by Montgomery.

Y EAR-END TALLIES ARE MANY and can be confusing as different methodologies and time frames are used to determine their rankings. Billboard committed to using POS information provided by SoundScan in May '91, providing the industry with fact-based retail sales data for the first time. Nashville and its creative community continues to reap the rewards of this decision. To recap Billboard's year-end surveys: Billy Ray Cyrus' "Some Gave All" was the top-selling overall album of the year, followed by Garth Brooks' "Ropin' The Wind." Brooks had three albums in the list of top-10 best sellers. Combined, that's four of the top 10 for country. Nashville can be given an assist on a fifth, as the lead single from the motion picture soundtrack "The Bodyguard" was Whitney Houston's cover of the Dolly Parton classic "I Will Always Love You." Bonnie Raitt's "Luck Of The Draw" was No. 20 and the album's lead single, "I Can't Make You Love Me," was written by Mike Reid. Amy Grant had the No. 41 and No. 51 albums, while producer Keith Thomas also scored with Vanessa Williams' "Comfort Zone" at No. 52. Jimmy Buffett's "Songs You Know By Heart" was No. 103. Thirty-four country albums by 26 different acts accounted for 20% of the sales of the 200 top sellers

## **Country Radio Seminar Panels Set**

dozen panel presentations and eight round-table discussions are scheduled for the 24th annual Country Radio Seminar, which will be held March 3-6 at the Opryland Hotel here

These sessions are part of an overall program that also includes talks by motivational and informational speakers, audio and video taping sessions with artists, luncheon talent showcases, and the Super Faces and New Faces shows (Billboard, Dec.

The panels are as follows: "Promotion: The Revenue Dept. Of The '90s," 'Production Workshop: The Toys Of The '90s," "Programming Nuts & Bolts," and "Radio Managers Revenue Workshop" (includes segments on "New Ideas For New Dollars," "Out-Of-The-Box Revenue Opportunities," "Motivating A Sales Staff," and "Cross-Marketing For The Competitive Edge").

Also, "Hotseat: Real Answers To The Questions You've Always Wanted To Ask" (features "several of country music's most influential" figures), "Sales: An Open Forum" (covers sales and their relation to promoments on networking, communications, and problems of sexual harassment).

And, "Searching For The Hits' (techniques and application), "Meet & Greet And More" (enhancing artist, label, and radio station relationships), "Duopoly: Its Impact On Sales, Programming, And Promotion," "Morning Radio: It's Worth Getting Up For" (air personalities and producers discuss the creation of top morning shows), "Radio Wars: How To Fight And Win," and "WCRS Live" (a simulated live radio show, hosted by TV personality Charlie Chase and featuring performances by Travis Tritt, Kenny Rogers, and others).

The round-table discussions are on hiring and firing, database marketing, country nightclubs, legal standards and practices, video and country radio, hear and critique stations, AM programming alternatives, station interactions/getting promoted.

CRS organizers are also soliciting items now for its silent auction, proceeds of which will go to the Country Radio Broadcasters' scholarship endowment fund. Items are being sought from record labels, artists, ra-

dio stations, industry personnel, and businesses and might include such things as memorabilia, autographed items, radio production time, electronics, and travel-related packages. Minimum value should be \$50, organ-

Additional information on the seminar is available from the Country Radio Broadcasters office in Nashville and auction items may be sent there.

#### **NASHVILLE SCENE**

(Continued from page 27)

commemorative plates that feature pictures of country acts and the CMA logo. The plates will be sold directly to consumers via print and TV advertising. The first subject is the newest member of the Country Music Hall of Fame, George Jones.

The latest lineup for the CMA's "A Country Music Celebration" CBS-TV special includes Alabama, John Anderson, Suzy Bogguss, Brooks & Dunn, Glen Campbell, Mark Chesnutt, Rodney Crowell, Joe Diffie, Emmylou Harris, Lyle Lovett, Delbert McClinton, Lorrie Morgan, Lee Roy Parnell, Ricky Van Shelton, Travis Tritt, Vince Gill, Wynonna, Little Texas, Reba McEntire, Willie Nelson, Kenny Rogers, and Pam Tillis. The show will be taped Wednesday (13) at the Grand Ole Opry House and will air during the first quarter of the year.

MARK YOUR CALENDAR: New date for Vince Gill's Ear Foundation benefit concert is March 29. It will be held at the Opryland Hotel.

Looking for a Back Issue of **BILLBOARD?** To purchase, call 800-669-1002 or 614-382-3322



Step By Step. Headliners Joe Diffie and Exile celebrate the success of the inaugural First Steps benefit concert for disabled children, which was held Dec. 8 in Nashville. The event raised nearly \$20,000 through show tickets and a celebrity auction. Other guests who performed included Steve Wariner, Mike Reid, Tim McGraw, Clinton Gregory, Rob Crosby, and the Oak Ridge Boys. Pictured, from left, are Sonny LeMaire and Steve Goetzman, both of Exile; Diffie; and Lee Carroll, Mark Jones, and Paul Martin, all of Exile.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- ALL THESE YEARS (Beginner, ASCAP) WBM
  ANYWHERE BUT HERE (Pri, ASCAP) WBM
  ANYWHERE BUT HERE (Pri, ASCAP)Buddy Cannon,
  ASCAP/Little Big Town, BMI/American Made,
  BMI/Brand New Town, BMI/Old Wolf, BMI/Music
  Corp. Of America, BMI) WBM/HL
  BEST MISTAKES ! EVER MADE (Longitude,
  BMI/Mike Curb, BMI) WBM
  BIG MEART (Nocturnal Eclipse, BMI/Union County,
  BMI/BrandSongs & Carers-BMIC SMI/Young World
- BMI/BrahmSongs & Careers-BMG, BMI/Young World.
- BMI) HL
  BOOM! IT WAS OVER (EMI April, ASCAP/JKids,
  ASCAP/EMI Blackwood, BMI/Okay Then, BMI)
  BURN ONE DOWN (Howlin' Hits, ASCAP) CPP
  CADILLAC RANCH (Great Cumberland, BMI/Diamond
- CALL HOME (BMG, ASCAP/WB, ASCAP/Two Sons.
- ASCAP) HL
  CAN I TRUST YOU WITH MY HEART (Sony Tree,
  BMI/Post Oak, BMI/Edisto Sound, BMI) HL
  CHEAP WHISKEY (Sony Tree, BMI/Paulding County,
  BMI/Polygram, ASCAP/MAMADA-Lin, ASCAP) HL
  DON'T LET OUR LOVE START SLIPPIN' AWAY
- (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI)
- DRIVE SOUTH (Lillybilly, BMI/Bug, BMI)
  DRIVING YOU OUT OF MY MIND (Cabin Fever,
  BMI/It's A Peach, BMI)

- 55 GOLDEN YEARS (Sony Tree, BMI/Gold Line, ASCAP)
- HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP)
- ECIIDSE, BMILYMB, ASCAP/JONN BERTIS, ASCAP/ HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Wallmik, ASCAP/ HL/WBM HIGH ON A MOUNTAIN TOP (Midstream, BMI)
- I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/CPP I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars,
- I DON'T NEED YOUR NOCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dyinda Jam, SESAC/Texas Wedge, ASCAP) HL/MBM IF I COULD STOP LOVIN' YOU (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP/BMG, ASCAP/2 Kids, ASCAP)
- I'M IN A HURRY (AND DON'T KNOW WHY) (Murrah,
- I'M IN A HUNKY (AND DON') KNOW WHY) (MUITA BMI/VanWarmer, ASCAP) CPP IN A WEEK OR TWO (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL IN THE BLOOD (MCA, ASCAP/Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP)
- IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End
- of August, ASCAP/Murrah, BMI)
  I WANT YOU BAD (AND THAT AIN'T GOOD) (Harlan
  Howard, BMI/Tree, BMI) HL

- I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL
  I WILL STAND BY YOU (Famous, ASCAP/Bob Corbin, ASCAP) CPP
  JUNK CARS (Beginner, ASCAP)
  JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
  LEAVIN'S BEEN A LONG TIME COMIN'
  (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI) HL
  LET GO OF THE STONE (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/CPP
  LET THAT PONY RUN (Sony Cross Keys, ASCAP)
  LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP
  LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL
  LOOK HEART, NO HANDS (MCA, ASCAP) HL
  LOOK HEART, NO HANDS (MCA, ASCAP) HL

- LOOK HEART, NO HANDS (MCA, ASCAP) HL
  LOST AND FOUND (Sony Cross Keys, ASCAP) HL
  LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge
  Hall, ASCAP/BMG, ASCAP) HL
  MY STRONGEST WEAKNESS (Kentucky Sweetheart,
  BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
  MOT TOO MUCH TO ASK (EMI April,
  ASCAP/Getarealjob, ASCAP/Don Schlitz,
  ASCAP/Almo, ASCAP) HL/CPP
- ASCAP/ AIMO, ASCAP) HL/CPP
  NOW THAT'S COUNTRY (Songs Of PolyGram,
  BMI/Tubb's Bus, BMI) HL
  OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP)
  THE OLD MAN'S BACK IN TOWN (Major Bob,
  ASCAP) CPP

- 38 ONCE UPON A LIFETIME (Zomba, ASCAP/Dixie Stars, ASCAP) HL/CPP 66 ONE AND ONE AND ONE (Famous, ASCAP/Pri,

- ONE AND ONE (Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP)
  PASSIONATE KISSES (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM
  POOR MAN'S ROSE (Sony Tree, BMI/Coupe Deville, BMI/Sony Songs, BMI) HL
  QUEEN OF MEMPHIS (Nocturnal Eclipse, BMI/Union County, BMI/Tillis, BMI)
  ROCK ME (Royzboyz./Posey, BMI)
  SHE'S GOT THE RHYTHM (Mattie Ruth,/Seventh Son,/Sometimes You, Win, All) Nations ASCAP), WBM 61

- SHE'S GOT THE NHYTHM (MATLE RUTH,/Seventh So /Sometimes You Win,/All Nations,ASCAP) WBM SOMEBODY PAINTS THE WALL (Lust-4-Fun, /Zomba,/Joyna,/Noted, ASCAP)CPP SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob,/No Fences, ASCAP)CPP STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Mayes Street, ASCAP/Alaps Shunbilie ASCAP) WBM (CPD ASCAP/Allen Shumblin, ASCAP) WBM/CPP
- STARTIN' OVER BLUES (Acuff-Rose, BMI) CPP
  STILL OUT THERE SWINGING (Scarlet Moon, BMI)
- CLM
  SURE LOVE (Foreshadow, BMI/Songs Of PolyGram,
  BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
  SUSPICIOUS MINDS (Screen Gems-EMI, BMI) WBM
- THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI) HL TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL TRYIN' TO HIDE A FIRE IN THE DARK (EMI

- Blackwood, BMI/Coburn, BMI) HL TWO SHIPS THAT PASSED IN THE MOONLIGHT (Careers, BMI) TWO SPARROWS IN A HURRICANE (Murrah, BMI)
- WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-
- WALKWAY JUE (Warrer-Lamerane, BMI) Warner-Refuge, BMI/Patrick Joseph, BMI)
  WATCH ME (Great Cumberland,/Diamond Struck,/In The Air, BMI/MCA,/Gary Burr, ASCAP) HL/CPP WELCOME TO THE CLUB (Love This Town,
- ASCAP/Endless Frogs, ASCAP) CLM WE SHALL BE FREE (EMI Blackwood
- BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WRM/CPP
- ASCAP) WBM/CPP
  WHAT KIND OF MAN (Golden Reed, ASCAP/Little
  General, BMI/Clarion, BMI)
  WHAT PART OF NO (Zomba, ASCAP/O-Tex, BMI)
- WHAT WERE YOU THINKIN' (Square West,

- WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
  WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP)
  WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
  WHER'M I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL
  WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
  WHY BABY WHY (Trio, BMI/Fort Knox, BMI)
  WHEN MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP

BILLBOARD JANUARY 16, 1993

## Bilboard HOT COUNTRY SINGLES ET WEEK ENDING JAN. 16, 1993 HOT COUNTRY & 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.

Title	FOF	WE	EK E		G JAN. 16, 1993	
1	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART		
1	1	2	3	14	SOMEWHERE OTHER THAN THE NIGHT 1 week at 1	
4   5   6   8   9   10   C. FLOREST WAIT MATER G. RARGERIST   C. PLANCE STATES   C. PLA	2	1	1	14		
3   5   5   9   7	3	4	5	11		
3	4	5	6	9		
1	5	3	4	17	A.REYNOLDS, J.ROONEY (H.KETCHUM.G.BURR)	(V) CURB 87243
	6	7	9	16	D.JOHNSON (A.SHAMBLIN,S.SESKIN)	ATLANTIC ALBUM CUT
	$\vdash$	9	11	11	D.JOHNSON (V.SHAW,G.BURR)	(V) EPIC 74761
10	8	8	10	16	S.HENDRICKS,B.BECKETT (D.PFRIMMER,M REID)	(V) ARISTA 1-2462
The content of the		6	2	13	K.STEGALL (A.JACKSON,R.TRAVIS)	(V) ARISTA 1-2463
12   10   12   16   16   18   17   7   CAN YUMER BUT HERE   SAMMY HE	10	11	15	13		(v) COLUMBIA 74731
10	(11)	13	13	9		(V) MCA 54544
13	12	10	12	16	B.CANNON,N.WILSON (B.CANNON,J.S.SHERRILL,B.DIPIERO)	(V) MERCURY 864 316
15	13	14	8	15	J.STROUD (E.KAHANEK,N.LARKIN,T.SMITH.C.BROWDER)	ATLANTIC ALBUM CUT
15   12	14)	15	17	7	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT, S.HARRIS)	(V) WARNER BROS. 18669
10	15	12	7_	17		
18	<b>16</b> )	16	18	9		(V) ARISTA 1-2457
19   19   19   19   19   19   19   19	17	18	14	16		(V) MCA 54478
20   20   22   7   3   8   BEREKTT TO GIBSONIK, LOUVIN	18	17	19	15		(v) WARNER BROS. 18741
20	19	19	26	9		(V) ATLANTIC 87404
21	20	20	22	7		
22	(21)	21	21	8		(V) BNA 62410
23         23         11         JBOWERJ, CRUTCHFIELD IC, WATERS, C. JONES)         (V) LIBERTY 56787           24         24         28         8         ALL THESE YEARS         ◆ SAWYER BROWN CURB ALBUM CUT           25         26         25         17         TWO SPARROWS IN A HURRICANE         ◆ TANYA TUCKER (V) LIBERTY 56825           26         27         30         6         TRYIN' TO HIDE A FIRE IN THE DARK J.BOWER ** *         ◆ BILLY DEAN (V) SBK 56804/LIBERTY           27         29         7         I WANT YOU BAD (AND THAT AIN'T GOOD)         ◆ COLLIN RAYE (V) EPIC 74786           28         32         34         5         WHAT PART OF NO R.LANDIS (W.PERRY, G.SMITH)         LORRIE MORGAN (V) BNA 62414           29         30         27         17         I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO.L.M.LEE, ALABAMA (R MURRAHLR VANNVARMER)         ◆ ALABAMA (V) RCA 62236           30         31         31         10         JUST ONE NIGHT S.GIBSON, T.BROWN (T.MCBRIDE)         ◆ MCBRIDE & THE RIDE (C) (V) MCA 54494           31         33         33         8         LEAVIN'S BEEN A LONG TIME COMIN' LOCOKI, B.BROOKS)         ◆ BROOKS & DUNN (V) ARISTA 1-2460 (C) (V) RCA 62397           32         28         20         18         LOST AND FOUND LHOUR COKIN' CHAIR E.GORDY.JR. (B.VATES, E.DYCUS, K.R.PHILLIPS)         ◆ RESTLESS H	(22)	22	24	7		(V) LIBERTY 56786
Z4         24         28         6         R.SCRÜĞĞS.M.M.LER (M. MCANALLY)         CUBA ALBUM CUT           25         26         25         17         TWO SPARROWS IN A HURRICANE         ◆ TANYA TÜCKER (V.) LIBERTY 56825           26         27         30         6         TRYIN' TO HIDE A FIRE IN THE DARK (V.) SBK 56804/LIBERTY         ◆ BİLLY DEAN (V.) SBK 56804/LIBERTY           27         29         29         7         LWANT YOU BAD (AND THAT AIN'T GOOD)         ◆ COLLIN RAYE (V.) EPIC 74786           28         32         34         5         WHAT PART OF NO RIANDIS (W.PERRY, G.SMITH)         LORRIE MORGAN (V.) BNA 62414           29         30         27         17         I'M IN A HURRY (AND DON'T KNOW WHY) (V.) RA 62236         ◆ ALABAMA (V.) RCA 62236           30         31         31         10         JUST ONE NIGHT (V.) RECRUIS (C.) CRAIC, S. DAILEY)         ◆ MCBRIDE & THE RIDE (C.) V.) MCA 54494           31         33         33         8         LEAVIN'S BEEN A LONG TIME COMIN' (V.) RAISTA 1-2460         • SHENANDOAH (V.) RESTELES HEART (V.) REGRESON, S. LEMARE)         • RESTLESS HEART (V.) V. RCA 62339           32         28         20         18         LOST AND FOUND (V.) RAISTA 1-2460         • RESTLESS HEART (V.) V. RCA 62334           34         34         35         14         LOST AND FOU	(23)	23	23	11		
25   25   27   30   6	24)	24	28	8		CURB ALBUM CUT
26         27         30         6         TRYIN' TO HIDE A FIRE IN THE DARK J.BOWEN.B.DEAN (B.DEAN,T.NICHOLS)         ◆ BILLY DEAN (V.) SBK 56804/LIBERTY           27         29         29         7         I WANT YOU BAD (AND THAT AIN'T GOOD)         ◆ COLLIN RAYE (V.) EPIC 74786           28         32         34         5         WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)         LORRIE MORGAN (V.) BNA 62414           29         30         27         17         I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO.L.M.LEE.ALBAMA (R.MURRAH.R.VANWARMER)         (V.) RCA 62236           30         31         31         10         JUST ONE NIGHT (V.) RCA 62236         ♦ MCBRIDE & THE RIDE (C.) (V.) MCA 54494           31         33         38         LEAVIN'S BEEN A LONG TIME COMIN' (V.) RCA 62397         ♦ SHENANDOAH (V.) ARISTA 1:2460           32         28         20         18         LOST AND FOUND S.HENDRICKS.D.COOK (D.COOK.K.BROOKS)         ♦ BROOKS & DUNN (V.) ARISTA 1:2460           33         25         16         19         WHEN SHE CRIES J.LEO.RESTLESS HEART (M.BEESON,S.LEMAIRE)         ♦ RESTLESS HEART (C.) (V.) RCA 62334           34         34         35         14         I DON'T NEED YOUR ROCKIN' CHAIR E.GORDY.J.R. (B.YATES,E.D.YOUS,K.K.PHILLIPS)         ♦ LORRIE MORGAN (V.) BNA 62333           36         40         46         4	25	26	25	17		
27   29   29   7	26)	27	30	6	TRYIN' TO HIDE A FIRE IN THE DARK	◆ BILLY DEAN
28         32         34         5         WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)         LORRIE MORGAN (V) BNA 62414           29         30         27         17         I'M INA HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE, ALABAMA (R MURRAH, VANWARMER)         ◆ ALABAMA           30         31         31         10         JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)         ◆ MCBRIDE & THE RIDE (C) (V) MCA 54494           31         33         38         LEAVIN'S BEEN A LONG TIME COMIN' (V) RCA 62397         ◆ SHENANDOAH R.BYRNE,K.STEGALL (M.MCGUIRE,C.CRAIG.S.DAILEY)         ◆ SHENANDOAH (V) RCA 62397           32         28         20         18         LOST AND FOUND S.HENDRICKS.D.COOK (D.COOK.K.BROOKS)         ◆ BROOKS & DUNN (V) ARISTA 1-2460           33         25         16         19         JLEO,RESTLESS HEART (M.BEESON,S.LEMAIRE)         ◆ RESTLESS HEART (C) (V) RCA 62334           34         34         35         14         I DON'T NEED YOUR ROCKIN' CHAIR E.GORDY,R. (B.YATES, LDYCUS,K.K.PHILLIPS)         ◆ GEORGE JONES (V) MCA 54470           35         37         38         20         WATCH ME R. (LANDIS (T.SHAPIRO,G.BURR)         ◆ LORRIE MORGAN (V) BNA 62333           36         40         46         4         PASSIONATE KISSES (LYCLUS,M.C.CARPENTER (L.WILLIAMS)         ◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74795           37         26	<b>27</b> )	29	29	7	I WANT YOU BAD (AND THAT AIN'T GOOD)	◆ COLLIN RAYE
28   32   34   5	(00)			_		
30   31   31   10				1	R.LANDIS (W.PERRY,G.SMITH)	(V) BNA 62414
30   31   31   10	29	30	27	17	J.LEO,L.M.LEE,ALABAMA (R MURRAH.R.VANWARMER)	(V) RCA 62236
33   33   8	30	31	31	10	JUST ONE NIGHT	◆ MCBRIDE & THE RIDE
32   28   20   16   S.HENDRICKS.D.COOK (D.COOK.K.BROOKS)	31	33	33	8	LEAVIN'S BEEN A LONG TIME COMIN'	◆ SHENANDOAH
33   34   35   14	32	28	20	18		(v) ARISTA 1-2460
34   35   14   E.GORDY, JR. (B.YATES, F.DYCUS, K.K.PHILLIPS)	33	25	16	19		
35   37   38   20   RLANDIS (T.SHAPIRO.G.BURR)	34)	34	35	14		
30 40 40 4 J.JENNINGS.M.C.CARPENTER (IWILLIAMS) (V) COLUMBIA 74795  27 26 20 10 BOOM! IT WAS OVER ◆ ROBERT ELLIS ORRALL	35	37	38	20		
	36)	40	46	4		
	37	36	39	10		

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(38)	38	45	4	ONCE UPON A LIFETIME	ALABAMA (y) RCA 62428
(39)	41	41	6	J.LEO.L.M.LEE, ALABAMA (G.BAKER, F.J. MYERS)  HIGH ON A MOUNTAIN TOP  DEFINITION OF REED A CAMPRELL)	MARTY STUART (v) MCA 54538
(40)	43	44	10	R.BENNETT.T.BROWN (O.B.REED, A.CAMPBELL)  BIG HEART  D.JOHNSON (D.GIBSON,B.MILLER,F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
41	42	36	12	HE WOULD BE SIXTEEN	◆ MICHELLE WRIGHT
(42)	46	49	7	S.BOGARD ,R.GILES (J.COLUCCI, C.BLACK, A.ROBERTS)  ROCK ME (IN THE CRADLE OF LOVE)	(v) ARISTA 12480 ◆ DEBORAH ALLEN
43	44	43	9	R.VAN HOY (R.VAN HOY,D.ALLEN)  CALL HOME	GIANT ALBUM CUT/WARNER BROS.   ◆ MIKE REID
(44)	47	48	5	P.BUNETTA,R.CHUDACOFF (M.REID.T.SEALS)  STARTIN' OVER BLUES	(V) COLUMBIA 74771 ◆ JOE DIFFIE
45	49	47	17	B.MONTGOMERY, J. SLATE (L. WILLIAMS, S. D. SHAFER)  LONESOME STANDARD TIME	(v) EPIC 74796 ◆ KATHY MATTEA
(46)	50	50	7	B.MAHER (J.RUSHING,L.CORDLE)  CHEAP WHISKEY	(v) MERCURY 868 343 ◆ MARTINA MCBRIDE
(47)			3	P.WORLEY,E.SEAY (E.GORDY.JRJ.RUSHING)  OL' COUNTRY	(V) RCA 62398 ◆ MARK CHESNUTT
	60	74		M.WRIGHT (B.LAMOYN HARDIN) IN THE BLOOD	(V) MCA 54539 ◆ ROB CROSBY
(48)	51	55	4	S.HENDRICKS (M.SANDERS,B.DIP ERO.J.JARRARD)  LET THAT PONY RUN	(v) ARISTA 1-2481 ◆ PAM TILLIS
(49)	61	72	3	P.WORLEY,E.SEAY (G.PETERS)  WE SHALL BE FREE	(C) (V) ARISTA 1-2506 GARTH BROOKS
50	55	56	19	A.REYNOLDS (S.DAVIS,G.BROOKS)	(V) LIBERTY 57994
51	53	57	19	NOW THAT'S COUNTRY R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART (v) MCA 54477
<b>(52)</b>	57	52	14	J.SCAIFE,J.COTTON (B.R.CYRUS.C.CYRUS)	♦ BILLY RAY CYRUS (V) MERCURY 864 502
53	52	53	19	NOT TOO MUCH TO ASK  J.JENNINGS,M.C.CARPENTER (M C.CARPENTER,D.SCHLITZ)	CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
54	54	60	6	I WILL STAND BY YOU H.SHEDD, J.SCAIFE, J. COTTON, CORBIN, HANNER (B. CORBIN)	◆ CORBIN/HANNER MERCURY ALBUM CUT
<b>(55)</b>	56	61	4	GOLDEN YEARS H.DUNN,P.WORLEY,E.SEAY (S.HOGIN,G.PETERS)	HOLLY DUNN WARNER BROS. PROMO SINGLE
56	63	62	3	IF I COULD STOP LOVIN' YOU  J.STROUD.L.PETERZELL (C.WRIGHT.B.SPENCER,R.E.ORRALL)	◆ CURTIS WRIGHT LIBERTY ALBUM CUT
<b>(57)</b>	64	63	6	BEST MISTAKES I EVER MADE . W.WALDMAN (R.VINCENT)	◆ RICK VINCENT CURB ALBUM CUT
58	62	58	13	SUSPICIOUS MINDS (FROM "HONEYMOON IN VEGAS") P.ANDERSON (M.JAMES)	◆ DWIGHT YOAKAM (v) EPIC 74753
59	58	54	17	WHO NEEDS IT R.PENNINGTON (B.MASON, J.MEHAFFEY)	◆ CLINTON GREGORY (v) STEP ONE 442
60	59	59	12	STANDING ON THE PROMISES B BECKETT (LCARTWRIGHT, A.SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
(61)	65	64	4	POOR MAN'S ROSE	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74803
62)	66	67	5	B.MAHER (S.D.CAMPBELL, B.OWSLEY, J.SPENCE)  WHAT KIND OF MAN  AND THE PROPERTY OF THE PROPERTY	MARTIN DELRAY ATLANTIC ALBUM CUT
63	67	66	12	B.MEVIS (K.BEARD, J.F.KEUS) THAT'S GOOD	◆ TIM MENSY (V) GIANT 18742
(64)	71	70	3	J.STROUD (T.MENSY.T HASELDEN) TWO SHIPS THAT PASSED IN THE MOONLIGHT	◆ CEE CEE CHAPMAN
		"		J BOWEN,C,CHAPMAN (H.PRESTWOOD)  ★★★HOT SHOT DEBU	CURB PROMO SINGLE
<b>(65)</b>	NE	N D	1	IT'S A LITTLE TOO LATE  J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER LIBERTY ALBUM CUT
(66)	70	75	3	ONE AND ONE AND ONE	GENE WATSON
67	72	69	13	G.BUCK (B.CANNON, J.NORTHRUP)  I WAS BORN WITH A BROKEN HEART	BROADLAND PROMO SINGLE/PLG  AARON TIPPIN
68	69	65	15	E.GORDY, JR. (A.TIPPIN, J.MCBRIDE)  WELCOME TO THE CLUB	(v) RCA 62338 ◆ TIM MCGRAW
69	68	71	4		CURB PROMO SINGLE THE MARSHALL TUCKER BAND
(70)	73	73	3	D.GRAY, J.EUBANKS (T.LAWTER) HEARTLAND	CABIN FEVER ALBUM CUT/NAVARRE  ◆ GEORGE STRAIT
				T BROWN (S. DORFF, J BETTIS)  STILL OUT THERE SWINGING	(V) MCA 54563 PAUL OVERSTREET
71_	75	68	11	B.BANNISTER, P. OVERSTREET (P. OVERSTREET)  JUNK CARS	(V) RCA 62361  MAC MCANALLY
72	74		2	T.BROWN,M.MCANALLY (M.MCANALLY)	(V) MCA 54537  PALOMINO ROAD
73		<b>₩</b> ▶	1	C.HOWARD.K.FOLLESE.T.MCHUGH (G.JONES.D.EDWARDS)	LIBERTY PROMO SINGLE
(74)	NE	W <b>&gt;</b>	1	WHEN MY SHIP COMES IN  J.STROUD, C. BLACK (C. BLACK, H NICHOLAS)	CLINT BLACK (V) RCA 62429
75	48	51	4	THE OLD MAN'S BACK IN TOWN A.REYNOLDS (L.BASTIAN,R.TAYLOR,G.BROOKS)	GARTH BROOKS LIBERTY 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.  $\blacklozenge$  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. (B) 1993, Billboard/BPI Communications.

### HOT COUNTRY RECURRENTS

1	1	1	3	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	◆ WYNONNA CURB
2	2	2	3	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
3	3	4	15	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
4	_	_	1	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE MCA
5			1	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	◆ BILLY DEAN SBK
6	4		2	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS ARISTA
7	5	3	3	IF I DIDN'T HAVE YOU K.LEHNING (S.EWING,M.D.BARNES)	◆ RANDY TRAVIS WARNER BROS.
8	11	16	22	ACHY BREAKY HEART J.SCAIFE, J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS MERCURY
9	6	6	6	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA
10	8	8	6	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON ARISTA
11	9	7	5	IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	◆ COLLIN RAYE EPIC
12	_	_	1	LORD HAVE MERCY ON THE WORKING MAN G.BROWN (KOSTAS)	◆ TRAVIS TRITT WARNER BROS.
13	20	21	17	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYNONNA CURB

nluu	INNL	III I O	)		
14	10	9	3	LETTING GO J.BOWEN,S.BOGGUSS (D.CRIDER,M.ROLLINGS)	◆ SUZY BOGGUSS LIBERTY
15	19	13	14	I FEEL LUCKY J.JENNINGS.M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
16	21	18	11	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC
17	18	15	11	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK.H.NICHOLAS)	◆ CLINT BLACK RCA_
18	12	11	4	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB
19	13	14	3	THE GREATEST MAN I NEVER KNEW T.BROWN,R MCENTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE MCA
20	14	17	9	I STILL BELIEVE IN YOU T.BROWN (V.GILL.J.B.JARVIS)	◆ VINCE GILL MCA
21	7	5	3	JUST CALL ME LONESOME S,FISHELL,R.FOSTER (R.FOSTER.G.DUCAS)	◆ RADNEY FOSTER ARISTA
22	15	10	7	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
23	16	12	9	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC
24	_		23	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
25	24	23	26	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB
◆ Vide	oclin ava	ailahility	. Recurr	ents are titles which have already appeared on the top 75 Singles & 1	racks chart for 20 weeks and have dropped

below the top 20. Commercial availability is not indicated on the recurrent chart.

## LONDON

## Cecilia Bartoli

## IF YOU LOVE ME Se tu m'ami

II TOO LOVE IVI	L De la mami
	18th century Italian songs GYÖRGY FISCHER (PIANO) 436 267-2
	"Opera's Roman Candle"  Time Magazine
Cecilia Bartoli	<b>企图</b>
The First #1 Artist of 1993  Evelusively on London Proords	5. 经营业工程的工
Exclusively on London Records	THE WALLEY AND THE
信息。自己的自己的原则是特殊的	POLYGRAM
	CLASSICS
在美国中的 (1995年) (1995年) (1995年) (1995年) (1995年)	8 J A 1 1

## Top Jazz Albums...

		•	JULE /IIIJUIIIJ	
THIS WEEK	S. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL S AND ONE-STOP SALES	
THIS	2 WKS.	WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	5	★ ★ NO. 1 HARRY CONNICK, JR. COLUMBIA 53172*	★ ★ ★  1 week at No. 1  25
2	2	15	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
3	1	15	BRANFORD MARSALIS COLUMBIA 46083*	HEARD YOU TWICE THE FIRST TIME
4	4	21	CHARLIE HADEN QUARTET WEST VERVE	513 078* HAUNTED HEART
5	8	9	DAVID BENOIT GRP 9687*	LETTER TO EVAN
6	6	13	FRANK MORGAN ANTILLES 512 570*/VERVE	YOU MUST BELIEVE IN SPRING
7	5	13	THE LINCOLN CENTER JAZZ ORCHESTRA	PORTRAITS BY ELLINGTON
8	13	9	JACKIE MCLEAN ANTILLES 517075*/VERVE	RHYTHM OF THE EARTH
9	10	11	ELIANE ELIAS BLUE NOTE 96146*/CAPITOL	FANTASIA
10	9	19	STANLEY TURRENTINE MUSICMASTERS 650	
(11)	14	9	MIKE STERN ATLANTIC 82419*	STANDARDS
12	7	15	BETTY CARTER VERVE 513 870*	IT'S NOT ABOUT THE MELODY
13	12	13	ANTONIO HART NOVUS 63142*/RCA	DON'T YOU KNOW I CARE
14)	23	5	HARRY CONNICK, JR. COLUMBIA 53171*	ELEVEN
15)	17	7	BRUCE FORMAN WITH JOE HENDERSON	KAMEI 7004* FORMAN ON THE JOB
16	11	15	KENNY GARRETT WARNER BROS. 45017*	BLACK HOPE
17)	24	5	DIZZY GILLESPIE TELARC 83316*	TO BIRD WITH LOVE
18	25	5	TERENCE BLANCHARD  40 ACRES AND A MULE 53190*/COLUMBIA	MALCOLM X THE ORIGINAL SCORE
19)	NE	NÞ	GERI ALLEN BLUE NOTE 99493*/CAPITOL	MAROONS
20	18	25	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
21	20	9	CARMEN BRADFORD AMAZING 1030*	FINALLY YOURS
22	22	35	SHIRLEY HORN VERVE 511 879*	HERE'S TO LIFE
23	21	7	JIMMY HEATH VERVE 513956*	LITTLE MAN BIG BAND
24	19	13	OSCAR PETERSON TRIO TELARC 83314*	LAST CALL AT THE BLUE NOTE
25	16	9	WALLACE RONEY MUSE 5441*	SFTH AIR

### TOP CONTEMPORARY JAZZ ALBUMS

	U	CONTINUE ON THE PARTY OF THE PA	ILDUITIOM
3	5	* * * NO. 1 * * KENNY G ARISTA 18646*	★ 1 week at No. 1 BREATHLESS
1	13	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
2	19	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
4	19	THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
7	9	MACEO PARKER VERVE 517 197*	LIFE ON PLANET GROOVE
5	13	THE BRECKER BROTHERS GRP 9684* THE RETURN O	F THE BRECKER BROTHERS
6	23	PAT METHENY GEFFEN 24468*	SECRET STORY
10	13	NORMAN BROWN MOJAZZ 7000*/MOTOWN	JUST BETWEEN US
11	11	BOBBY LYLE ATLANTIC 82435*/AG	SECRET ISLAND
9	11	RAMSEY LEWIS GRP 9688*	IVORY PYRAMID
14	7	STEPS AHEAD NYC 6001*	YIN - YANG
12	7	FATTBURGER SIN-DROME 1805*	ON A ROLL
13	35	DAVID SANBORN ELEKTRA 61272*	UPFRONT
8	15	LARRY CARLTON GRP 9683*	KID GLOVES
17	9	GARY BURTON & FRIENDS GRP 9685*	SIX PACK
16	9	TOM COSTER JvC 2015*	GOTCHA!!
23	5	RONNIE LAWS PAR 2015*	DEEP SOUL
22	5	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
19	25	MILES DAVIS WARNER BROS. 26938*	DOO BOP
15	21	HIROSHIMA EPIC 46232*	PROVIDENCE
18	19	BELA FLECK AND THE FLECKTONES WARNER B	ROS 45016* U.F.O. TOFU
21	25	NAJEE EMI 99400*/ERG	JUST AN ILLUSION
20	13	SHADOWFAX EARTH BEAT 42523*/WARNER BROS.	ESPERANTO
25	7	WINDOWS BLUE ORCHID 2014-/DA	FROM THE ASYLUM
24	27	AL JARREAU REPRISE 26849*/WARNER BROS.	HEAVEN AND EARTH
	3 1 2 4 7 5 6 10 11 9 14 12 13 8 17 16 23 22 19 15 18 21 20 25	3 5 1 13 2 19 4 19 7 9 5 13 6 23 10 13 11 11 9 11 14 7 12 7 13 35 8 15 17 9 16 9 23 5 19 25 19 25 15 21 18 19 21 25 20 13 25 7	** * NO. 1 * *  KENNY G ARISTA 18646*  1 13 GEORGE DUKE WARNER BROS. 45026*  2 19 BOB JAMES/EARL KLUGH WARNER BROS. 26939*  4 19 THE RIPPINGTONS GRP 9681*  7 9 MACEO PARKER VERVE 517 197*  5 13 THE BRECKER BROTHERS GRP 9684*  10 13 NORMAN BROWN MOJAZZ 7000*/MOTOWN  11 11 BOBBY LYLE ATLANTIC 82435*/AG  9 11 RAMSEY LEWIS GRP 9688*  14 7 STEPS AHEAD NYC 6001*  12 7 FATTBURGER SIN-DROME 1805*  13 35 DAVID SANBORN ELEKTRA 61272*  8 15 LARRY CARLTON GRP 9683*  17 9 GARY BURTON & FRIENDS GRP 9685*  16 9 TOM COSTER JVC 2015*  23 5 RONNIE LAWS PAR 2015*  25 KEVYN LETTAU JVC 2016*  19 25 MILES DAVIS WARNER BROS. 26938*  15 21 HIROSHIMA EPIC 46232*  18 19 BELA FLECK AND THE FLECKTONES WARNER BROS. 26938*  21 25 NAJEE EMI 99400*/ERG  22 13 SHADOWFAX EARTH BEAT 42523*/WARNER BROS.

Albums with the greatest sales gains this week. 

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. 

RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. 

9 1993, Billboard/BPI Communications.

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## Top Classical Albums...

THIS WEEK	(S. AGO	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.
THIS	2 WKS.	WKS.	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	11	* * * NO. 1 * * *  IF YOU LOVE ME LONDON 4362672* 7 weeks at No. 1 CECILIA BARTOLI
2	3	121	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
3	2	19	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440* KATHLEEN BATTLE
4	4	37	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS
5	5	11	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ
6	6	15	AMORE LONDON 436719-2* LUCIANO PAVAROTTI
7	8	9	THE LAST RECITAL FOR ISRAEL RCA 09026611604* ARTUR RUBINSTEIN
8	7	15	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* KEITH JARRETT
9	10	35	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*  UPSHAW, LONDON SINFONIETTA (ZINMAN)
10	9	11	BACH: SONATAS RCA 09026612742* KEITH JARRETT, MICHALA PETRI
11	11	9	IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG
12	18	5	OPERA'S GREATEST MOMENTS RCA 51440* VARIOUS ARTISTS
13	12	45	PIECES OF AFRICA NONESUCH 79275-2*  KRONOS QUARTET
14	17	5	TOUS LES MATINS DU MONDE HARMONIA MUNDI V4640* JORDI SAVALL
15	14	49	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN
16	15	9	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX
17	13	19	BERNSTEIN: THE FINAL CONCERT DG 431768* BOSTON SYMPHONY (BERNSTEIN)
18	16	31	SWITCHED-ON BACH 2000 TELARC CD-80323* WENDY CARLOS
19	22	47	THE BELLS OF ST. GENEVIEVE RCA 61002-2* VARIOUS ARTISTS
20	NE	w Þ	TCHAIKOVSKY: THE NUTCRACKER EMI CLASSICS 54649* LONDON PHILHARMONIC (JANSONS)
21	21	9	ROSSINI, DONIZETTI, VERDI: RARITIES  RCA 609412* MONTSERRAT CABALLE
22	NE	wÞ	HANDEL: MESSIAH TELARC 80322* BOSTON BAROQUE (PEARLMAN)
23	NE	w <b>&gt;</b>	JESSYE NORMAN AT NOTRE-DAME PHILIPS 4327312* JESSYE NORMAN
24	25	9	DEBUT EMI CLASSICS 54352* SARAH CHANG
25	24	23	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* DOMINGO, CARRERAS, CABALLE
	1		

### TOP CROSSOVER ALBUMS

			* * * No. 1 * * *
1	1	13	THE KING AND I PHILIPS 4380072* 11 weeks at No. 1 HOLLYWOOD BOWL ORCHESTRA (MAUCER!)
2	2	7	A CARNEGIE HALL CHRISTMAS CONCERT SONY CLASSICAL SK48235* BATTLE, VON STADE, MARSALIS (PREVIN)
3	4	47	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN
4	3	9	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON
5	7	7	HANDEL'S MESSIAH: A SOULFUL CELEBRATION REPRISE 26980-2* VARIOUS ARTISTS
6	6	11	STANDING ROOM ONLY RCA 61370-2*  JERRY HADLEY
7	5	13	DARK EYES PHILIPS 4340802*  DMITRI HVOROSTOVSKY
8	8	39	DIVA! SILVA AMERICA SSD 1007*  LESLEY GARRETT
9	11	5	MAGIC: KIRI SINGS MICHEL LEGRAND TELDEC 73285" KIRI TE KANAWA
10	9	13	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA
11	NE	w	THE ART OF BAWDY SONGS DORIAN 90155* THE BALTIMORE CONSORT
12	10	9	BRIGADOON ANGEL 54481*  LONDON SINFONIETTA (MCGLINN)
13	13	25	SONGS OF THE CAT RCA 61161-2* VON STADE, KEILLOR
14	15	11	MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307* P.D.Q. BACH
15	12	15	KALINKA TELDEC 77307-2*  RED STAR ARMY CHORUS (BAZHALKIN)

■ 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.

## Classical KEEPING SCORE



by Is Horowitz

BRITISH RECORD MAGAZINES are not at all convinced that the failure of a number of American music publications in recent years means the public here lacks interest. Strong domestic footholds have already been carved out by U.S. editions of Gramophone and, more recently, Classic CD.

Now along comes BBC Music Magazine, which is due to introduce an American edition in April under license to Warner Music Enterprises. Editorial matter, almost entirely devoted to classical music features and record reviews, will be the same as in the British edition, but it will also include a domestic advertising section, says WME president Christopher Linen.

Like Classic CD, the BBC magazine will include a free CD with each copy. But it will hold complete performances by BBC orchestras, not otherwise available on disc, rather than excerpts from commercial CDs.

BBC Music Magazine readers may also order any CD reviewed in the magazine directly from WME. In this function, WME will act as a "retailer," buying at wholesale and selling at normal consumer prices, says Linen. The magazine, launched in the U.K. last September, publishes more than 100 reviews a month.

PACIFIC RIM: Chinese-American composer Bright Sheng has been named artistic director of the San Francisco Symphony's Wet Ink new music festival, April 9-30. The eight-concert series will feature U.S. premieres of works by composers from China, Japan, Australia, Korea, the Philippines, Malaysia, Mexico, Canada and the U.S.

In addition, the festival salutes American composer **John Harbison**, who has written a number of works on commission from the SFS. Two of his recent pieces, "Words From Paterson" and "Magnum Mysterium," will

be performed during the run of the festival. As has been reported earlier, Harbison's Oboe Concerto is to be recorded by the SFS and music director **Herbert Blomstedt** next May, with the orchestra's principal oboist, William Bennett, as soloist.

TOASTING NEW MUSIC: Lawrence Leighton Smith and the New Jersey Symphony will introduce works by Michael Daugherty and Augusta Thomas at New York's Avery Fisher Hall Feb. 3. The event, produced by Ettore Stratta and Pat Philips, is part of an ongoing commissioning and performance program of American music funded by Absolut Vodka. The concert will benefit the American Foundation for AIDS Relief.

A MATTER OF TIME: Christoph von Dohnanyi has a long way to go, but he's edging into what may become the only credible challenge to the late George Szell as longest reigning music director of the Cleveland Orchestra. Dohnanyi recently signed an extension of his contract that will keep him in that post through the 1999-2000 season. That will bring his tenure to 16 years, and still counting. Szell, though, was MD for 24 seasons, from 1946 to 1970

PULLING TOGETHER: How best to work with classical labels will engage the attention of the Assn. of Music Personnel in Public Radio conference, Feb. 6-10, in Lake Buena Vista, Fla. A panel of label reps, still to be named, will be asked to suggest ways promotional ties can be strengthened between label and station, says Jonathan Palevsky, of WBJC Baltimore, coordinator.

Richard Glasford, of WNYC New York, will moderate

Richard Glasford, of WNYC New York, will moderate a companion panel where classical programmers will identify discs that stimulated best rotation and listener attention

PASSING NOTES: Dorian has signed a multiyear contract with Canadian chamber ensemble Les Violons du Roy, directed by Bernard Labadie. Their first CD for the label, a program of works by such composers as Charpentier, Corelli, and Sammartini, has already been recorded. Dorian topper Craig Dory says future recording plans call for a set of Bach cantatas with Julienne Baird and Kevin McMillan as soloists.





by Jeff Levenson

BLOOMING ARTISTRY (CROSSOVER-STYLE): Jane Ira Bloom, an underappreciated sopranoist who has recorded for Columbia, Enja, and JMT (and who has an Arabesque debut in the wings, and who holds six degrees from Yale Univ.!), has been tapped as a featured soloist in "Absolut Concerto," the annual celebration of new American music sponsored by Absolut Vodka, scheduled for Feb. 3 at Avery Fisher Hall in New York. "Sinfonia Concertante For Soprano Sax And Orchestra" was written for Bloom by leading young composer Augusta Read Thomas. The event, produced by Ettore Stratta and Pat Philips, will benefit AmFar, the American Foundation for AIDS Research.

SONIC TLC: Hardware manufacturer VTL (which stands for Vacuum Tube Logic) has entered the album business. Using studios equipped with its own line of vacuum-tube gear, the company is amassing a catalog of titles it will begin issuing immediately. Expect 20 releases in the upcoming year. The first batch hitting the racks includes works by pianist Todd Cochran, guitarist Doc Powell, and bassist James Leary.

MORE SOUND TO THE POUND, CONT'D: Reference Recordings has just issued the second in a continuing se-

ries of direct-to-CD projects, "Dick Hyman Plays Duke Ellington." In this unique recording process, the label tells us, "the digital bitstream generated at the recording site is transmitted via microwave to the CD mastering plant and a glass master is cut as the music is being created. The signal is never committed to tape of any kind." Sounds almost live (but not Memorex).

STUFF: Evening Star has a new issue by trumpeter Joe Wilder, "Alone With Just My Dreams," featuring an album-ending duet of "What A Wonderful World" by the leader and guitarist Remo Palmieri—proving that even though it's Pops' "World," there are other worthy hands who can hold it ... Marcus Roberts, who is making a career out of examining the piano styles of past masters, has got his fifth Novus album scheduled for release later this month. "If I Could Be With You" will showcase more of his signature solo-etude touch, interpreting the strideright stylings of James P. Johnson . . . Roberts, at five albums and still counting, is a seasoned recording veteran compared with John Pizzarelli and Vanessa Rubin, both of whom are about to enter the sophomore stage of their Novus careers. "Naturally" is Pizzarelli's follow-up to "All Of Me," and "Pastiche" is the Rubin successor to "Soul . dmp, which claims bragging rights as the first indie label to issue compact discs, 10 years ago, has jumped into the MiniDisc market. "Chitlins Parmigiana" by the Vivino Brothers and "Junkyard" by David Charles & David Friedman are the label's new format entries ... For an upcoming John Coltrane reissue, Atlantic/Rhino has licensed a taped interview with the saxist from Jazz Casual productions, the company holding various materials from the archives of Ralph Gleason. Gleason, who died in 1975, was a prescient writer and interviewer who remains a hero to many of us music journalism types.

## Discos Melody Is In A Rhapsodic State; Sony Mexico Puts Faith In Religious Label

MELODIOUS TIMES: Perhaps things just cannot get any better for Marco Antonio Rubí, VP and general director of Mexico's largest independent record company, Discos Melody.

The label's flagship grupos—Los Bukis, Los Tigres Del Norte, Los Yonics—continue to move hundreds of thousands of units in both Mexico and the U.S. Versatile pop thrush Lucero is one of the most popular singers in Mexico, not to mention Alejandra Guzmán and Cristian.

Nonetheless, Rubí is hardly resting on his laurels. He is using his Mexican base to spread further into the U.S. market, while simultaneously making an initial entry into Central America. Down the line Rubí hopes to fully penetrate South America. The friendly (and long) TV arms of parent company Televisa and Venevision will certainly aid the cause.

"But," cautions Rubi, "I don't pretend to think that our artists will make it in every territory. Still, we're going to make an effort because the promotion of an international artist involves a lot of preparation and promotion in each country.

"The most serious problem we have is that when the artists hit in Mexico they cannot leave because they will work 150 days a year. When they make it in the U.S., they stay at least a month-and-a-half. The money truly attracts attention."

Indeed, the most problematic country, contends Rubi, is the U.S., home to label affiliate Fonovisa, which has been managed by executive VP Guillermo Santiso.

Rubi sings the praises of Santiso, saying that "Guillermo has told me how to introduce ballad artists in the U.S. The [Latino] youth in the U.S. already is looking toward the other side to Madonna, Michael Jackson, and U2. The young Latin resists being a Latin. We have to slowly try something worthwhile that they're going to like

"Our objective is to create new artists without ever neglecting the *grupos*," adds Rubí. "The *grupos* always have been the base."

And probably always will be. Rubi





by John Lannert

says that each release by one of Melody's prominent *grupos* results in sales of approximately 400,000 units in the U.S. and 500,000 units in Mexico.

Sony MEXICO GETS Religion: Sony Mexico is launching a religious imprint called La Palabra. Sony's marketing director, Aloysio Reis, says the initial batch of releases will ship in February, led by pop singer Laura Alegría and rancherista Noemi Sánchez. Secular artists whose albums are due out in March include Alejandro Fernández, Magneto, and Ricky Martin, plus the label bow of another Menudo alumnus, Charlie Masso.

Elsewhere in Mexico, PolyGram has shipped "Fever," an English-language album by Brazilian songstress Rosa Maria, now finishing up an 18day engagement at the Ballroom in



Montaner's Moment. Singer/ songwriter Ricardo Montaner leads the collegiate choir from Estudiantina Universidad La Salle in an emotive rendition of the title track from his latest TH-Rodven album, "Los Hijos Del Sol."

New York

U.S. RELEASE UPDATE: Just out on Messidor/Rounder is "United Artists Of Messidor," a 14-cut Latino jazz compendium featuring Paquito D'Rivera, Arturo Sandoval, Astor Piazzolla, Irakere, and Mario Bauzá. Messidor is releasing the title on CD, MiniDisc, and digital compact cassette, becoming the first European independent label to put out an album in all digital formats ... Intuition Records has shipped two excellent albums from Spanish guitarist Gerardo Nuñez ("Flamencos En Nueva York") and Lazaro Ros & Mezcla ("Cantos"), a singularly delightful, ethnopop album featuring Cuba's leading interpreter of ages-old Yoruban chants, supported by the country's foremost pop ensemble.

BONO'S HAT TRICK: U2 front man **Bono** donned a traditional *charro* hat during the group's encore that capped its final show Nov. 25 at the Palacio De Los Deportes in Mexico City, U2's four Mexico City concerts sold out only several hours after the tickets went on sale Oct. 16 . . . Two other strong concerts worth mentioning came courtesy of BMG Mexico's ace party band Los Flamers on Dec. 9 at the Antillano in Mexico City and Dyango Dec. 16 at the James L. Knight Center in Miami. Los Flamers' spirited, multiset baile spotlighted the band's traditional holiday album, "Gran Reventon Gran, Vol. 7." Dyango, meanwhile, turned in a typically fine outing even though his hyperemotive delivery could have been better appreciated in a club-size venue. His debut for PolyGram América Latina is due out in May . . . Less impressive in concert was Sony Brasil's normally superb singer/songwriter Joáo Bosco, whose uninspired set Dec. 7 at Miami's Anglo American School of Florida was matched by the crowd's tepid applause.

MISCELLANEA: Ace Cuban trombonist Juan Pablo Torres, along with his wife, singer Elsa Lazo de Torres, asked for political asylum Dec. 28 in Miami. Tito Puente and saxophonist Paquito D'Rivera, who was granted political asylum by the U.S. a decade ago, already have requested Torres' services for the coming year ... Bon Jovi and Shai are reportedly recording one track each in Spanish . . . Brazilian producer Pena Schmidt (Titās, Ira!) has shipped a five-group rock compilation in Brazil titled "1," released on Schmidt's Tinitus imprint. One of the groups, Yo-Ho-Delic, sings catchy rhythm'n'grunge (r&g?) tunes in English. The Sáo Paulo-based group could repeat the stateside success of fellow Brazilian rock act Sepultura if it toured the U.S.

FOR THE RECORD: An item in the year-end column misstated Capitol/EMI Latin's performance in 1992. According to Billboard's charts, Capitol/EMI Latin topped the regional Mexican genre, while coming in second in both the pop and tropical/salsa categories

## Hot Latin Tracks...

×	. ×	(S.	NO. F	COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
THIS	LAST WEE	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	
1	1	1	8	★ ★ ★ RICARDO MONTANER TH-RODVEN	NO. 1 ★ ★ ★  ◆ CASTILLO AZU  5 weeks at No
2	2	3	14	DANIELA ROMO	◆ PARA QUE TE QUEDES CONMIG
3	3	2	13	BRAULIO	QUE TENTACIO
4	4	4	11	CHAYANNE	◆ PROVOCAN
5	7	7	8	JOSE JOSE	40 Y 2
6	6	6	8	PAULINA RUBIO	◆ M
7	5	5	12	EMMANUEL	◆ MAGDALEN
8	9	10	7	LA MAFIA	DIL
9	10	9	9	ANA GABRIEL	SILUET
10	8	11	9	BRONCO	ADOR
_				FONOVISA * * * PO\	WER TRACK★★★
11)	17	22	5	JUAN LUIS GUERRA Y 4.4	
12	13	13	9	GLORIA TREVI ARIOLA/BMG	◆ CON LOS OJOS CERRADO
13	12	12	9	FRANKIE RUIZ	BAILAND
14)	15	14	9	EDNITA NAZARIO	TANTO NOS AMAMO
15	11	8	14	PANDORA PANDORA	◆ MATANDOME SUAVEMENT
16	14	15	7	ALVARO TORRES	TE OLVIDAR
17	16	17	5	JON SECADA	CREE EN NUESTRO AMO
18)	23	26	6	JOSE ALBERTO	DISCULPEME SENOR
19)	24	18	8	JOSE LUIS RODRIGUEZ	◆ VALE LA PENA VOLVE
20)	22	28	4	TONY VEGA	APARENTEMENT
21	18	20	10	LOS TEMERARIOS	EXTRANANDOT
22	20	19	10	YOLANDITA MONGE	◆ CARA DE ANGE
23	19	16		WEA LATINA MYRIAM HERNANDEZ	SI NO FUERAS T
<sup>23</sup> <del>24</del> )			15	WEA LATINA SELENA	QUE CREIA
25	26	27	5	CAPITOL-EMI LATIN GIPSY KINGS	QUIERO SABE
	25		6	JERRY RIVERA	CUENTA CONMIG
26	28	24 35	5	JOSE FELICIANO	VENGA LA ESPERANZ
28)	32			CAPITOL-EMI LATIN MARISELA	TE DEVUELVO TU APELLID
<u>20</u> 29)	31	38	2	ARIOLA/BMG KIARA	QUE SUBA LA TEMPERATUR
30)	34	33	4	TH-RODVEN  BANDA MACHOS	SANGRE DE INDI
				FONOVISA H2O	NEN
31)	35	29	6	SONY LATIN/SONY  LAS CHICAS DEL CAN	◆ HACER EL AMOR CON OTR
32	33	30	6	TH-RODVEN  GUSTAVO ALARCO	◆ FUE LA NOCH
33	30	32	4	RCA/BMG	ERES LA QUE QUIER
34)	38	_	2	ALEX D'CASTRO TH-RODVEN SERGIO VARGAS	LA VENTANIT
35	29	21	12	SONY TROPICAL/SONY	
36	21	23	9	SONY TROPICAL/SONY	EN LA SOLEDA
37	36	36	4	SBK/CAPITOL-EMI LATIN	◆ MUY SUAVEMENT
38	37	31	10	ROCIO DURCAL ARIOLA/BMG	COMO AMIGO
39	40	_	2	BACHATA MAGIC RTP/TH-RODVEN	AMOR MIO, QUE ME HAS HECHO
40)	NEV		1	* * * HOT S	SHOT DEBUT * * *  PRENDE EL RADI

Records with the greatest airplay gains this week. 

Videoclip availability. 

1993, Billboard/BF

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## Music Video

ARTISTS & MUSIC

## **Now There Are 3 Ways To Be Original**

### Music Vid Unit Complements Other Divisions

■ BY DEBORAH RUSSELL

LOS ANGELES—It's been said there's nothing original in rock'n'roll, but the crew at Original Video in Santa Monica, Calif., is working to refute that notion.

In just one year, Original has built a consistent presence on the music video front. As the third and youngest division under the Original Film corporate banner, this production house completes a triumvirate that also includes commercial and feature film divisions.

"Music videos, commercials, and films all influence each other," says Randi Wilens, Original Video executive producer. "We're looking to attract film makers whose work lends itself to all three arenas. Our company has great synergy and we support our directors in making the crossover from one division to the other."

Wilens says the Original boutique environment—in which a variety of directors can cross-pollinate ideas—was devised as a means to attract talent, as well as projects in different media.

She points to Original Film director Ernest Dickerson, who wrote and directed the hit film "Juice." Dickerson has since reeled a Tevin Campbell video, as well as several commercials, including two KFC ads featuring Hammer. The director has several projects in development for Original Film.

As executive producer in the music video division, Wilens also draws on a wide range of experience in TV, film, and video production.

During the past year, she has built a multifaceted directors' roster at Original Video, including newly signed fashion photographer Albert Watson, the eye behind two recent Sade clips.

Music video director Kevin Bray (Shabba Ranks, Cypress Hill, and Brand New Heavies) is represented by Original Video on the West Coast, and video director Kevin Kerslake recently signed to the commercial division. (Kerslake is represented by Silvey + Co. for music video).

The music video division produces about two clips per month, says Wilens. Most recently, Original director Jonathan Reiss gained notoriety for "Happiness In Slavery," the Nine Inch Nails' sado-masochistic video fantasy (featuring full frontal nudity).

Another Original Video director is

Another Original Video director is Chris Painter, who has reeled clips for Sass Jordan, 21 Guns, and Spinal Tap. His credits include a short film and PBS documentary on American politics.

In addition, Original is the West Coast representative for N.Y.-based director Demian Rami Lichtenstein, who shot "It's Probably Me," from the film "Lethal Weapon 3," and Erik B. & Rakim's "Don't Sweat The Technique."

In the "rising star" category, Original Video represents 20-year-old director/comic book artist Darren Doane, who's shot a wide range of clips from Brotherhood Creed's "Helluva" to Kyuss' "Thong Song." He just completed the short film "Godmoney." Also on the roster is Nina Whittington, a graduate of Howard Univ. whose credits include a pair of David Black videos.

The diverse directors' roster is rounded out by Tom Trbovich, director of the TV series "Dinosaurs," and the eye behind videos for the Black Crowes, Drivin' And Cryin', and Lynyrd Skynyrd, and director/choreographer Vincent Patterson.

The potential synergy among Original's three units makes for some interesting possibilities, Wilens notes. The feature film unit could land a movie, the commercial division could reel the advertising, and the music video division could lens a promotional clip.

The commercial division is run by partner/executive producer Bruce Mellon; the feature film unit is headed by Neal Moritz, Peter Frankfurt, and David Heyman.

## Rustia Adds Efforts To LIFEbeat, Video Alliance

LIFEBEAT, the music industry AIDS organization founded by the late Bob Caviano, forged a valuable alliance with the music video community as 1992 drew to a close.

Among those working closely with LIFEbeat is Cindy Rustia of Round The Globe Marketing. Rustia ran into Daniel Glass, LIFEbeat founding member and executive VP/GM of EMI Records Group, following a label party in early December. Glass was en route to a LIFEbeat meeting and invited Rustia to join him.

Glass and Rustia met in November following Glass' keynote speech on behalf of LIFEbeat at Billboard's

14th annual Music Video Conference in L.A. At that time, he encouraged producers and programmers to reel and broadcast PSAs about LIFEbeat and AIDS awareness, and Rustia volunteered to duplicate any forthcoming PSAs free of charge.

A month later, Rustia was Glass' guest at a LIFEbeat meeting on the eve of its Dec. 6 Counter-Aid retail promotion.

For CounterAid, musicians including Meat Loaf, Robyn Hitchcock, MC Serch, MC Lyte, Sebastian Bach, and Ian Dench of EMF signed on to work at Tower, HMV, Sam Goody, and J&R

Music World outlets in New York to raise AIDS awareness at the store level. A portion of the day's proceeds from the four stores was slated for

LIFEbeat. Rustia encouraged several regional video programmers to lens a feature on CounterAid to introduce LIFEheat to their viewers. But she says Eddie Muentez of New Jerseybased "Hit Records Night Life Video" took it one step further. He interviewed Glass and a number of the artists about LIFEbeat with the specific purpose of cutting future PSAs. Muentez currently is editing a rock and dance/rap reel to service to Round The Globe's clients. In addition, he's editing a 20-minute promotional piece about the history of LIFEbeat, as well as a promo reel regarding CounterAid.

Rustia projects more than 100 national and multiregional video shows will begin receiving the PSAs in the next several weeks.

Meanwhile, LIFEbeat executive director Tim Rosta reports that Vincent Gagliostro has been appointed to head the group's creative team for its own PSA development. Gagliostro is talking to VH-1 about a variety of projects. In addition, LIFEbeat has been dealing with Cable Positive, the cable industry's organization to fight AIDS, to line up distribution for forthcoming messages.

**Q**UICK CUTS: MTV reporter Tabitha Soren will reach a whole new

audience in 1993, as she joins the team at NBC's "Today" show. Soren will contribute segments on pop culture and politics, as NBC aims to attract more viewers from the MTV generation...Juli Hinds, formerly a radio personality at WJMK Chicago, is the new host of TNN's "Video Prime" program. The hourlong show premieres Tuesday (12) at 7 p.m. (ET)...Pam Marcello is now senior director of video promotion at MCA's New York offices. She took over for Sue Barbato, who is no longer with the company. Marcello had been director of marketing, MCA.

SHOW TIME: Radio per-

sonality Rodney Biggen-

heimer of KROQ Los

Angeles will host a seg-

ment on the new L.A.-

based alternative rock

video show "Notes From

The Underground." "Rod-

ney's Video Pick To Click"

will showcase Biggen-

heimer's choice in "break-

through" acts. For more

than 15 years, Biggen-

heimer has been exposing

new talent on his "Rodney

On The Roq" radio program, and he's been cred-

ited with helping launch



by Deborah Russell

the careers of the Go-Go's, the Bangles, and many others. "Notes From The Underground" producer Jon Faulkner (formerly of Anaheim, Calif.-based "Request") says he is negotiating with Southern California broadcast outlets and local independents. He expects to debut

based music video program produced by Ken Burgmaier, recently inked a 13-week sponsorship deal with Coors Light. Upcoming segments will be posited as "Coors Light Presents Jazz Alley." In addition, upcoming "Jazz Alley" programs will feature a "Coors Light Video Of The Week."

the show in the next several weeks.

Burgmaier says he maintains full creative control over "Jazz Alley," but Coors Light will co-sponsor select shows profiling various blues and jazz festivals. "Jazz Alley" has covered the New Orleans Jazz And Heritage Festival, Breckenridge Jazz Festival, and Winter Park Jazz Festival, as well as profiling such performers as Pat Metheny, Dave Grusin, Chick Corea, and Jackie McLean.

In fact, the program closed 1992 with some of the last taped concert footage of the late Albert King. Several news organizations, including CNN, used footage culled from "Jazz Alley" in their coverage of the legendary blues artist.

Jazz Alley airs locally in Denver on UHF channel 59, and is carried by such cablers as United Artist, Mile High, Boulder, and Longmont. The program also is seen nationally via satellite and cable on America's Entertainment Network.

### PRODUCTION NOTES

#### LOS ANGELES

• Sacred Reich's latest Hollywood Records video, "Independent," is a Woo Art International production directed by Mark Pellington. Victoria Strange produced; Tom Krueger directed photography.

• Markus Blunder directed Kyle Vincent's MCA video "Never Say Die" for Spellbound Pictures. Joe Charbanic produced the clip, while Tony Mitchell directed photography.

• Nitrate Films director Kim Watson reeled Michael Cooper's new Reprise clip "Shoop Shoop." Marvin Wadlow produced and Arturo Smith directed photography.

#### NEW YORK

• The A&R Group's David Cameron directed Lindsey Buckingham's "Soul Drifter" clip for Reprise. Harris Savides directed photography and Tom Lowe produced.

• The Trey Lorenz video "Photograph Of Mary" is a Portfolio Artists Network clip directed by Marcus Nispel. Lorraine Williams produced the Epic clip. Nispel also directed Lisa Stansfield's video "Someday" for Arista. Brendon Heath and Anouk Frankel produced

Frankel produced.

• Byron Hill is the eye behind the Underground Kingz (UGKz) video "Use Me Up." Byron Hill and Matt Trotter produced the Jive Records clip for House Rocker Inc.

#### NASHVILLE

• Mark Collie's MCA video "Born To Love You" is a Scene Three production directed by John Lloyd Miller. Marc Ball produced the performance clip, which features elaborate dances created by choreographer Pam McBeth especially for the clip. Denver Collins directed photography.

#### OTHER CITIES

• Woo Art International director Charles S. Stone III shot Neneh Cherry's latest Virgin clip "Sassy" on location in London. Victoria Strange produced; Steven Chivers directed photography.

• Ministry trekked to Lawrence, Kan., to shoot "Just One Fix" with director Peter Christopherson. Adam Rodgers directed photography on the Sire-Warner Bros. clip, while Fiz Oliver produced for Christopherson

• Black Ball Films director Brad Sellers reeled Jamalski's Doghouse Records video "Piece Of Reality" with producers Bitsy Byron and Chris Ball. The crew shot the clip in Chicago. Meanwhile, Black Ball's David Roth directed Babes In Toyland's Warner Bros. clip "Won't Tell." Byron and Ball produced the Minneapolis-based shoot.

Three Cheers. Treach of Naughty By Nature (left) consults with director Spike Lee regarding the filming of the group's Tommy Boy video "Hip Hop Hooray." Lee shot the New York-based clip for his 40 Acres And A Mule production house. 2Pac, Eazy-E, and Queen Latifah are just some of the artists who appear in numerous cameos.

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## Billboard. THE CLIP LIST.

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.



Continuous programming 1515 Broadway, New York, NY 10036

ADDS

Peter Gabriel, Steam
Bobby Brown, Get Away
En Vogue, Give It Up, Turn It Loose
Spin Doctors, Two Princes
Naughty By Nature, Hip Hop Hooray
Portrait, Here We Go Again
Helmet, Give It
The Poorboys, Guilty

**EXCLUSIVE** 

HEAVY

Bobby Brown, Get Away
Def Leppard, Stand Up (Kick Love...)
En Vogue, Give It Up, Turn It Loose
Whitney Houston, I Will Always Love...
Jackyl, The Lumberjack
Nirvana, In Bloom
Wreckx-N-Effect, Rump Shaker

**BUZZ BIN** 

STRESS

Alice In Chains, Angry Chair
Dan Baird, I Love You Period
Black Crowes, Sometimes Salvation
Extreme, Stop The World
Michael Jackson, Heal The World
Lemonheads, Mrs. Robinson
Madonna, Deeper And Deeper
Ozzy Osbourne, Time After Time
Prince & The N.P.G., 7
Shanice, Saving Forever For You

Prince & The N.P.G., 7
Shanice, Saving Forever For You
The Soup Dragons, Pleasure
Spin Doctors, Two Princes
Stone Temple Pilots, Sex Type Thing
Toad The Wet Sprocket, Walk On . . .

Jesus Jones, The Devil You Know

Nine Inch Nails, Wish Screaming Trees, Nearly Lost You Soul Asylum, Somebody To Shove

Peter Gabriel, Steam

Poison, Stand R.E.M., Man On The Moon

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ADDS

Jon Secada, Angel Bruce Springsteen, Man's Job

FIVE STAR VIDEO

Michael Penn, Long Way Down ARTIST OF THE MONTH

Sade, No Ordinary Love

**GREATEST HITS** 

Michael Bolton, To Love Somebody Gloria Estefan, Megamix Whitney Houston, I Will Always Love... Kenny G, Forever In Love Madonna, Deeper And Deeper

HEAVY

P. Bryson/R. Belle, A Whole New World Eric Clapton, Farther Up The Road Celine Dion, Love Can Move Mountains Fleetwood Mac, Paper Doll Michael Jackson, Heal The World Annie Lennox, Little Bird

WHAT'S NEW

10,000 Maniacs, These Are Days Lindsey Buckingham, Soul Drifter Peter Cetera/C. Khan, Feels Like. Harry Connick, Jr., Stardust Go West, Faithful Prince & The N.P.G., 7 Restless Heart, When She Cries Keith Richards, Wicked As It Seems Patty Smyth, No Mistakes U2, Who's Gonna Ride Your Wild . Neil Young, Harvest Moon

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ADOS

Above The Law, V.S.O.P.
Billy Ray Cyrus, She's Not Cryin'..
The Heights, Feelin' Alright
Immature, Da Munchies
Kurious, Walk Like A Duck Naughty By Nature, Hip Hop Hooray
TLC, Hat 2 Da Back

BOX TOPS

Chaka Demus/Pliers, Murder She.
Cypress Hill, Stoned Is The Way....
Disco Rick, Wiggle Wiggle
The Dags. Shake Dags.

Disco Rick, Wiggle Wiggle
The Dogs, Shake Dance
Father MC, Everything's Gonna Be...
Geto Boys, Damn, It Feels Good...
Half Pint, One Leg Up
Ice-T/Ice Cube, Trespass
Ice Cube, Wicked
Jade, Don't Walk Away
JCD & The Dawg LB, Get Naked
Jesse Jaymes, College Girls
Jodeci, I'm Still Watting
Kris Kross, It's A Shame
Luke, You & Me
Luke, Breakdown (Rave Mix)

Snow, Informer
TLC, What About Your Friends
Toni Braxton, Love Should Have...
Voices, Yeah, Yeah, Yeah
Whitney Houston, I Will Always Love...
Wreckx-N-Effect, Rump Shaker

AMERICA'S NO. 1 VIDEO

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CURRENT

Eddie Murphy, I Was A King INXS, Taste It Bobby Brown, Good Enough S.O.U.L S.Y.S.T.E.M., It's Gonna Be... Whitney Houston, I Will Always Love... Michael Jackson, Heal The World Chante Moore, Love's Taken Over

Apache, Gangsta Bitch

ACTIVE 10.000 Manjacs. These Are Days 10,000 Maniacs, These Are Days Beil Biv Devoe, Gangsta Bon Jovi, Bed Of Roses Jude Cole, Tell The Truth Dada, Dizz Knee Land Dream Theater, Pull Me Under Elton John, The Last Song Jeremy Jordan, Right Kind Of Love Annie Lennox, Little Bird S.O.U.L. S.Y.S.T.E.M., It's Gonna Be...

ON

Go West, Faithful Go West, Faithful Helmet, Give It The Jayhawks, Waiting For The Sun Naughty By Nature, Hip Hop Hooray Michael Penn, Look What The Cat... The Poorboys, Guilty Portrait, Here We Go Again RuPaul, Supermodel Shakespear's Sister, I Don't Care Neil Young, Harvest Moon



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CURRENT

Riverside, Waterfall Aztec Camera, Good Morning Britain Judybats, Is Anything Judybats, Is Anything EMF, It's You Sextants, She Thinks sextants. She Thinks
Morrissey, Glamourous Glue
L7, Pretend We're Dead
Ministry, Just One Fix
Pooh Sticks. The World Is Turning On
Shawn Colvin, Round Of Blues
Los Lobos. What's Going On
Julianna Hatfield, I See You
Dada, Dizz Knee Land



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ADDS

Classic Example, I Do Care Rachelle Ferrell, Welcome To My Love Wendy Moten, Come In Out Of...

HEAVY

MEAVY

Whitney Houston, I Will Always Love...
Shai, If I Ever Fall In Love
Wreckx-N-Effect, Rump Shaker
Shabba Ranks, Slow And Sexy
Portrait, Here We Go Again
Bobby Brown, Good Enough
Toni Braxton, Love Should Have...
Mad Cobra, Flex
After 7, Baby I'm For Real
Lo-Key?. I Got A Thang 4 You
Sade, No Ordinary Love
Chante Moore, Love's Taken Over
TLC, What About Your Friends
Mary J. Blige, Reminisce
Chuckii Booker, Games Chuckii Booker, Games Mr. Lee With R. Kelly, Hey Love Mr. Lee With K. Aeily, riey Love Hi-Five, Quality Time Christopher Williams, All I See Lorenzo, Make Love 2 Me Silk, Happy Days Eddie Murphy, I Was A King Patti LaBelle, All Right Now

MEDIUM

Father MC, Everything's Gonna Be... Freddie Jackson, Me And Mrs. Jones Kris Kross, It's A Shame Lionel Richie, Love Oh Love Michael Jackson, Heal The World Prince, Damn U Stephanie Mills, All Day. All Night Tisha Campbell, Push



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HEAVY

HEAVY

Chris Ledoux, Cadillac Ranch
Diamond Rio, In A Week Or Two
Doug Stone, Too Busy Being In Love
Dwight Yoakam, Suspicious Minds
John Michael Montgomery, Life's A.
\*Lari White, What A Woman Wants
Lee Roy Parnell, Love Without Mercy
Randy Travis, Look Heart. No Hands
Reba McEntire, Take It Back
Ricky Van Shelton, Wild Man
Sammy Kershaw, Anywhere But Here
Sawyer Brown, All These Years
Suzy Bogguss, Drive South
Travis Tritt, Can I Trust...
Trisha Yearwood, Walkaway Joe

HOT SHOTS

Billy Ray Cyrus, She's Not Cryin'... Kathy Mattea, Standing Knee Deep... Mark Chesnutt, O'l Country Mark Colle, Born To Love You Pam Tillis, Let That Pony Run Radney Foster, Nobody Wins Tanya Tucker, It's A Little Too Late Tracy Byrd, Someone To Give My...

MEDIUM

Alison Krauss, Heartstrings
Billy Burnette, Tangled Up In Texas
Billy Dean, Tryin' To Hide . . .
Collin Raye, I Want You Bad
Confederate Railroad, Queen Of . .
Corbin/Hammer, I Will Stand By You
Curtis Wright, If I Could Stop..
Deborah Allen, Rock Me
George Jones, I Don't Need Your . . .
Gibson/Miller Band, Big Heart
Hal Ketchum, Sure Love
Joe Diffie, Startin' Over Blues
Kentucky Headhunters, Honky Tonk...
Little Texas, I'd Rather Miss You
Martina McBride, Cheap Whiskey
McBride & The Ride, Just One Night
Michelle Wright, He Would Be Sixteen McBride & The Ride, Just One Night
Michelle Wright, He Would Be Sixteen
Mike Reid, Call Home
Palomino Road, Why Baby Why
Rick Vincent, Best Mistakes | Ever...
Rob Crosby, In The Blood
Robert Ellis Orrall, Boom! It Was Over
Shenandoah, Leavin's Been A Long...
Stacy Dean Campbell, Poor Man's Rose
The Remingtons, Nobody Loves You...
Tim Ryan, Idle Hands
Vince Gill, Don't Let Our Love....
\* DENOTES ADDS 30 hours weekly 2806 Opryland Dr, Nashville,TN 37214 Michael Martin Murphy, Dancing ... Run C&W, Hold On I'm Coming The Remingtons, Nobody Loves You. Lari White, What A Woman Wants Various Artists, Dreamland Michael Twitty, Debbie Don't Do...

The Heart of Country

HEAVY

Suzy Bogguss, Drive South
Confederate Raifroad, Queen Of ...
Rob Crosby, In The Blood
Diamond Rio, In A Week Or Two
Vince Gill, Don't Let Our Love ...
Alan Jackson, She's Got The Rhythm
George Jones, I Don't Need Your ...
Sammy Kershaw, Anywhere But Here
Hal Ketchum, Sure Love
Chris LeDoux, Cadillac Ranch
McBride & The Ride, Just One Night
Reba McEntire, Take It Back
John Michael Montgomery, Life's A...
Lee Roy Parnell, Love Without Mercy
Collin Raye, I Want You Bad
Restless Heart, When She Cries
Ricky Van Shelton, Wild Man
Sawyer Brown, All These Years
Shenandoah, Leavin's Been A Long...
Doug Stone, I Was Too Busy ...
Randy Travis, Look Heart, No Hands
Travis Tritt, Can I Trust ...
Michelle Wright, He Would Be Sixteen
Trisha Yearwood, Walkaway Joe HEAVY

MEDIUM

Deborah Allen, Rock Me Billy Burnette, Tangled Up In Texas Stacy Dean Campbell, Poor Man's Ros Mark Chesnutt, Ol' Country Mark Collie, Born To Love You Corbin/Hammer, I Will Stand By You Billy Ray Cyrus, She's Not Cryin'... Billy Dean, Tryin' To Hide... Joe Difflie, Startin' Over Blues Radney Foster, Nobody Wins Cibron/Miller Rand, Bill Heart Gibson/Miller Band, Big Heart Kentucky Headhunters, Honky Tonk. Little Texas, I'd Rather Miss You Kathy Mattea, Standing Knee Deep Martina McBride, Cheap Whiskey Martina McBride, Cheap Whiskey Gary Morris, Love Hurts Robert Elis Orrall, Boom! It Was Over Palomino Road, Why Baby Why Mike Reid, Call Home Tim Ryan, Idle Hands Pam Tillis, Let That Pony Run Tanya Tucker, It's A Little Too... Rick Vincent, Best Mistakes I Ever... Curtis Wright, If I Could Stop Lovin'...

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CURRENT

CURRENT
Sting/Eric Clapton, It's Probably Me
Geoff Moore, A Friend Like You
Genesis, Hold On My Heart
Celine Dion, If You Asked Me To
Beautiful South, We Are Each Other
Lisa Stansfield, All Woman
Simply Red, For Your Babies
Amy Grant, I Will Remember You
Midge Ure, Cold Cold Heart

Lightmusic

CURRENT

Cindy Morgan, How Could I Ask First Call, I'll Always Come Back Wayne Watson, It's Time Jody Watley, It All Begins Shawn Colvin, Round Of Blues Novella, Heaven's On My Mind Brian Duncan, Love Takes Time The Stand, Freelove Me Phi Me, Black Sunshine Peter Cetera/C. Khan, Feels Like.. Steve Taylor, A Principled Man BE Taylor, I Believe Steve Taylor, A Principled Man
B E Taylor, I Believe
Wayne Watson, Long Arm Of The Law
B E Taylor, Never Hold Back
Russ Taff, Winds Of Change
Michael W. Smith, Friends
Rachel Rachel, Stand By You
Whitney Houston, I Will Always Love...
10,000 Maniacs, These Are Days
Michael Bolton, To Love Somebody
P. Bryson/R. Belle, A Whole New World
Foreigner, With Heaven On Our Side
Twila Paris, Destiny
Connie Scott, Starting Now



## **No Sweat: MCA Is Building A Database Via 'Exposure' Spots**

■ BY ERIC BOEHLERT

TV TIES: Creating comprehensive databases of record buyers—a concrete means of tracking who buys what-has long been a goal of record companies.

That way when an album is due from Van Morrison, for example, postcards about the release could be sent to his fans-many of whom are no doubt older and less likely to make regular stops at record stores.

But how do you create such a list? For MCA Records, the answer in one case has been its association with the hit CBS TV show "Northern Exposure."

MCA Records' sister company, MCA Universal, which distributes "Northern Exposure," has placed a spot at the end of each episode offering viewers the opportunity to order "Northern Exposure" sweatshirts through MCA Universal Merchandising.

Viewers who respond to the spot receive a small catalog with their purchases offering additional program-related merchandise, including MCA's 'Northern Exposure" soundtrack. To date, the soundtrack is the second-mostordered "Northern Exposure" product.

Further, MCA Records enjoys access to MCA Universal's mailing list of viewers who purchase the record as well as those who simply pick up a sweatshirt.

MCA also has supported the soundtrack with local spot buys on CBS affiliates during "Northern Exposure" in three major cities. MCA execs are convinced the tripling of the album's sales in those markets is directly related to the paid TV exposure. To date, the album, through few other paid advertisements, has sold just over 100,000.

TV clearly helped move "Northern Exposure" records. But most labels, without the benefit of a programming partner such as MCA Universal, simply cannot afford network exposure for releases. In an interesting note though, Warner Bros. recently purchased a month's worth of rare label-sponsored network ads on MTV-as opposed to the more common, co-op spots done in conjunction with local retailers—to promote Madonna's "Erotica."

OUNDS OF SILENCE: Perhaps it's not fair to blame director John Hughes entirely, but he seems as responsible as anyone for creating the dreadful Hollywood trend of licensing a classic rocker or moldie oldie (e.g., "Some Kind Of Wonderful," "16 Candles") and building a soundtrack that has little relevance to what happens on the screen.

Granted, the days of real, live Hollywood musicals seem to be over. (And if Disney's '92 "Newsies" is any indication, deservedly so.) But is it too much to ask that when borrowing old hits directors make an effort to create a connection between song and movie?

Two '92 films did provide some hope for the rock/cinema marriage. With "Stuck In The Middle With You," the sugary '73 hit by Stealers Wheel, swinging in the background of the most-talked about, blood-soaked scene in "Reservoir Dogs," the torturous episode becomes ironic, rather than just gruesome.

And Lyle Lovett belting out his now-familiar rendition of "Stand By Your Man" during the final fade of "The Crying Game" serves as the perfect absurdist parting note to the film's genderbending ride.

PRINT

SASSY: THE LIFE OF SARAH VAUGHAN By Leslie Gourse

(Charles Scribner's Sons, \$25)

To those who have sat, slack-jawed, as she changed keys in the middle of a word, soared beyond possibility and then swooped down to capture hearts suspended, releasing the breathless audience into an audible gasp, she was and remains the Divine One. Early friends who heard the salty language of a sweet child cornered called her Sailor. And everyone who came into contact with the woman who was strong and vulnerable and no-nonsense and divine recognized that Sassy served her well.

Leslie Gourse, award-winning biographer of Nat King Cole, introduces them all in this first book-length look at the seminal jazz singer. The standard lifestory format works well, for Vaughan's life, like her music, was a thrilling ride.

The vital Newark, N.J., music scene into which Sarah Lois Vaughan was born in 1924 becomes three-dimensional through layers of rich detail, which Gourse has culled from wide-ranging interviews with friends and colleagues.

At 19, she was on the road with Earl

Hines' band, sharing a stage in the heady days of the birth of bebop with Dizzy Gillespie, Billy Eckstine, and Charlie Parker; she arrived for her first trip carrying her belongings in a paper bag.

Such a crystalline image is typical. Simple stories (such as band mates' tales of the segregated South) and small images (the gap-toothed Vaughan regal in her only gown, careful to keep her back to the stage so the audience couldn't see the cigarette hole) combine to evoke a life. Vaughan's marriages, money troubles, outbursts, great humor, and illness are equally well handled.

At the center is the music. Gourse is adept at describing Vaughan's almost indescribable style, and clever enough to step back and let critics, musicians, and producers rhapsodize about its effects.

Wonderfully researched and wrought, the book leaves a reader with a strong sense of knowing about Vaughan; there is not one, however, of knowing her, although Gourse is to be commended for pricking the longing to. Daughter Debby Vaughan says Sarah was "such a complicated person" no one could truthfully have said they know her. But maybe it is as simple as this: "I sing," said Sassy often. "I just sing." MARILYN A. GILLEN

## International



The Winners Take It All. Benny Andersson and Bjorn Ulvaeus of Abba receive platinum awards for sales of PolyGram's "Abba Gold" album in the U.K. and Sweden. Pictured, from left, are PolyGram International catalog marketing director Chris Griffin; Andersson; PolyGram Sweden managing director Lennart Backman; Ulvaeus; and Polar Music Sweden managing director Ingemar Bergman. The album has sold 3 million copies since its release last September.

## CNR Records Merges With Indisc Benelux Indies Are Buoyed By Move

This story was prepared by Willem Hoos in Amsterdam, Marc Maes in Brussels, Kai Roger Ottesen in Oslo, and Dominic Pride in London.

AMSTERDAM—One heavyweight company will dominate the Benelux independent scene following the merger of CNR Records and Indisc.

After months of uncertainty, the 56-year-old CNR Records and its sister company, Sound Products, were formally declared bankrupt at the end of December.

The two companies, together with four other subsidiaries of parent Face

Holdings, filed for suspension of payment (the equivalent of protection from creditors) Dec. 21 in Amsterdam. They were declared bankrupt by the administrator, Henk C. Bitter, a week later.

Arcade Entertaiment Holdings (AEH), whose interests include Holland's biggest TV marketer, Arcade, has bought the 50,000 CNR masters as well as the worldwide rights to Sound Products classical catalog.

AEH says it will carry on the activities of CNR in a new organization, merged with its own Indisc label.

The new company, to be known as CNR/Indisc, will have an 8% share of the Dutch market and a 14% share of Belgium's sales, claims AEH president Herman Heinsbroek.

Heinsbroek declines to put a figure on the deal, saying only that AEH paid the receiver "a fair price" for the

CNR has built up a strong presence in Dutch and Flemish repertoire. Despite the problems of its former parent, CNR Belgium had its best year ever in 1992, topping the national and international album charts and the compilation album chart. CNR also had the top-selling Flemish single of the year. Managing director Rick Blomme put the company's total market share at 8%.

Heinsbroek says the Dutch and Belgian organizations will be merged, with one CNR/Indisc operation in each country. Face Holdings president Cees Baas will be managing director of the new company, while both Belgian and Dutch operations will each have a GM.

"At the moment we have two MDs in each country," says Heinsbroek, "but we will try not to lose anybody." The move is unlikely to result in large layoffs, claims Heinsbroek: "CNR was rationalized before we bought it. A lot of people were fired then so it shouldn't make a lot of difference."

Sound Products will be merged

with Vanguard Classics, which AEH bought in 1990 for \$3.5 million.

The companies' former owner, Face, had been negotiating with its banker, Credit Lyonnais Holland, to solve its eash-flow problems since last fall. Baas, who has been unavailable for comment for several months, earlier blamed poor music and video sales on Holland's blistering summer weather.

CNR video and its sister company, HVP Benelux, are not included in the AEH purchase, having been bought by a Dutch consortium. A buyer is still being sought for CNR Film Releasing.

Last November, Face sold distributor Rotonde to rival Rigu Sound, and CNR's Danish subsidiary filed for bankruptcy after its parent failed to inject more cash.

However AEH says it has bought CNR Records Sweden and Norway's CNR Nonstop, which are still trading. CNR Nonstop managing director Ole Vider Lien refuses to comment on Areade's acquisition.

Face's recent difficulties have not interfered with CNR Nonstop, says Lien: "We stand very much on our own feet." The company, with a market share of 7%-8%, has a strong showing in Norwegian and Swedish repertoire, as well as distributing labels such as Grappa, Tylden & Co., and Major.

Heinsbroek says the Norwegian and Swedish companies will give the Arcade group a foothold in these markets: "We intend to start TV marketing in Sweden within four weeks."

Arcade is the market leader in TV-advertised compilations in its home market of the Netherlands. It claims to have between 10%-15% of the Dutch market, and is the largest company outside the local IFPI affiliate NVPI. Both CNR and Indisc will remain NVPI memebers.

AEH also has TV marketing com-(Continued on page 39)

## **CLIM-ate Right For French Action Group**

■ BY EMMANUEL LEGRAND

PARIS—Three traditionally divided sections of France's music business are uniting in a bid to gain more exposure for national artists.

A key strand of the new body's policy will be to get tough with top 40 stations that are not playing their minimum quota of French-language music.

Performing rights society SACEM, industry body SNEP, and the artists union SFA have banded together to form the music interprofessional liaison committee, CLIM. The respective presidents, Jean-Loup Tournier, Gilles Paire, and Francois Parrot, jointly unveiled their program at a press conference here.

Its goals are to promote the French "chanson" and French music, whatever the style; to enhance the promotion of French creativity at European level; to encourage radio stations to respect their commitments regarding their share of French-language music they broadcast; to press for a French music TV channel; and to defend rights holders threatened by European directives and by new technologies.

CLIM has a positive precedent in history. In 1986, all the different representatives of the music business created a united body, called BLIM, to lobby government. One of their main achievements was the lowering of VAT on sound carriers from 33.3% to 18.6%, which contributed to the late-'80s boom in the French music market.

While the goals are well-known and seen as well-intentioned, CLIM is less precise about the methods of achieving its goals, and it has not set any timetable.

One of the group's more controversial aims will be asking the radio stations to "respect the agreements they have signed regarding the share of French-language music." CLIM is calling for action from the broadcasting authority CSA on top 40 FM stations such as NRJ, Fun, and Skyrock, which do not broadcast the 15% quota they agreed to when they were granted their licenses, or the 20%-25% voluntary minimum agreed with

SNEF

CLIM's proposals will be presented to the differing political parties before the general election this March. SACEM president Tournier pointed out CLIM was not asking for taxpayers' money, but for decisions that could make a difference to the business. "If the music business had just 10% of the attention the cinema industry gets, we would have no problems," says Tournier.

CLIM says the measures are needed to reverse the trend that has seen sales of French records fall drastically from 50% of the market to 42% in the past two years. Comments SNEP president Paire, "It is a cry of alarm. We want to put together all the means we have to develop French production, because we believe in it

from an economical standpoint."

Paire also wants to reopen the case for a music channel on TV. "We made a proposal for a music channel in Paris," says Paire "and we put this to the CSA last June. To this date we haven't had an answer. We believe this channel could be economically viable and answers the needs of the public and the industry.

On the issue of Europe, Tournier urged the EC to finally adopt the proposals for duration of copyrights (70 years post-mortem for authors rights and 50 years for neighboring rights). He also called for a law on private copying. Says Tournier, "In both cases there is strong resistance from some countries. It is incredible to have to fight with each other."

## Warner, EMI Link To Tune Of \$3.5 Mil For Australia's Third CD Plant

■ BY GLENN A. BAKER

SYDNEY—Australia's third CD plant, a joint venture between major record companies Warner and EMI, came on line in December under the banner of DATA (Digital Audio Technology Australasia). It opened in time to press 100,000 discs for the Christmas market with a single Twinliner CD line. A second machine will be installed by the end of January and a third by early March.

The plant is located next door to EMI's cassette factory in the Sydney suburb of Silverwater. It is estimated to be a \$3.5 million investment for the two majors and is intended to supply the needs of the participating companies only, with no excess capacity expected. A larger Sony plant, due to come fully on line in Sydney during April, will cater to custom work, including the needs of other majors that have not yet committed to local plant construction.

For the past two years, the Australian industry has faced mounting difficulty in securing immediate and reliable CD stock supply, particularly with CD singles, which have now been accepted by the public as the principal

medium for hits.

The existing Disctronics plant in Melbourne has often been pushed to its limits and Australian companies have had to join queues with other territories to secure supply from plants in Europe, Asia, and North America. ACD, a small independent plant in Adelaide, came on line last November as the country's second facility but, with only one machine, it did not greatly change the problem faced by the Australian industry.

"We've always been able to get the supply in the past—but at what cost?," says Brian Harris, Warner Music Australia chairman (and, until recently, EMI Music managing director). "Now we're back to controlling our own destiny like in the vinyl days, when we had local pressing plants. We no longer have to worry about hassling to get things quickly out of Germany or deal with exchange rates, shipping strikes, customs, and all that. Now that the cassette is down to 30% of the album market, the CD is the reason we exist."

Harris also points out the plant will once again allow the two companies important flexibility in run sizes.



Platinum Circle. The members of Miami-based Inner Circle celebrate platinum sales success with executives of WEA Germany in Stuggart at the end of a two-month, sold-out tour of Germany. The group's song "Sweat (A La La La La La Long)" has spent 11 weeks at No. 1 in Germany and was one of the best-selling singles of 1992 across Europe. Pictured, front row from left, are Bernd Dopp, marketing manager, WEA Germany; Gerd Gebhardt, managing director; Alexander Maurus, senior product manager; group member Lancelot Hall; Jon Gray, managing director, Madhouse Music; and Folkert Koopmanss, Scropio concerts. In back row, from left, are group members Roger Lewis and Michael Johnson; Hans-Otto Villwock, product manager WEA Germany; group member Calton Coffie; Mattias Wachtmeister, A&R director, Metronome Sweden; and group members Eldon Irei, Ian Lewis, and Touter Harvey.

BILLBOARD JANUARY 16, 1993

www.americanradiohistory.com

## **Indie Satellites Supply Sony Belgium**

■ BY MARC MAES

BRUSSELS—More long-term deals with independent labels will be Sony Music's way of lifting its domestic talent roster in Belgium.

New managing director Patrick Decam intends to use the same philosophy as Sony Music International by doing licensing deals with independent production houses. He hopes to triple Sony's Belgian signings, to take more of the 15% share of the Belgian market held by native acts.

Sony already has long-term deals with Belgium's ARS and Team For Action. With ARS, Sony handles the label's Flemish releases, such as Yasmine, Sylvie Melody, and Nic Alsi,

while Sony Music International takes international releases, such as Technotronic and dance compilations.

Sony has also consolidated its contract with indie Team For Action, which includes the 13th album by Pierre Rapsat, titled "Brasero."

The release of debut singles by Sara Beth and Melissa Kane marks the first important step of Sony Belgium's long-term deal with production company Double T Music. The company is headed by former Poly-Gram special projects manager Kristof Turcksin, who owns the label along with former BMG Ariola managing director Jan Theys, and the audio/visual group D&D.

The tie-up is a blueprint for further

cooperations, says Decam: "The idea is that Sony wants to team up with people who have a nose for domestic talent, and who are creative in the field of special marketing. Double T will handle all the promotion and marketing activities, while Sony will distribute the product."

According to Turcksin, the company has decided on a selective A&R policy with an emphasis on international potential: "We don't intend to sign as many acts as possible. Dialog on both the creative and artistic side are the cornerstones of our relationship with the artists. The deal will allow us to combine the multinational's budgetary support with our creative

(Continued on next page)

# GL®BAL MUSIC PULSE

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DAVID SINCLAIR**

SOUTH AFRICA: Country music meets the rhythms of resistance in one of the early offerings from the fledgling BMG Africa record company in partnership with Shifty Records. Vusi Mahlasela, from the Mamolodi township near Pretoria, has been described as having "one of the sweetest voices ever to emerge from the misery of apartheid." Like many black musicians on this continent, he taught himself to play on a guitar he had built himself from wood, tin, and fishing line. He has since developed into a singer/songwriter almost in the American folk tradition but with a strong ethnic content in both rhythm and lyrics. The net result sounds roughly like Don McLean meeting Johnny Clegg, but with a wider instrumental scope than the former and more vocal range than the latter. There is also an undercurrent of militancy running through his debut album, "When You Come Back," particularly in a song like "Gijamani Masoja" (an African National Congress military command meaning "Run Soldiers!"). However, the dominant feel is one of bittersweet sadness and, finally, emotional inspiration.

FRANCE: Julien Clerc, who first came to attention in 1968 with the musical "Hair," has returned with a new album, "Utile" (Virgin), marking the renewal of his collaboration with Etienne Roda-Gil, the lyricist with whom he composed most of his early hits ... Jazz violinst Stephane Grappelli celebrated his 85th birthday on stage at the Olympia concert hall with his colleague Michel Legrand (no relation). The event was televised and an album is slated for release later this year ... Another birthday to be celebrated in style is that of Johnny Hallyday, who will play before 50,000 fans at the Parc des Princes stadium, Paris, on his 50th birthday in June ... Etienne Daho, Malka Family, and MC Solaar are among the French stars winging their way to Japan to perform at the Halou music festival in Tokyo in March.

EMMANUEL LEGRAND

**SPAIN:** Juan Luis Guerra's album "Areito" (Billboard, Dec. 26) is already a contender for the biggest-selling album of 1993. The Spanish-language singer/songwriter from the Dominican Republic sold more than 1 million copies of



his 1990 album "Bachata Rosa" in Spain and there is no reason why "Areito" should not perform at least as well. Guerra and his band 4:40 remain the premier exponents of merengue, the soft-form first cousin of salsa, but "Areito" goes much further than that. With songs by Zairean guitarist Diblo Dibala and Haitian Nemours Jen Baptiste, the album covers many topics that are way outside the salsa/merengue mainstream. "Areito" itself is the name of both a song and a dance practiced by the pre-Columbian Indians of the Caribbean. Five hundred years

after the "discovery" of the Americas, Guerra's album is a belated recognition of these people and finds Guerra responding to social injustice with calm indignation and venemous humor. "Rompiendo Fuente" is perhaps the most touching song ever written by a man on the subject of giving birth. Could this album be the sound of 1993 in Spain?

HOWELL LLEWELLYN

JAPAN: What do you get when you mix Miles Davis with Johnny Rotten? The answer is someone like **Toshinori Kondo**, a jazz trumpeter who combines the hardcore-fusion approach of Davis circa "Bitches Brew" with punk's aggressive edge. Kondo was in strong form at a recent show at Tokyo's Club Quattro as he blasted piercing riffs through his wah-wah-treated horn, pausing only to belt out some Lydonesque vocals. The sound of his backing band, IMA, was dominated by the stellar guitar playing of Taizo Sakai and was suitably intense. This is not music for the fainthearted. Kondo, 44, was born on the island of Shikoku but is now based in Tokyo. Like many Japanese jazz musicians, he spent time in New York and has collaborated with Derek Bailey, Bill Laswell, and John Zorn as well as Korean percussion group Salmunori. Kondo recently signed with MMG Inc. and will release a CD single, "Ude Ni Oboeari" ("I Have Confidence"), Jan. 25 from the album "Touch Stone," set for Feb. 25 release. Kondo and IMA bring their "Brain War Tour" to Germany and Austria Jan. 17-31. Watch out, James Last! STEVE McCLURE

NEW ZEALAND: Indie label Flying Nun ended 1992 with an impressive CD re-

packaging of its 11-year history ... Two groups currently attracting interest from U.S. labels are the 3Ds and JSE (formerly Jean Paul Sartre Experience). JSE's "Breathe" EP won top-10 honors here ... Already recording in American studios are Straitjacket Fits and the Bats. The latter's forthcoming album is being produced by Lou Giordino (Sugar, Pere Ubu) ... Headless Chickens, whose "Body Blow" album has already produced two top-10 hits here, have finished recording additional material with pro-

ducer Michael Koppelman (Prince) for a repackaged "Body Blow" album to be released in Australia.

GRAHAM REID

• BILLBOARD SPOTLIGHTS



## BRITS AROUND THE WORLD

British talent is a worldwide force! Billboard's February 13 issue will provide an up-to-date summary of the influence and impact of British talent on global music markets and of the latest techniques employed by the U.K. companies to break this talent. Hot stories will include a lead article on U.K. talent development for the world, case histories of how specific acts have been marketed in various countries,

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Billboard

#### **SNEP Snaps At French Chart Compilers**

■ BY EMMANUEL LEGRAND

PARIS—The future of France's new modernized Top 50 singles chart system looks unclear following industry body SNEP's withdrawal of its endorsement of the listing.

As of Jan. 5, label representatives have stopped attending the weekly meeting where the charts are announced and where decisions are made on which tracks will be monitored.

SNEP's displeasure is aimed more at chart monitoring system Nielsen than Europe 1, the radio station that operates the chart. SNEP has complained in the recent past about discrepancies in the panel of stores monitored by Nielsen. It also has complained about unreliability and delays in modernizing the system.

The albums chart, modernized last year, uses a computerized point-ofsale system. By contrast, the singles chart is hand-monitored, and record companies present each week the titles they wish to be monitored by two companies, Nielsen and Ipsos.

Tension has been mounting between SNEP and Nielsen, but the withdrawal of support by SNEP has surprised many. Comments one insider, "It looks like a childish move made by some quick-tempered people. It's OK when you have another option, but in this case there is no counter-proposal, no other system. It would have been better to put strong pressure on Nielsen for improvements."

The withdrawl of support was by no means a unanimous decision. The call for action was led by Sony Music president Henri de Bodinat and EMI president Gilbert Ohayon.

PolyGram was considering going alone to the Top 50 weekly meetings, but finally decided to show strength with the rest of the business.

Jacques Clement, managing director of Top No. 1, the Europe 1 affiliate that operates the charts, says the listing will continue even without the record companies' endorsement.

Clement claims that "their presence will no longer be needed, as singles charts using a POS system will be implemented in January or February." The labels have no alternative, claims Clement. "Getting to a computerized Top 50 took us four years and a lot of money. It is not so simple. If [the record companies] plan their own chart, I wish them luck."

Some within the industry feel that denouncing the charts without having an alternative was going too far.

The move also rekindles the debate about who pays for the charts, as all the expenses are paid for by Europe 1. Says one broadcaster, "If the industry wants to control the charts, then the least it could do is to pay for it"

#### Jarre Lights Up Lost City Inaugurates South Africa Complex

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Jean-Michel Jarre has led South Africa's Sun City complex—the last remaining target of the cultural boycott—back onto the international music map.

Jarre's trademark of the past decade, a display of light, sound, and fireworks that lights up entire cities, was used recently to inaugurate the Lost City at Sun City. The newest and most expensive extension to the Sun City entertainment complex, the Lost City is a theme resort built by Sun International for \$270 million.

With the tacit approval of the South African Musicians' Alliance as well as the African National Congress Liberation Movement, Jarre gave three performances at the new complex. He played to a total 45,000 people, each paying \$30 for unreserved spaces in the resort grounds. The ticket prices made Jarre's the highest-grossing concert series yet at one venue on the African continent.

It was also probably the most expensive production to date on the continent. About 25 tons of state-of-the-art technical equipment was airlifted from France, between 10 and 15 tons of fireworks were detonated, and the technical team behind the spectacle comprised 55 Frenchmen and 50 South Africans.

The performance, which lasted for just an hour, featured prerecorded music—from Jarre's own catalog of hi-tech atmospherics as well as new compositions recorded with South African artists—and a light show that had the audience amazed and baffled in turn. Giant murals of light moved across a hill-side and over the facade of The Palace, a luxury hotel at the heart of the Lost City.

With these performances Dec. 1-3, Jarre set the tone for two weeks of celebrations surrounding the opening of the Lost City, in which spectacle triumphed over substance at every turn. The true finale was the Miss World pageant, staged on the African continent for the first time. Held Dec. 12 in the Sun City Superbowl, with an audience of 7,000, it seemed set to draw the political flak Jarre had managed to avoid.

Various anti-apartheid organizations threatened to disrupt the Miss World pageant, which they saw as a vehicle to legitimize the repressive South African-sponsored "independent homeland" of Bophuthatswana, host to Sun City.

"We are not against Sun City or the Lost City, but we believe they are used as conveyor belts for the international community to recognize Bophuthatswana," says Star Vilakazi, general secretary of the Central Transvaal Civic Assn. His organization has the support of a regional branch of the African National Congress as well as several political organizations in Bophuthatswana, where free political activity is severely restricted.

In the event, a heavy presence of armed police and soldiers on all routes to Sun City prevented any disruptive activity. But producers and presenters of the pageant, which was broadcast live to about 100 million TV viewers worldwide, were at pains to stress it was taking place in "southern Africa," rather than in South Africa. Bophuthatswana was never mentioned.

The issue will clearly remain a serious threat to Sun City's image as long as it maintains the close association it has with the homeland government, and its notoriously intolerant President Lucas Mangope.

#### Danish Shops Sign On To POS System

■ BY KAI ROGER OTTESEN

COPENHAGEN—In the first project of its type in Scandinavia, all records sold in Denmark's 80 most important retail outlets are being registered weekly through a computerized point-of-sale scanning system.

As of Jan. 1, Danish sales are no longer based on shipment reports from record companies to retail but on actual sales from retail to consumer.

Until last summer, the official Danish sales charts were published by national newspaper BT, listing the top 30 singles and top 75 albums. BT stopped publishing these lists, based

#### **CNR/INDISC MERGE**

(Continued from page 37)

panies in Germany, Spain, France, and the U.K., and plans to open soon in Milan and Lisbon.

The acquisition will lift the holding company's turnover by some \$30 million to about \$206 million.

Heinsbroek says he intends to use Arcade's companies to set up CNR Records on a continentwide basis: "Arcade has the marketing and the distribution in these territories. Why shouldn't we use them?" That process will begin when existing international licensing and distribution deals expire, says Heinsbroek, who confirmed his desire to have CNR as an A&R source in the U.K.

In addition to the Arcade and Indisc companies, AEH also owns the 42-chain retailer The Music Store, wholesaler Discourier, commercial radio stations Power FM and Radio 10 Gold, the Star Inc. studio, and Arcade Music Publishing.

The CNR acquisition had less to do with flagging compilation sales than with the desire to increase sales in a good market, says Heinsbroek: "The Benelux still has high spending per capita on music and the penetration rates are high. We decided it was time to spend money in that market."

on IFPI statistics, because records from non-IFPI members failed to appear on the charts.

Now independent labels are welcoming the new data-based chart because their product is included. When BT decided to omit the charts, Danish IFPI chairman Stefan Fryland, also managing director of PolyGram Records Denmark, predicted changes in the chart compilation process.

An initial four-year deal between IFPI Denmark and Copenhagen-based research firm Nielsen Index was signed last October. Fryland says, "The new system is now in a two-month trial period and the first official charts should be published early in March."

He believes the project will "make sense in what has been Danish chart chaos." He says, "It's confusing when every newspaper, every TV station, and every radio station has its own version of a chart."

IFPI Denmark marketing man-

ager Erik Harpsoe Poulsen says, "This will be the official chart—and a reliable chart because it accounts for 50% of the total Danish market. Retail chain Fona, which alone has a 20% share, is in on the project."

It is still unclear on which days the charts will be compiled and published, and IFPI also is involved in negotiating about who gets first publication rights. Poulsen says the new chart will be substantially more expensive to produce than the old BT listing. "That was based on international IFPI statistics showing sales from label to retailer, so it was inexpensive.

"On this computerized system, which needs a lot more work, the record companies are paying. How much each label pays depends on what chart positions it has achieved. It's more expensive to be in the area of the top 10 than in the lower part. Labels will have to pay on a quarterly basis," adds Poulsen.

### newsline...

**NORWAY HAS** increased VAT on all products by 2%, to 22%. However a NKR 16.50 (\$3) tax on videograms has been removed as of Jan. 1.

**FRENCH MINISTER** of Culture Jack Lang has announced a 2% tax on the gross income of video companies, starting July 1. The funds will be used to subsidize French cinema production. The move has dashed industry hopes of stimulating video sales through lower prices.

**POLYGRAM MAJORITY** shareholder Philips will sell 12.5% of its real estate in the next three years. The main aim is to generate eash for the multinational electronics giant, currently undergoing restructuring. Philips' long-term aim is to dispose of 25% of its total buildings and land worldwide, estimated at \$3.5 billion.

**ROBIN MILLAR** has been elected chairman of the British Record Producers Guild. He takes over from Bob Hine, the guild's founder and chairman since 1986. Producer Peter Filleul was nominated as the guild's representative on the APRS board.

#### **INDIE SATELLITES SUPPLY SONY BELGIUM**

(Continued from preceding page)

energy.

Turcksin has already brought one special marketing project into the deal. A double-CD compilation will be launched to commemorate state broadcaster Studio Brussel's 10th anniversary under the Marlboro Music flag. Other musical concepts, such as Marlboro-sponsored concerts, are also planned.

#### PRODUCTION DEAL

Through Turcksin, Sony has managed to tie up a production deal with Independent Music, the record arm of Film company Independent. The first result was the release of Tom Wolf's debut album, "Stomp." According to Independent Music managing director Marc Punt, the label wants to work with a small, high-quality roster: "We will mainly be involved in soundtracks and scores for our films. Why take on production costs without seeing the benefits?"

Sony Belgium has also signed a li-

cense and distribution deal with Brussels independent Crammed Discs, with Belgian signings Zap Mama and Les Snulls as priority releases

Says Crammed managing director Marc Hollander, "The new deal will help us boost our activities here, as we only do 5% of our turnover here in Belgium." Hollander admits he has neglected the territory and that working with Sony will stimulate Crammed's sales.

Both Zap Mama, who made waves at last year's New Music Seminar with its African doo-wop, and Les Snulls will join Sony's domestic stable. Another Crammed priority is the star-studded "Sahara Blue" album by Hector Zazou, starring John Cale, Khaled, Gerard Depardieu, and Anneli Drecker. Sony hardware in France is also making a clip in HDTV format.

International Canada

#### Australian Guitarist Faces Radio Resistance Commands Respect & Sales, But No Airplay At Home

BY GLENN A. BAKER

SYDNEY—The Australian musician whom Todd Rundgren calls "the best two guitar players I've ever heard" is a prophet without honor—or, more accurately, without airplay—in his homeland.

Tommy Emmanuel hopes it will be different in 1993. For the moment, however, he can reflect upon the platinum status of his most recent album, "Determination," upon album sales that have topped 250,000 in the past two years, and upon a nomination at the last ARIA awards alongside the likes of John Farnham, Jimmy Barnes, and Daryl Braithwaite.

Emmanuel has been on the road for 18 months, playing nightly at pubs and rock'n'roll venues in front of rabidly enthusiastic, core-FM listeners. It doesn't get him on the radio, however. His "sin" is that he is an instrumental artist, lauded by (among others) Rundgren, who produced Emmanuel as part of the group Dragon in 1986.

"Radio will just not put its arms around Tommy, and that really is criminal," laments Chris Moss, marketing director at Sony Music Australia, which handles Emmanuel's albums on Mega Records. "Everyone in the country loves him as a person and nobody doubts that he's the best musician we've got. But nobody plays him. They don't have a problem with Joe Satriani, but they can't handle the enormously broad demographic of Tommy's appeal. Maybe they think he's not cool enough for their image because he's also popular in country and jazz circles and wins 'best Adult Contemporary album' awards."

The radio rejection doesn't unduly concern Emmanuel, who can sell out capital-city theaters with his three-hour journeys through what one reviewer has called "the history of the guitar." He's also the most indemand session guitarist in the country, who has toured and/or recorded with such acts as Farnham, the Bushwackers, the Southern Star Band, Dragon, Goldrush, Sharon O'Neill, Albert Lee, and John Denver. In 1991, he sold out the Sydney Opera House with special guest, trumpeter James Morrison.

At Mega Records, Emmanuel is associated with Robie Porter, who hired him 13 years ago to play on Air Supply's first platinum album. He has enjoyed three consecutive hit albums for Porter's label.

Meanwhile, the guitarist's brother is vying for the spotlight. Signed by TV marketer Dino Music as its first contemporary recording project, Phil Emmanuel has recorded "Kakadu Sunrise," a diverse album that simultaneously takes him back to his roots and off into the future. "Dino isn't going to run out and start signing up rock bands, but this was something special for us all," says managing director John Harper, who has taken the album to TV with a large advertising campaign and commissioned two videoclips. "I hadn't quite realized just how much respect the name Emmanuel commands in Australia. We had dealer calls about it before it was even pressed!"

### Polish Govt. Breaks Up State-Owned Radio. TV Networks

■ BY KORNELIUSZ PACUDA

WARSAW—After two years of political argument, the Polish parliament has finally passed a law breaking the monopoly of the state-owned and administered radio and television networks.

Parliament accepted a controversial amendment from the senate that both private and public stations "will respect a Christian system of values." Now president Lech Walesa has until the end of January to decide whether formally to approve the document with its inclusion of private stations. Though he admits the new bill is "not perfect," he's expected to approve it in a bid to create order in Poland's broadcasting industry.

While waiting for a decision from the drawn-out parliamentary debate, some impatient Polish and foreign entrepreneurs set up their own commercial local radio and television stations. It's believed there are more than 20 such pirate stations currently on air, many of them more popular than the state-run operations.

Now the big question is whether they will win official acceptance from the National Council for Radio & Television, the new body that reports only to parliament and the president.

Experts at the Ministry of Communication, who coordinate technical problems of national frequency distribution, believe the pirates should be punished for operating against existing laws. The list of official applicants for private broadcast licenses quickly topped the 300 mark and was closed some months ago.

Foreign investors interested in commercial private radio or TV in Poland, with its 40-million population, are warned that their financial input into any station must not exceed one-third of the total capital invested.

#### Canadian Music Retailers Rang Out '92 On High Note

■ BY LARRY LeBLANC

TORONTO—Canadian retailers found their cash registers ringing more often as 1992 ended.

Strong titles, an improving Canadian economy, Sunday shopping in the province of Ontario for the year, a four-day work-week period before Christmas Day and New Year's Day, and consumers spending again after retrenching for months, resulted in beefed-up sales for December.

The period also was a contrast to previous months, when retailers, faced with margin-squeezing markdowns to compete, and a constitutional referendum that created market volatility, really had to work to make money.

"It was a terrific Christmas for us, and we hung onto more of the money," says Dan Whitt, president of A&M Music & Entertainment, which operates the 141-unit A&A retail chain. "Last year, we were doing some very aggressive pricing. This year, we changed our marketing and we were able to have better margins and our profit dollars were substantially better than the previous year."

"It was a very encouraging season which went gangbusters in the last couple of weeks," says Malcolm Perlman, president of Sunrise Records & Tapes, which operates 28 stores.

Noting a 30% sales rise in December from the same month in 1991, Paul Alofs of the 56-store HMV Canada retail chain says, "We're really pleased with our Christmas through the beginning of the New Year. People were definitely in the stores buying CDs. The timing of Christmas helped, but there were a number of [other] factors. People were out shopping this year. They're in a better mood overall vs. last year. People are tired of the recession."

"We were up dramatically, but I'm not going to put a number on it," says Jayson Sniderman, VP of Roblan Distributors, which operates the 121-store Sam The Record Man retail chain. "I noticed a steady increase right from the beginning of November. The product came out in a more systematic fashion than it diast year. It just sort of fell on everybody last year, and it didn't really get sorted out."

The bigger winner at retail was unquestionably the Arista soundtrack "The Bodyguard."

"'The Bodyguard' was a phenomenon," says Alofs. "One day I stood in a mall store for five hours and one in three people left with it."

"The ones that would walk away were 'The Bodyguard' and Eric Clapton," adds Perlman. "Those two stood out by a mile."

BMG Canada has shipped 484,953 units of "The Bodyguard" between its Nov. 20 release and the first week of January. "It's unbelievable what it's doing," says Bob Jamieson, president/GM of BMG Music Canada, which distributes Arista. "It's one of those records that has so much momentum."

Other hot titles came from such artists as Garth Brooks, Leonard

Cohen, Sade, the Tragically Hip, R.E.M., Barenaked Ladies, Bob Dylan, Loreena McKennitt, and the Rankin Family, as well as the Quality Special Products' compilation "X-Tendamix Dance Mix '92" and Motown's "Hitsville U.S.A." boxed set.

"Everybody delivered product that moved well for us but nothing touched 'Dance Mix '92,' " says Whitt.

"Obviously we sold 'Bodyguard' and Garth Brooks, but there was no monster driving the business, although 'Dance Mix '92' was incredibly strong."

"The [Tragically] Hip sold phenomenally well," says Sniderman. "Leonard Cohen did incredibly well, too. We also saw a great deal of [Canadian] independents selling through, bands like Tea Party and Lost Dakotas."

"The Rankin Family was surprisingly strong," says Alofs. "Wherever we played it in the stores, it did well."

Retailers indicate that boxed sets continue to be strong Christmas season sellers: "'Hitsville' was a bit of a positive surprise," says Alofs. "However, we had to do some emergency reorders on it and one time PolyGram was out of stock."

Sniderman, noting Motown's historical compilation was his chain's top-selling box, says he had difficulty with fill on several other boxes. "Warner got caught on the Aretha ["Queen Of Soul"] box, which sold out the first week of December," he says. "I could have sold thousands of it along with 'The Stiff Box,' which came out in mid-December and sold out immediately. And everybody knows about the Pink Floyd box ["Shine On"], which Sony didn't get shipped with [the quantity] they wanted." (Sony Canada was given an allotment of only 5,000 units of "Shine On")

Retailers here report that analog cassette sales continue to slip in favor of CD. "For cassettes in December, we were just below 30% and it's continuing to slide," says Alofs. "We were about 10% higher in cassette last year. With the number of multiple purchases we saw going through the stores, I think CD players were a major gift item for people this year. You also saw a lot of older shoppers in the stores this year, whereas last year they bought gift certificates. They were buying [CD] product this year."

"It's a 50:50 ratio depending on the store," adds Sniderman. "CD [hardware] penetration is 26% but, even so, those people must be buying more CDs."

With the current spate of hot releases, and despite unemployment remaining stubbornly high and the economy far from out of the woods, retailers here are optimistic about the first quarter of the new year.

"Everything indicates that 1993 will be the year of the comeback," says Perlman. "I believe the first quarter is the result of what happens at Christmas, and this quarter should be good."

### BIG 7 ESSENTIAL REFERENCE GUIDES

- International Buyer's Guide: The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- International Talent & Touring Directory: The source for US & Intl' talent, booking agencies, facilities, services & products.
- Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook: Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios & equipment
- 7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace.

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	1993 International Talent & Touring Directory (8042-0) \$70 1992 Record Retailing Directory (8052-8) \$99 1992 International Tape/Disc Directory (8054-4) \$35

### HITS OF THE W

16

20 NEW

**JAPAN** 

THIS LAST WEEK WEEK

2 5

5 2

6 6

7 11

8 19

NFW

NEW

NEW

24 25

28

31 18

32 NEW

35 36 40 27

37 26

39 40 33 30

15



EU	ROC	CHART HOT 100 1/9/93 MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES
1	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
2	5	HEAL THE WORLD MICHAEL JACKSON EPIC
3	6	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
4	4	DUR DUR D'ETRE BEBE! JORDY COLUMBIA
5	6	DON'T YOU WANT ME FELIX deCONSTRUCTION
6	9	DIE DAL?! DIE FANTASTISCHEN VIER COLUMBIA
7	5	END OF THE ROAD BOYZ II MEN MOTOWN
8	16	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
9	13	DEEPER AND DEEPER MADONNA MAVERICK
10	8	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
		ALBUMS
1	1	ABBA GOLD POLAR
2	3	FREDDIE MERCURY ALBUM PARLOPHONE
3	8	SOUNDTRACK THE BODYGUARD ARISTA
4	2	GENESIS THE WAY WE WALK VOL. I VIRGIN
5	6	CHER CHER'S GREATEST HITS 1965-1992 GEFFEN
6	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
7	9	ERASURE POP! THE FIRST 20 HITS MUTE
8	5	BON JOVI KEEP THE FAITH JAMBCO
9	10	ERIC CLAPTON UNPLUGGED REPRISE
10	7	SADE LOVE DELUXE EPIC

AUSTRALIA (Australian Record Industry Assn.) 1/3/93

WILL ALWAYS LOVE YOU WHITNEY HOUSTON

YOU DON'T TREAT ME NO GOOD SONIA DADA

END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR

WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOLY

DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR

ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/

THE DAY YOU WENT AWAY WENDY MATTHEWS

TEQUILA A.L.T. & THE LOST CIVILIZATION WARNER DEEPER AND DEEPER MADONNA SIREWARNER

IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL

MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP PROJECT BLOW UP
WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL

DIE DA !?! FANTASTISCHEN VIER COLUMBIA

DON'T YOU WANT ME FELIX deconstruction
KEEP THE FAITH BON JOVI MERCURY
HOUSE OF LOVE EAST 17 METRONOME

RAUMSCHIFF EDELWEISS EDELWEISS WEA

BE MY BABY VANESSA PARADIS POLYDOR

NOVEMBER RAIN GUNS N' ROSES GEFFEN

END OF THE ROAD BOYZ II MEN M

DRIVE R.E.M. WARNER BROS BAKER STREET UNDERCOVER PW

SWEAT (A LA LA LA LONG) INNER CIRCLE WEA HEAL THE WORLD MICHAEL JACKSON EPIC IT WILL MAKE ME CRAZY FELIX deconstruction

I WILL ALWAYS LOVE YOU WHITNEY HOUSTON

GERMANY (Der Musikmarkt) 12/22/92

SINGLES

DRIVE R.E.M.

ACCIDENTLY KELLY STREET FRENTE WHITE/

NOVEMBER RAIN GUNS N' ROSES GEFFEN/BM

**SINGLES** 

THIS LAST WEEK WEEK

2

3

18

16

26 8

10

23

2 12

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13 14

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22 47 13 20

THIS LAST WEEK WEEK

10 20

11

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16 12 14

	7	
17	15	SLEEPING SATELLITE TASMIN ARCHER EMI
18	17	IRON LION ZION BOB MARLEY & THE WAILERS
		ISLAND
19	11	JUST ANOTHER DAY JON SECADA SBK
20	NEW	KUSSEN VERBOTEN PRINZEN HANSA
		ALBUMS
1	1	ABBA GOLD POLYSTAR
2	2	GENESIS THE WAY WE WALK VOL. I VIRGIN
3	4	FREDDIE MERCURY THE FREDDIE MERCURY
		ALBUM PARLOPHONE
4	3	BON JOVI KEEP THE FAITH MERCURY
5	5	FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
6	9	DIE PRINZEN KUSSEN VERBOTEN HANSA
7	6	ROXETTE TOURISM ELECTROLA
8	7	JOE COCKER THE BEST OF JOE COCKER CAPITOL
9	10	VAYA CON DIOS TIME FLIES BMG/ARIOLA
10	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
11	13	ERIC CLAPTON UNPLUGGED REPRISE
12	15	MICHAEL JACKSON DANGEROUS EPIC
L3	17	ROGER WHITTAKER STIMME DES HERZENS
		INTERCORD
14	12	ERASURE POP! THE FIRST 20 HITS MUTE
15	14	PETER MAFFAY FREUNDE & PROPHETEN TELDEC
16	19	CHER GREATEST HITS 1965-1992 GEFFEN
١7	11	JON SECADA JON SECADA SBK
18	NEW	SOUNDTRACK THE BODYGUARD ARISTA
	1.0	

DIE FLIPPERS LIEBE IST EINE ROSE ARIOLA

(Music Labo) 1/5/93

YA-YA-YA ZOO FOR LIFE

ALBUMS

SINGLES.

GUNS N' ROSES USE YOUR ILLUSION II GEFFEN

SEKAIJUNO DAREYORI KITTO MIHO NAKAYAMA &

MOTTO TSUYOKU DAKISHIMETANARA WANDS

KISS ME KYOSUKE HIMURO TOSHIBAYEMI BYE FOR NOW T-BOLAN ZAIN

CHRISTMAS CAROLNO KORONIWA JUNICHI

AVE MARIA EIENNO KOIBITO SHOGO HAMADA

YAKUSOKUNO HASHI/SWEET 16 MOTOHARU

I WILL ALWAYS LOVE YOU WHITNEY HOUSTON

PRESENT FOR YOU THE CHECKERS PONY CANYON

MIKI IMAI FLOW INTO SPACE FOR LIFE

SOUNDTRACK THE BODYGUARD BMG/VICTOR

	*	
3	1	THE CHECKERS THE CHECKERS PONY CANYON
4	9	DREAMS COME TRUE THE SWINGING STAR EPIC
	1 1	SONY
5	2	B'Z FRIENDS BMG/ROOMS
6	7	ON TV JUNICHI INAGAKI FUN HOUSE
7	NEW	HIDEAKI TOKUNAGA INTRO II APOLLON
8	10	YUMI MATSUTOYA TEARS AND REASONS TOSHIBAY
		EMI
9	NEW	SMAP SMAP 003 VICTOR
10	NEW	T-BOLAN SO BAD ROCK IT

	1	THE CHECKERS THE CHECKERS PONY CANYON
ļ	9	DREAMS COME TRUE THE SWINGING STAR EPIC/
		SONY
•	2	B'Z FRIENDS BMG/ROOMS
,	7	ON TV JUNICHI INAGAKI FUN HOUSE
•	NEW	HIDEAKI TOKUNAGA INTRO II APOLLON
1	10	YUMI MATSUTOYA TEARS AND REASONS TOSHIBAY
		EMI
1	NEW	SMAP SMAP 003 VICTOR
0	NEW	T-BOLAN SO BAD ROCK IT

FRANCE	(Nielsen/Europe 1) 12/24/92

12 10

8 14

NEW

NFW

1

2

4

13

14 15 10 17

16 15

18 19 20

20 11

HIS EEK	LAST WEEK	SINGLES
1	1	DUR DUR D'ETRE BEBE! JORDY COLUMBIA/SONY
_	2	LES MARIES DE VENDEE ANAIS ET DIDIER BARBELIVIEN TALAR/SONY
3	8	HEAL THE WORLD MICHAEL JACKSON SONY/EPIC
4	5	LE LION EST MORT CE SOIR POW WOW REMARW POLYGRAM
5	4	LA LEGENDE OOCHIGEAS ROCH VOISINE GM/BMG
6	7	POUR L'AMOUR D'UN GARCON HELENE BMG
7	6	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
8	13	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
9	16	QUE MON COFUR LACHE MYLENE FARMER.

GRAM
3
ONY

THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
PETIT PAPA NOEL TINO ROSSI EMI
IT'S PROBABLY ME ERIC CLAPTON & STING A&M/
POLYDOR
SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
MOTIVING FLOR MATTERS METALLICA

NOTHING ELSE MATTERS METALLICA POLYGRAM/ DAS BOOT/I WANNA BE A KENNEDY U 96

LOVE IS ALL BUTTERFLY BALL POM/SONY IT'S MY LIFE DR ALBAN ARIOLABMG
I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RHYTHM IS A DANCER SNAP ARIOLA/BMG

#### **ALBUMS** GOLDMAN JONES FREDERICKS SUR SCENE SONY

POW WOW REGAGNER LES PLAINES . . . REMARK

MICHAEL JACKSON DANGEROUS EPIC/SONY JORDY POCHETTE SURPRISE SONY
GENESIS THE WAY WE WALK VOL. I VIRGIN

IN YOUR ROOM TONI PEAREN MUSHROOM/FESTIVAL	1 -
JUMP THE MOVEMENT BMG	
EBENEEZER GOODE THE SHAMEN LIBERATION/	1
FESTIVAL	
WHO'S GONNA RIDE YOUR WILD HORSES U2	
ISLAND/POLYGRAM	
SOMETIMES LOVE JUST AIN'T ENOUGH PATTY	
SMYTH & DON HENLEY MCA/BMG	
PEOPLE EVERYDAY ARRESTED DEVELOPMENT	THE
CHRYSALIS/EMI	WEE
SOMETHING GOOD UTAH SAINTS POLYDOR/	1
POLYGRAM	
JUMP AROUND HOUSE OF PAIN LIBERATION/FESTIVAL	2
BEST THINGS IN LIFE ARE FREE LUTHER	3
VANDROSS & JANET JACKSON POLYDOR/POLYGRAM	4
ALBUMS	5
THE TWELFTH MAN STILL THE 12TH MAN EMI	6
MICHAEL BOLTON TIMELESS COLUMBIASONY	7
ABBA GOLD POLYDOR/POLYGRAM	
ERIC CLAPTON UNPLUGGED WARNER BROS	8
SOUNDTRACK THE BODYGUARD ARISTA/BMG	1 -
FRENTE MARVIN THE ALBUM WHITE/FESTIVAL	9
JOE COCKER THE ESSENTIAL COLLECTION EMI	10
BOYZ II MEN COOLEYHIGHHARMONY MOTOWN/	11
POLYDOR	12
SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/	13
EMI	
GUNS N' ROSES USE YOUR ILLUSION I GEFFEN/BMG	14
AC/DC LIVE (DOUBLE) ALBERTS/SONY	
WENDY MATTHEWS LILY TOO ART WARNER	15
GUNS N' ROSES USE YOUR ILLUSION II GEFFEN/BMG	16
THE BEACH BOYS SUMMER DREAMS EMI	
BILLY RAY CYRUS SOME GAVE ALL MERCURY	17
PHONOGRAM	18
RED HOT CHILI PEPPERS WHAT HITS? EMI	19
GIRLFRIEND MAKE IT COME TRUE RCA/BMG	20
MADONNA EROTICA WARNER	
SOUNDTRACK SISTER ACT LIBERATION/FESTIVAL	21
AUSTRALIAN CAST JESUS CHRIST SUPERSTAR	22
EMERALO CITY/POLYGRAM	22
NV (D Marilland (4) 12/22/22	22

		© 1993, Biliboard/BPI Communication
	LAST	SINGLES
•	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
	2	HEAL THE WORLD MICHAEL JACKSON EPIC
	4	COULD IT BE MAGIC TAKE THAT RCA
	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOI
	6	PHOREVER PEOPLE THE SHAMEN ONE LITTLE INDIAN
	5	SLAM JAM THE WWF SUPERSTARS ARISTA
	NEW	EXTERMINATE! SNAP FEATURING NIKI HARIS
	NEW	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT COOLTEMPO
	12	OUT OF SPACE THE PRODIGY XL
	9	MIAMI HIT MIX GLORIA ESTEFAN EPIC
	7	BONEY M MEGAMIX BONEY M ARISTA
	13	DEEPER AND DEEPER MADONNA MAVERICK/SIRE
	10	SOMEDAY (I'M COMING BACK) LISA STANSFIELD ARISTA
	NEW	AFTER ALL THE FRANK AND WALTERS SETANTAGO DISCS
	16	STEP IT UP STEREO MC'S 4TH+B'WAY
	17	TEMPTATION (BROTHERS IN RHYTHM REMIX) HEAVEN 17 VIRGIN
I	11	IF WE HOLD ON TOGETHER DIANA ROSS EMI
	22	WE ARE RAVING-THE ANTHEM SLIPSTREEM BOOGIE FOOD
i	NEW	THE DEVIL YOU KNOW JESUS JONES FOOD
ı	20	ONE IN TEN 808 STATE/UB40 ZTT
	23	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
-	19	MRS. ROBINSON/BEIN' AROUND LEMONHEADS ATLANTIC
	25	END OF THE ROAD BOYZ II MEN MOTOWN
١	14	MONTREUX EP SIMPLY RED EASTWEST
Į	NEW	BROKEN ENGLISH SUNSCREEM SONY
ı	14	MOTOWNPHILLY BOYZ II MEN MOTOWN
j	29	ARRANGED MARRIAGE APACHE INDIAN ISLAND
1	8	TOM TRAUBERT'S BLUES (WALTZING MATILDA)
	NICIA	ROD STEWART WARNER BROS
	NEW	WOMANKIND LITTLE ANGELS POLYDOR
-	NEW	HOPE OF DELIVERANCE PAUL MCCARTNEY PARLOPHONE
ı	18	DRIFT AWAY MICHAEL BOLTON COLUMBIA

YOU TALK TOO MUCH SULTANS OF PING F.C. WAY IN MY BRAIN (REMIX) DRUMBEATS SL2 XL

IN MY DEFENCE FREDDIE MERCURY PARLOPHONE LOVE SEE NO COLOUR THE FARM END PRODUCT
NEVER LET HER SLIP AWAY UNDERCOVER PWL

LIFE OF SURPRISES PREFAB SPROUT COLUM

ALIVE & KICKING EAST SIDE BEAT HIT

SO CLOSE DINA CARROLL ALM

IN BLOOM NIRVANA GEFFEN

THIS VEEK	LAST WEEK	ALBUMS
1	1	CHER CHER'S GREATEST HITS: 1965-1992 GEFFEN
2	4	ERASURE POP! THE FIRST 20 HITS MUTE
3	9	TAKE THAT TAKE THAT AND PARTY RCA
4	2	GLORIA ESTEFAN GREATEST HITS EPIC
5	5	GENESIS THE WAY WE WALK VOL. I VIRGIN
6	6	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
7	11	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
8	14	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
9	13	MICHAEL JACKSON DANGEROUS EPIC
10	10	ABBA GOLD POLYDOR
11	8	SIMPLY RED STARS EASTWEST
12	3	MICHAEL BOLTON TIMELESS (THE CLASSICS)
13	12	LIONEL RICHIE BACK TO FRONT MOTOWN
14	15	MADONNA EROTICA MAVERICK/SIRE
15	7	THE FREDDIE MERCURY ALBUM FREDDIE MERCURY PARLOPHONE
16	29	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
17	19	BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
18	35	NIRVANA NEVERMIND OGC
19	21	CHARLES & EDDIE DUOPHONIC CAPITOL
20	30	NIRVANA INCESTICIDE GEFFEN
21	28	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
22	17	ANNIE LENNOX DIVA RCA
23	33	BON JOVI KEEP THE FAITH JAMBCO
24	22	ENYA THE CELTS WEA
25	26	QUEEN GREATEST HITS II PARLOPHONE
26	38	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN
27	39	U2 ACHTUNG BABY ISLAND
28	24	CURTIS STIGERS CURTIS STIGERS ARISTA
29	23	MIKE OLDFIELD TUBULAR BELLS II WEA
30	NEW	ERIC CLAPTON UNPLUGGED DUCK
31	20	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
32	NEW	PRINCE & THE NEW POWER GENERATION SYMBOL PAISLEY PARK
33	NEW	QUEEN GREATEST HITS PARLOPHONE
34	NEW	THE PRODICY EXPERIENCE XL
35	31	TALKING HEADS ONCE IN A LIFETIME/SAND IN THE VASELINE EMI
36	34	RIGHT SAID FRED UP TUG
37	32	TINA TURNER SIMPLY THE BEST CAPITOL
38	18	DIANA ROSS THE FORCE BEHIND THE POWER EMI
39	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN
40	40	BOB MARLEY & THE WAILERS LEGEND TUFF GONG

U	/	JEAN-FILEIFFE & MODERAS ADDIN OCANINA
		SONY/DELPHINE
7	5	ROCH VOISINE EUROPE TOUR (L'EMOTION) GM/
		BMG
8	8	JULIEN CLERC UTILE VIRGIN
9	11	DIDIER BARBELIVIEN VENDEE 93 TALAR/SONY
10	NEW	GHEORGHE ZAMFIR UTOPIA POLYGRAM
11	10	SOUNDTRACK THE BODYGUARD ARISTA/BMG
12	14	SOUNDTRACK DIRTY DANCING RCA/BMG
13	12	MICHEL SARDOU LE GRAND REVEIL SONY/TREMA
14	15	AC/DC LIVE (DOUBLE ALBUM) CARRERE
15	13	SADE LOVE DELUXE SONY/EPIC
16	NEW	CHRISTIAN MORIN ESQUISSE SONY/DELPHINE
17	NEW	JACQUES DUTRONC DUTRONC AU CASINO SONY/
		COL
18	NEW	JESSYE & FOSTER, LAWRE NORMAN JESSYE
	1 1	NORMAN A NOTRE-DAME POLYGRAM
19	NEW	JEAN-MARC THIBAULT DES CHANSONS PLEIN LE
		COEUR SONY/PPL
20	9	NOIR DESIR TOSTAKY POLYGRAM
IT/	<b>LY</b>	(Musica e Dischi) 12/28/92

11/		
THIS WEEK	LAST WEEK	SINGLES
1	1	DEEPER AND DEEPER MADONNA SIRE/MAVERICK
2	NEW	DUR DUR D'ETRE BEBE'! JORDY COLUMBIA
3	4	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
4	3	WHO'S GONNA RIDE YOUR WILD HORSES UZ
5	7	NO ORDINARY LOVE SADE EPIC
6	8	SLEEPING SATELLITE TASMIN ARCHER EMI
7	9	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
8	5	DON'T YOU WANT ME FELIX GFB
9	6	EROTICA MADONNA SIRE/MAVERICK
10	NEW	HEAL THE WORLD MICHAEL JACKSON EPIC
		ALBUMS
1	1	FREDDIE MERCURY THE FREDDIE MERCURY ALBUM EMI
2	4	RENZO ARBORE E L'ORCHESTRA ITALIANA
		NAPOLI PUNTO E A CAPO FONIT CENTRA
3	3	SOUNDTRACK THE BODYGUARD ARISTA
4	5	LUCIO BATTISTI LE ORIGINI RTI MUSIC/RTR
5	2	ZUCCHERO FORNACIARI MISERERE POLYDOR
6	6	ANTONELLO VENDITTI DA SAN SIRO A
		SAMARCANDA HEINZ MUSIC
7	7	ABBA GOLD POLYDOR
8	9	CLAUDIO BAGLIONI ANCORASSIEME COLUMBIA
9	8	SADE LOVE DELUXE EPIC
10	NEW	ADRIANO CELENTANO SUPERBEST CLAN

#### SPAIN (TVE/AFYVE) 1/3/93

	LAST	SINGLES
1	1	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON
	1100	ARISTA
2	2	HEAL THE WORLD MICHAEL JACKSON EPIC
3	4	COULD IT BE MAGIC TAKE THAT RCA
4	3	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
5	6	PHOREVER PEOPLE THE SHAMEN ONE LITTLE INDIAN
6	5	SLAM JAM THE WWF SUPERSTARS ARISTA
7	NEW	EXTERMINATE! SNAP featuring NIKI HARIS ARISTA
8	NEW	MR. WENDAL/REVOLUTION ARRESTED
		DEVELOPMENT COOLTEMPO
9	12	OUT OF SPACE THE PRODIGY XL
10	9	MIAMI HIT MIX GLORIA ESTEFAN EPIC
11	7	BONEY M MEGAMIX BONEY M ARISTA
12	13	DEEPER AND DEEPER MADONNA MAVERICK/SIRE
13	10	SOMEDAY (I'M COMING BACK) LISA STANSFIELD
		ARISTA
14	NEW	AFTER ALL THE FRANK AND WALTERS SETANTAGO
		DISCS
15	16	STEP IT UP STEREO MC'S 4TH+B'WAY
16	17	TEMPTATION (BROTHERS IN RHYTHM REMIX)
		HEAVEN 17 VIRGIN
17	11	IF WE HOLD ON TOGETHER DIANA ROSS EMI
18	22	WE ARE RAVING-THE ANTHEM SLIPSTREEM
		BOOGIE FOOD
19	NEW	THE DEVIL YOU KNOW JESUS JONES FOOD
20	20	ONE IN TEN 808 STATE/UB40 ZTT

	BOOGIE 1 OOD		
NEW	THE DEVIL YOU KNOW JESUS JONES FOOD		
20	ONE IN TEN 808 STATE/UB40 ZTT		
NAD	(The Record) 1/4/93		
	SINGLES		
1	END OF THE ROAD BOYZ II MEN MOTOWN/PGO		
2	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS		
3	PLEASE DON'T GO KWS POLYDOR/PGD		
4	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/ CEMA		
5	SLOW & SEXY SHABBA RANKS EPIC/SONY		
6	KEEP THE FAITH BON JOVI MERCURY/PGO		
7	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIAN SONY		
8	EROTICA MADONNA SIRE/WEA		
9	GANGSTA BELL BIV DEVOE MCA/UNI		
10	LOVE CAN MOVE MOUNTAINS CELINE DION EPICE SONY		
1 1	ALBUMS		
1 1	ERIC CLAPTON UNPLUGGED REPRISE/WEA		
2	THE TRAGICALLY HIP FULLY COMPLETELY MCA		
-	UNI		
3	VARIOUS ARTISTS THE BODYGUARD ARISTA/BMG		
4	VARIOUS ARTISTS DANCE MIX 92 QUALITY		
CANADA (The Record) 1/4/93  THIS LAST WEEK TO AN ANGEL THE HEIGHTS CAPITOLOGEMA  PLEASE DON'T GO KWS POLYDOR/PGD  WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOLOGEMA  PLEASE DON'T GO KWS POLYDOR/PGD  WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOLOGEMA  SLOW & SEXY SHABBA RANKS EPICSONY  KEEP THE FAITH BON JOVI MERCURY/PGO  TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIAN SONY  ROOTE AND CAN MOVE MOUNTAINS CELINE DION EPIC SONY  ALBUMS  ERIC CLAPTON UNPLUGGED REPRISE/WEA  THE TRAGICALLY HIP FULLY COMPLETELY MCAVUNI  VARIOUS ARTISTS THE BODYGUARD ARISTA/BMG			
6	QUEEN GREATEST HITS HOLLYWOOD/WEA		
7	BARENAKED LADIES GORDON RCA/BMG		
8			
9	MADONNA EROTICA SIRE/WEA		
	DOMESTIC THE TAXABLE TO BE SEEN T		
	20 NAD  LAST WEEK 1 2 3 4 5 6 7 8 9 10 1 2 2 3 4 5 5 6 7 8 8 9 10 1 2 2 3 4 5 5 6 7 7 8 8 9 10 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2		

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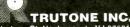
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#### BILLBOARD JANUARY 16, 1993

#### MANOLO DIAZ ACTING ON GOALS AT POLYGRAM INTERNATIONAL LATIN AMERICA

(Continued from page 10)

diversified."

Because of those narrow entertainment options, says Diáz, Latin American consumers-who tend to be younger, on the average, than their foreign counterparts-spend more of their income on music.

He cites Elton John's recent shows in Mexico as one example of how non-Hispanic acts can penetrate a Latin market. John's two shows Nov. 13 and 14 at the 100,000-seat soccer stadium Estadio Azteca outside Mexico City drew 90,000 and 86,000, respectively. Further, John sold an impressive 120,000 units between Oct. 26 and Dec. 1, with little more than half of the tally represented by his latest album, "The One."

#### FOCUS ON MEXICO

Diáz hopes his Latino acts can repeat John's success in Mexico, which he termed "the most important Spanish-language market in the world, including Spain." To that end, Diáz tapped Enrique Gómez Piñeiro as the company's managing director in Mexico. He also appointed Marcos Maynard to head up operations in Brazil, and Rubén Aprile to manage the company's affiliate in Argentina. Salvador Pérez Muñoz was named as the company's director, Latin artists marketing. All four veteran record executives were hired away from competing labels.

Ramón Villanueva, PolyGram's managing director in Chile for two years, was the only holdover to survive Diáz's housecleaning. Though Spain is not included in his region, Diaz points out that the Spanish market should be recognized as a potentially important market for exporting and importing Hispanic acts.

Diaz undeniably is elated with his management team, but he does acknowledge the sledding will be rough in nearly every territory. "In Mexico, we have a market share that is strangely low, like 9%," he notes, adding that rap artist Caló is currently the label's biggest seller.

"Enrique is going to streamline the company, concentrating his efforts on more creative things and mechanizing as much as possible administrative procedures which were a great burden on the company," he

"Our affiliate in Brazil," continues Diáz, "has a good catalog, but it has not been exploited. Although we have lost some artists, we still have Caetano Veloso. Maria Bethânia, and Elba Ramalho, Marcos' arrival is very important, and I know we will be fighting in the next few years for No. 1 because he is there.'

#### JOINT-VENTURE LABELS

PolyGram currently claims a 16% market share in Brazil, where Diáz says he is trying to establish a joint venture similar to the one that will begin operation next July in Argentina. PolyGram, BMG, and Warner comprise the new Buenos Airesbased consortium, which will jointly handle product distribution.

Though Diáz admits that Poly-Gram's market share in Argentina has slipped from 20% in 1991 to 15.5% in 1992, he adds that he expects Aprile ("an expert in marketing") to reverse the slide. As in Brazil, Polv-Gram's affiliate in Chile owns 16% of the economically stable market. Diáz made no personnel changes because, as he puts it, "Villanueva was the only one we had who had the office running like it has to be run."

By his own estimate, Diáz reckons that PolyGram currently sits in fifth place in the overall Latin American market. All the more reason, he observes, to take an aggressive attitude toward building the company's market share. "My real plan," he says, 'is to put [persons] in every country who will sign from those countries the best artists that already exist or develop new artists who can become stars within the region. We will take risks and work as one company, not four or five."

The lone major territory where Diáz wants to make a splash is the U.S. Diáz comments that he is eagerly awaiting the opportunity to crack the region's second-largest Latin market.

Diáz says he would like to crank up the U.S. subsidiary "around June 1. He adds that he is looking to open shop in Colombia and Venezuela "sometime in 1994."



AIDS Education Program. Entertainment industry leaders spearheaded by NARAS president Michael Greene participate in a national satellite teleconference to launch Business Responds to AIDS (BRTA), a comprehensive workplace education program on HIV and AIDS. BRTA can be reached at 800-458-5231. Shown, from left, are Motown president Jheryl Busby; Capitol president/CEO Hale Milgrim; Greene; and Pierre Cossette, head of Pierre Cossette Productions.

#### **RAVE SCENE RISES**

(Continued from page 11)

Black Sheep, Arista's the Movement, Profile's N2Deep, and Djimbe, a West African troupe of drummers, performing on seven stages.

In addition, dozens of DJs spun techno, hip-hop, acid jazz, and house records. There were also a variety of street performers, including Las Vegas show girls, flame throwers, a snake charmer, fortune tellers, cowboys, and people dressed as Galileo and George and Barbara Bush. Booths sporting fashions and foods particular to the rave subculture were set up.

In the past, raves have typically been underground parties held in nontraditional venues. "K-Rave 93" marked one of the first attempts to take the phenomenon into the mainstream.

"There are a core of people who go to raves on a regular basis and then there are those who want to go, but don't have the opportunity," says Paul Sansone of RaveAmerica, which co-produced the event with Knott's. 'We've created that opportunity in a safe place that still retains the essence and purity of a rave at a good cost.

Tickets went for \$27.50 and sold out before the show.

Sansone, also KPWR's marketing director, is partnered with Gary Richards, Def American's techno radio promotion rep. RaveAmerica is a division of Antelope Entertainment, an event and television production company.

Sansone says he is planning to take an event like "K-Rave 93" around the country this summer, but no definite plans have been made yet.

"We're watching the evolution of entertainment right before our eyes," he says. "Traditional entertainment has become irrelevant. There's a new generation of kids who don't just want to go to a traditional concert."

The tour, which Sansone says would go only into venues without seats, will feature a different artist lineup every night, street performers, and cause-related booths.

Daven "The Mad Hatter" Michaels, who has been at the forefront of the L.A. rave movement for years. says there is one problem with largescale raves.

"The rave movement in L.A. needed a shot in the arm, because it's been fading for a while," says Michaels. 'The Knott's rave is a step in the right direction, but when you take it to the [mainstream] commercial level. you do lose some of the true essence of what it is."

Michaels explains that raves held at major venues attract a younger crowd because their parents allow them to go. This turns off the older crowd.

Knott's Berry Farm director of marketing Jeff Langley says another event similar to "K-Rave 93" may be staged at Knott's in the future.

#### BOLTON, R.E.M., HOUSTON HIT BIG IN DECEMBER CERTIFICATIONS

(Continued from page 50)

currently working on a sequel for

Crosby, Stills, Nash & Young achieved their second and third multiplatinum entries with Atlantic's "So Far" (1974, 6 million) and "Four Way Street" (1971, 4 million).

A diverse group of first-time platinum artists in December included pop vocalist Jon Secada, with his self-titled Arista debut; country veteran John Anderson, with his BNA Entertainment release "Seminole Wind"; Seattle hard-rock band Alice In Chains, with its second Columbia album, "Dirt"; and Irish rap group House Of Pain, with its self-titled Tommy Boy debut.

Two recent seasonal albums from A&M also hit a platinum groove: Amy Grant's "Home For Christ-' became the singer's sixth platinum issue, while the multi-artist benefit collection "A Very Special Christmas 2" was a solid sequel to the original double-platinum 1990 Yuletide hit.

Extending a noteworthy track record, AC/DC logged its 12th platinum album with last year's "Live."

Reflecting the immense popularity of country music, the Chipmunks' novelty romp "Chipmunks In Low Places" joined such contenders as Randy Travis and Billy Dean in the gold-album category. Alvin, Simon, and Theodore's Epic hoedown was the fourth gold release for the squeaky-voiced trio.

The other big single winner in December was Shai's platinum "If I Ever Fall In Love," the first such certification for MCA-distributed Gasoline Alley Records.

Here's a complete list of December certifications:

**MULTIPLATINUM ALBUMS** 

Brooks & Dunn, "Brand New Man," Arista, 2 million

Michael Bolton, "Timeless (The Classics),"

Olumbia, 3 million.

Boston, "Don't Look Back," Epic, 6 million.

Meat Loaf, "Bat Out Of Hell," Epic, 7 mil-

lion.

Journey, "Greatest Hits," Columbia, 4 mil-

Eric Clapton, "Unplugged," Reprise, 3 mil-

on. Metallica, "Metallica," Elektra, 6 million. Boston, "Boston," Epic, 11 million. Soundtrack, "Boomerang," Arista, 2 mil-

Garth Brooks, "Ropin' The Wind," Liberty,

R.E.M., "Automatic For The People," Warner Bros., 2 million. Boyz 11 Men, "Cooleyhighharmony," Mo-

wn, 5 million Crosby, Stills, Nash & Young, "Four Way

Street," Atlantic, 4 million.

Crosby, Stills, Nash & Young, "So Far," Atlantic, 6 million

Led Zeppelin, "Led Zeppelin IV," Swan Song, 11 million.

PLATINUM ALBUMS
Roxy Music, "Avalon," Warner Bros., its

Michael Bolton, "Timeless (The Classics),"

Michael Bolton, "Timeless (The Classics),"
Columbia, his fourth.
Alan Jackson, "A Lot About Livin' (And A
Little 'Bout Love)," Arista, his third.
Bob Marley, "Songs Of Freedom" (boxed
set), Island, his second.
John Anderson, "Seminole Wind," BNA En-

Alice In Chains, "Dirt," Columbia, its first.

AC/DC, "Live," Atco, its 12th.

House Of Pain, "House Of Pain," Tommy

Amy Grant, "Home For Christmas," A&M,

Peter Gabriel, "US," Geffen, his second.

R.E.M., "Automatic For The People," Prince & the New Power Generation, "Love

Symbol," Paisley Park, his 10th. Crosby, Stills, Nash & Young, "Four Way Street," Atlantic, their third. Crosby, Stills, Nash & Young, "So Far," At-

lantic, their fourth.

Jon Secada, "Jon Secada," SBK, his first.

Various Artists, "A Very Special Christmas 2," A&M.

GOLD ALBUMS

Alan Jackson, "A Lot About Livin' (And A Little 'Bout Love)," Arista, his third.

Michael Bolton, "Timeless (The Classics)," (Columbia his 66th.

Alice In Chains, "Dirt," Columbia, its sec-

nd. Peter Gabriel, "US," Geffen, his fifth. Billy Dean, "Billy Dean," Liberty, his first. Extreme, "III Sides To Every Story," A&M,

s second.

Bob Marley, "Songs Of Freedom" (boxed

set), Island, his second.
The Chipmunks, "Chipmunks In Low Places," Epic, their fourth.
Kenny G, "Kenny G," Arista, his sixth.
Tanya Tucker, "Can't Run From Yourself,"

Tanya lucker, Can Chair From Action, liberty, her fourth.

AC/DC, "Live," Atco, its 15th.

10,000 Maniacs, "Our Time In Eden," Elek-

Amy Grant, "Home For Christmas," A&M,

ner ninth.

R.E.M., "Automatic For The People,"
Warner Bros., its eighth.

Prince & the New Power Generation, "Love

Prince & the New Power Generation, "Love Symbol," Paisley Park, his 13th. Randy Travis, "Greatest Hits Volume One," Warner Bros., his eighth. Da Lench Mob, "Guerillas In Tha Midst," EastWest, its first. Joe Satriani, "The Extremist," Relativity,

The Church, "Starfish," Arista, its first.

Various Artists, "A Very Special Christmas 2" A&M

MULTIPLATINUM SINGLES
Whitney Houston, "I Will Always Love You," Arista, 3 million

#### PLATINUM SINGLES

Shai, "If I Ever Fall In Love," Gasoline Alley/MCA, its first.
Whitney Houston, "I Will Always Love

You," Arista, her second.

#### **GOLD SINGLES**

Shai, "If I Ever Fall In Love," Gasoline Al-

ley/MCA, its first.

Mad Cobra, "Flex," Columbia, its first.
En Vogue, "Free Your Mind," EastWest, its Madonna, "Erotica," Maverick/Sire/

Warner Bros., her 12th.
Whitney Houston, "I Will Always Love
You," Arista, her fifth.

Shabha Ranks, "Slow And Sexv." Epic, his

#### SHORTFORM ALBUMS-PLATINUM

Nine Inch Nails, "Broken," Interscope

Assistance in preparing this story was provided by Carrie Borzillo.



Platinum Tribute. PolyGram Label Group executives present Elton John and his manager, John Reid, with platinum awards, representing U.S. sales of more than 1 million units of the tribute album "Two Rooms: Celebrating The Songs Of Elton John & Bernie Taupin." The album has sold more than 3 million units worldwide. Shown, from left, are PLG VP of sales Gerry Kopecky; senior VP John Barbis; VP of communications Dennis Fine; John; president/CEO Rick Dobbis; VP of marketing Jeff Jones; and Reid.

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# MEDEO MINGHI CUSTODIAN OF A GREAT ROMANTIC ITALIAN TRADITION

#### MIKE HENNESSEY

increasingly dominated by the ephemeral, the superficial and by the trivia of artless gimmickry. Amedeo Minghi is more committed than ever to sustaining the creative integrity of his music His perfectionist approach to his art has caused some journalists to describe him as arrogant and supercilious. But, on the contrary, there is a genuine humility in Minghi's admission that he never fully achieves the high-standards which he sets himself and in his contention that the music he creates is the product of a gift which has been bestowed upon him. All he has to do is to release it. Amedeo Minghi has been releasing music to extremely good effect over the last two decades. With more than 200 songs and 12 albums to his credit, Minghi is one of Italy's most successful singer-songwriters. He is also - and the two do not automatically go together one of the most highly regarded by his public an by his peers. Although he does not come from a musical family, Minghi cannot remember ever wanting to be anything other than a professional musician. "It is in my blood", he says,

At a time when the nusical landscape is

As a schoolboy, he first demonstrated him musical gifts by composing special birthday songs for his friends. Later he studied music but, for the most part he worked on his own at developing his natural gifts, learning first guitar

and later piano. He began playing professionally at the age of 18 and also started writing songs for other artists with considerable success.

But at the age of 20, Minghi withdrew from show business because he didn't feel he was ready to do what he wanted. He still had a lot to learn and he was unhappy about the musical environment he found himself in. "I was not very interested in the music I was hearing and I wanted to distance myself from it in order to concentrate on finding my own musical identity" he says.

He continued to study for the next four or five years listening to as wide a variety of music as possible and continuing to write songs for other artists in order to make a living. He then decided to return to performing his own songs "because I recognized that nobody can capture the spirit and mood of a song quite as faithfully as the person who wrote it"

His eponymous debut album, released in 1973, has fyrics by an up-and-coming writer, Francesco De Gregori, later to achieve celebrity as a major artist in his own right.

The album enjoyed modes success, but the first significant breakthrough came in 1976 with the single "L'Immenso", a brilliantly crafted song which spawned 14 cover versions and a German-language hit recording by Michael Holm.

Minghi himself recorded the song in Spanish and German as well as Italian. In 1983, Minghi won the Critic Prize in the San Remo Festival with the song "1950", which he co-wrote with Gaio Chiocchio, the song was covered by a number of artists, including top star Gianni Morandi. Two years later Minghi scored another San Remo success with "Il Profumo del Tempo", written for Katia Ricciarelli and arranged by the legendary movie soundtrack composer, Endjo Morricone. Through the eighties, Minghi wen from strength to strength, releasing hit single and albums and picking up numerous awards. He was named Artist of the Year in Italy's Sorrisi e Canzoni contest and, in 1989, was honored at the Vela D'Oro event in Riva del Garda for more than 400.000 sales of his album "La Vita Mia".

At the 1990 San Remo Song Festival, Minghi presented a much-acclaimed song, "Vattene Amore" on which he duetted with Mietta. The song was placed third but was widely regarded as the most impressive entry of the event. Throughout that year and into 1991, Minghi was scheduled to make a 50-date concert tour of Italy, playing in theaters throughout the country but each was the public demand to see this

but such was the public demand to see this singer-poet-composer performing live that the tour had to be extended to a staggering 250 appearances.

And all were sold-out, an unprecedented achievement for an Italian artist. Minghi's reputation as an outstanding creator of original

and highly accessible rhelodies was now well consolidated and in 1991 he was commissioned to write the music for the television fairy tale "Fantaghiro", a production which reached an audience of mine million, the video of the program has been sold throughout Europe.

In 1992 Minghi wrote the theme music "Edera", the first Italian soap opera, which reached an audience of between five and six million people. He also appeared in another 50 live concerts, one of which, at the Olympic Stadium in Rome, drew a capacity crowd of 12.000. A video of the concert, entitled "I Ricordi del Cuore", was released in December and a live album will be released in Italy this Spring.

Towards the end of last year, Minghi was commissioned to write the score for "Fantaghiro 2" which was televised throughout Italy over the Christmas holiday.

Minghi's last album, named after the hit song "I Ricordi del Cuore", was released in May last year and has sold more than 400,000 units to date. It was in the Italian Top Ten for several months, spending two weeks in the No. 1 spot. In the two decades since he released his first single, "Denise", Amedeo Minghi has concentrated on building his career in his native Italy. But a concert he played in Switzerland last June and television and radio promotional tours of Austria, Benelux, France, Germany, Spain





and Switzerland made in the Fall, marked the beginning of a new phase in Minghi's eventful career.

He has his sights now set on wider horizon and, towards the end of last year, he and his management team began preparing the ground for a major international initiative aimed at





bringing the work of one of Italy's foremost singer songwriters to a much wider audience. Spearheading the campaign will be new versions of the magical songs which created such a great response at the 1990 San Remo Festival - Vattene Amore".

Says Minghi, "I have always hesitated to record in other languages because of the difficulty in securing faithful and apposite translations of the Itali in lyrics to my songs. The two elements melody and lyrics - in a song are interdependent and if the translation does not capture the feeling of the original lyrics, then the song is diminished". The dilemma has been solved in an intriguing way. First of all, after a considerable amount of groundwork, writers were found who were able to make sensitive and sympathetic translations of the poetic lyrics of "Vattene Amore" into English, Spanish and French. Then French singer Viktor Lazlo, who is fluent in five languages, was invited to record the song with Minghi, singing the female part of the duet in three different language versions.

The process was repeated with the song "Vivere Vivere" and both singles have been released throughout continental Europe, initiating an international promotion campaign which will gain increasing momentum this year. A third and fourth single, "Il Perché Non So" and the title song "I Ricordi del Cuore", are

released this month. And a fifth single, "In Sogno" Is scheduled for release in February/March.

says Miriam B. Westercappel, who is responsible for Minghi's international promotion, "1993 seems to us to be the ideal year to develop Amedeo's career on an international level. But we are not seeking, at this stage, to break into the American and UK markets. Our first goal is to bring his music to continental European audlences and also to the Japanese market. We think that multi-language versions of Amedeo's songs are entirely appropriate at a time when the countries of Western Europe are becoming more integrated and when the music of one European country is increasingly finding acceptance in other European countries".

"I Ricordi del Cuore", which is the opening theme of the soap opera "Edera", will enjoy major exposure in Spain this month with the start of the Spanish transmission of the series. The series will also be shown on television in Benelux, France, Germany, Austria and Switzerland in the Spring, with the title track recorded in the language of each country.

And during the run of MIDEM - when Minghi will be featured in a showcase performance - the "I Ricordi del Cuore" album will be released throughout Europe.

Re case in Japan, Canada and South America will follow in the Spring.

In March, Minght will make his US debut with a concert in New York's Carnegie Hall. And in the summer, he will embark on a Europe - wide promotional tour prior to a European concert tour scheduled for the summer.

It all adds up to a major campaign to bring Amedeo Minghi into the international limelight - and when you discuss the project with him, he once again fails to respond in the arrogant and self - assured way that some journalist critics lead you to expect. He is philosophical and quite ready to accept the possibility that his reception abroad may not measure up to the response he consistently enjoys in Italy.

"I even had problems in Italy some years ago because my music did not fit conveniently into a pigeon hole.

There is absolutely no guarantee of success in other territories", Minghi says.

No guarantee, certainly - but it is hard to believe that the melodies which have beguiled millions of Italians over the years will-leave music lovers in the other countries unmoved and indifferent.

Minghi approaches his work with very clearly defined objectives and sets himself exacting criteria. He is concerned with originality and expressing his own individuality and, for this





reason, does not spend much time listening to music. He even avoids listening to his own songs once created, "because" he says, "I am sure to find something that I could have done better. I am never 100% satisfied with anything I write." And he adds with a laugh, "Even when I listen to songs of mine which have enjoyed a lot of success, I find myself asking why!".

Asked which of his songs came closest to satisfying him, he mentions "Serenata", title song of a 1987 album. But then he adds, "I'm not completely sure about this, though I may have a special affection for the song because that was the first album I produced entirely on my own. As far as my albums are concerned, the one I am most happy with is latest one, "I Ricordi del Cuore" - I think this is my best achievement to date".

Minghi holds the view that an artist should not get too emotionally involved in his own compositions "because there is a danger of repeating yourself". Once he has completed a song, Minghi is concerned to move on the next. He prefers to look ahead rather than to dwell on what has gone before. And he totally rejects the idea of setting out to write a hit. "I write what I am inspired to write and if the public like it fine; if not, that is too bad.

But I have to write what I believe in - what is in my heart, in my imagination I create what is in me", he says.

He sets great store by the great Italian romantic/melodic tradition and is proud to

share the nationality of Vincenzo Bellini, Giacomo Puccini, Gioacchino Rossini, Giuseppe Verdi and Antonio Lucio Vivaldi. He is also proud of being a Roman and is a champion of Roman style and tradition.

Minghi's ascendancy comes at a time when Italian popular music is enjoying a great renaissance and he is delighted to be a part of it. "I am happy to see Italian artists developing their own personalities", he says, "When I first started out in the music business, there was a widespread tendency for Italian singer to copy American and British artists - which I thought was sad. Now Italian artist are being more true to their own traditions and culture and the Italian public is giving them great support. For the past two year now it has been possible to look at the charts and see 14 Italian songs in the top twenty. That's tremendously encouraging". When he is not involved with music - which is not very often Minghi indulges two of his great passions: cooking Roman style and horseriding. But at this critical point in his career, spare time is at a premium and music claims most of his waking hours.

"Music is really my life", he says, adding that his ambition now is to write a musical. "Or a song on the same level as "Stand By Me", which I consider to be one of the greatest songs of all time.

It is a simple, pure song with an irresistible appeal. Even John Lennon decided to record it so it must be good!"

#### DISCOGRAPHY

#### **SINGLES**

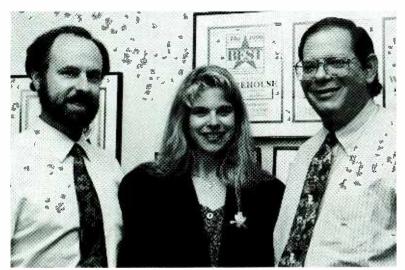
Denise	1971
L'immenso	1976
Di oiù	1980
Sicuramente tu	1981
Cualcuno	1982
1950	1983
St. Michel	1983
La musica	1985
Anni '60	1987
Vattene amore	1990
Nenè	1991
Vattene amore (4 Ways to say goodbye)	1993
valuetic amore (1 ways to say good E-c)	47/3
ALBUMS	

THE POOL OF THE PARTY.	4/12
Minghi	1980
1950	1985
Quando l'estate verrà	1984
Cuore di pace	1986
Serenata	1987
Le nuvole e la rosa	1988
La vita mia	1989
Amedeo Minghi in concerto	1990
Nenè	1991
Fantaghirò	1991
I ricordi del cuore	1992

#### **VIDEOS**

Forse si musicale Amedeo Minghi in concerto	1990 1990
I ricordi del cuore	1992

3. Grego & S. Federici design



'Life' Style. JVC Music recording artist Kevyn Lettau, center, chats with Wherehouse Entertainment executives in the company's Southern California offices. Lettau, who will tour in February, also performed songs from her current album, "Simple Life." Shown with Lettau are Wherehouse chairman/president/ CEO Scott Young, left, and senior VP of merchandising and marketing Scott

### **BMG Tests 'Metal' Of Comics Buyers**

Distrib Offers Free Sampler Via The Books

■ BY CATHERINE APPLEFELD

NEW YORK—"Metalman" is neither man nor machine. But as the title of a free cassette sampler BMG Distribution has been advertising in select comic books, it may prove to be quite a superhero for the company.

The impetus behind the sampler, which features two songs each from albums by metal-leaning BMG label acts-21 Guns, Babylon Ad, Flowerhead, Rollins Band, Saints & Sinners, and Widowmaker-was that "there is a significant portion of the comicbook-reading and record-buying public that overlaps," says Rick Bleiweiss, senior VP of marketing at BMG Distribution.

Bleiweiss, who has long held an interest in comics, says the overlap is greatest among fans of metal, rap, and rock music. "We figured we'd take some music we think would ap-

#### 'A significant portion of the comic-reading and record-buying public overlaps'

peal to them and give them access to it in the easiest way possible." He says once the idea for the sampler sparked, he went to the labels and they suggested the bands to be featured on it. RCA's Marla Roseman, whom Bleiweiss worked with on an comic-related project, sketched the Metalman figure that appears on the cover.

The full-page "Metalman" ads, which give a brief description of the bands and their most recent albums and list an 800 number for interested parties to call, tout the offer as one with "No Club To Join. No Purchase To Make. No Strings. No Kidding."

Requests are taken by an automated system, which records the callers' names and addresses. Bleiweiss says, however, that BMG has been gathering demographic information through survey cards it sends out with the sampler asking for such information as age and favorite music and books.

While providing comic book read-

ers access to the promotion was easy, accessing the key demographic proved a bit of a problem at first. Bleiweiss explains that buyers fall into one of two categories: Younger kids who read titles like "Richie Rich" and "Archie," and what he refers to as the "superhero crowd," an audience he says ranges from 14- all the way up to 50-year-olds. It is the younger half of this second group BMG is targeting with "Metalman.

For the initial leg of the promotion, BMG tied in with Valiant Comics and placed ads in the September and October issues of Valiant's 10 titles, which have a combined print run of about 1 million units, according to Bleiweiss. The sampler was listed as free, but consumers have to pay \$1

for shipping.

Charging the \$1 fee, however, carried an unanticipated cost for BMG. Bleiweiss says he was "disappointed" by the response in terms of the high expectations he had for volume and demographics. "We found that the majority of our respondents to the \$1 offer were older, with the average age 30-35," he says. "We summized that the younger kids may have just enough money to pay for the comics, let alone money to get a cassette with bands they may never have heard of."

When BMG linked with Harris Comics, a newcomer in the comic book marketplace, to place ads for November and December in its titles, "Vampirella" and "Twister," it dropped the \$1 charge. This time, Bleiweiss says, "we are getting a phenomenal response rate." He says the distribution company has already received "in the thousands" of calls, a respectable number considering fewer than 100,000 copies were published of the titles combined.

"On the comment sections of our reader-response cards, a number of repliers have said they went out and bought the albums just based on hearing the tracks on the sampler,' says Bleiweiss. "And that's exactly what we want."

Looking ahead, he says BMG is in discussions with Harris, Valiant, and comic book heavyweight Marvel for more tie-ins in early 1993. Among the possibilities are a second volume of "Metalman" and a "Rapman" sampler.

### **Miramar Trumpets Its 1st Rock Release**

#### Extensive Mktg. Campaign Spreads Word On Move

NEW YORK-Miramar, a label previously affiliated mainly with new age music, has launched an extensive marketing campaign for its first rock release, "Three Color Sun" by Seattle band Symon Asher, due out Tuesday (12).

"We needed to get the word out that this is indeed a rock act," says Miramar VP/GM Sean Gleason. "Miramar has traditionally been known for progressive instrumental acts like Tangerine Dream. The question with Symon Asher was how to create an awareness, so that when retail and radio get calls from Miramar, they don't think it's a new age release.'

The cornerstone of the campaign is a contest open only to U.S. retail, one-stop, and broadcast employees to guess the rock'n'roll origin of the name Symon Asher. The contest was launched in September with a full-page ad in Billboard. Several thousand fliers were then sent to retail, radio, and media around the U.S., followed by weekly clues. On the album's Tuesday release date (beyond press time), winners will be drawn from the correct entries for the grand prize of a trip for two to Cancun, Mexico, a second prize of a \$400 AIWA mini-rack system, and a third prize of a pair of \$250 minispeakers. Five additional winners will receive a \$100 Sony Walkman with Symon Asher cassette. In addition, the first 25 entries received, correct or not, will win their submitters a Miramar T-shirt, and all entries will be included in a drawing for a \$400 AIWA mini-rack system.

#### **OCTOBER GIVEAWAY**

In October, Miramar gave away

10,000 three-song Symon Asher cassettes at club dates and retail chains including Tower, Trans World Music Corp., and HMV. The band did a promotional tour of the Northeast, Southeast, and Midwest, playing at clubs in Washington, D.C., Boston, Minneapolis, and New York, doing in-store appearances at Tower and HMV outlets, and performing at the corporate headquarters of Titus Oaks, Navarre, Title Wave, and Wax Works. TRUDI MILLER

#### Wherehouse AIDS Promo Is Nat'l Success

■ BY EARL PAIGE

LOS ANGELES-Although a regionally based chain, Wherehouse Entertainment successfully pulled off a national charity promotion raising \$63,530, with funds still coming in, for the Magic Johnson Foundation and other AIDS organizations.

The chain's management also contends the event resulted in immeasurable benefits, vis-a-vis neighborhood relations, on a store-by-store

Wherehouse's "Art Of Giving" promotion-inspired by the Paramount home video release "Time -allowed participants to bid on rock'n'roll and other celebrity memorabilia, consisting of more than 100 unique and autographed items. And even though only about 40 of Wherehouse's 315 stores are outside California, the auction was national

in scope, thanks to an 800 number, which allowed for phone bidding from all over the country.

#### FROM HATS TO DRUMS

The bids included \$3,995 for Garth Brooks' suede Stetson to \$1,630 for a Randy Travis guitar. Other sought-after celebrity memorabilia: Madonna's "Sex" book, which went for \$3,900; a Megadeth (Continued on page 52)

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#### Retail

### **Super Sonic: More Chains, Indie Stores Getting Into The Megastore Mode In '93**

GIGANTIC: As 1993 gets under way, it will be interesting to see how certain industry issues unfold. One of the more dynamic trends developing over the last few years will really get a chance to blossom this yearsuperstores. Russ Solomon, of course, wrote the book on the subject, and in the U.S. his West Sacramento, Calif.-based Tower Records chain still stands head and shoulders above the competition in that sector. But over the last few years, other U.S. chains, like Minneapolis-based The Musicland Group, Albany, N.Y.-based Trans World Music Corp., and occasionally North Canton, Ohio-based Camelot Music and Atlanta-based Super Club Music Corp. have been quietly opening larger stores at the same time HMV invaded the U.S. Now, 1993 promises a full frontal assault on Tower's turf. Virgin launched its opening volley just before Christmas and, this year, aided by Fort Lauderdale, Fla.-based Blockbuster Entertainment, likely will turn up the heat. HMV, after spending a year getting its three existing stores up to speed, now says it will begin opening new stores. In Amarillo, Texas, the prototype of Hastings Books, Music &

Video is likely to grow to about 18,000 square feet, although the chain has the capability to open stores in the 25,000-square-foot area, as witnessed by two of its outlets in its hometown. Best Buy, the electronics retailer in Minneapolis, has started building super-music



by Ed Christman

and video departments that take in upward of 15,000 square feet in its outlets.

Tower's Solomon, gazing out over the new competitive landscape, says, "It will be an interesting time for the next couple of years. You have bookstores getting into music, you have music retailers getting into books. The electronics chains are adding music and everybody is opening bigger stores. Everybody is trying to get into the act and one wonders who knows what."

WHILE BEST BUY and Hastings are really just beginning to get into the superstore shootout, one of the U.S. chains that began experimenting with stores in the 15,000-square-foot range has begun to take the evolution toward bigger stores to the next level. In November, Musicland opened its Media Play, a 40,000-square-foot outlet in Rockford, Ill. Today, it has two similar-sized outlets under construction in Columbus, Ohio.

Larry Gaines, Musicland's senior VP of new business development, says Media Play is a full media store, carrying books, music, video, computer games, and other entertainment software. "It has large selections in each product category, with the best prices in town," he says. "Our slogan is 'More choice. Less Price. Guaranteed."

Musicland guarantees it will meet any advertised competitors' prices, although Gaines adds that is not too much of a problem, since the store's prices are already substantially below those of competitors. Media Play's everyday low prices sees CDs selling for \$4 off list, cassettes for \$2 off, while books are discounted 34% on best sellers, with other titles going for between 10% and 30% off list. The video department—which offers only sell-through, no rental, offers discounts on titles in the 20%-25% range.

Currently, the Rockford store carries about 60,000 music titles, 70,000 book titles, and 15,000 video titles. Moreover, in order to help customers sort through all the merchandise, "the whole store is set up with a lot of interactive features," says Gaines. There are listening posts where customers can listen to

any album in the top 100 of The Billboard 200. Also, customers can sample the top 10 albums on the jazz, classical, and other specialized genre charts. Furthermore, there are another 15-20 individual listening stations, each focusing on a different album.

In the book department, shoppers can sit down and read, while the video department features screens with sensurround systems. Moreover, a counter serves gourmet coffee and popcorn.

But in usual Musicland style, none of the store's concepts is set in stone. The company may soon have three Media Play stores open, but Gaines cautions the concept is only a test. "We don't know what the formula is for these stores and what we do with them is still up for grabs."

CHAINS AREN'T the only players going to multimedia stores. In Orlando, Fla., Murmur Records, one of the best-known independent outlets in Central Florida, recently revamped and reopened its doors with its selling space equally divided between audio products and books. The shop, in the city's College Park neighborhood, was rechristened Alobar (after a character in a Tom Robbins novel). Owner Don Gilliland says the new slant is a natural mix for the demographics he serves.

LOOK FOR further cross-pollinization now that Tasso Koken has joined 6th Avenue Electronics, a four-unit chain based in Springfield, N.J., as executive VP/COO. Koken, previously senior VP of merchandising at Nobody Beats The Wiz, says, "We haven't finalized our plans yet, but adding music will be on the drawing boards." He also adds the chain has its eyes on expansion, with possibly two or three stores opening in 1993.

Currently, the chain has four stores: a 60,000-square-foot flagship store in Springfield; a 25,000-square-foot outlet in Paramus, N.J.; and two stores in New York, with each taking in about 8,500 square feet.

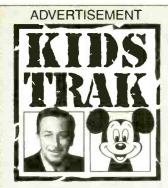
According to press releases, Koken, previously senior VP of merchandising at Nobody Beats The Wiz, is in charge of a dramatic shift in the company's corporate policy. Among the changes, the chain is changing its focus from price to service, the release states.

On THE MOVE: Betsy Grant, director of single sales at PolyGram Group Distribution, is joining ILS as director of sales and marketing. ILS oversees independent distribution for the PolyGram family of labels ... Landa Miller, director of corporate communications at Super Club N.A. in Dallas, has left the company. Miller is seeking opportunities and can be reached at 214-239-4881.



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#### **All Joking** Aside

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All joking aside, the joke will be on you if you're not carrying If the Shoe Fits ...



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#### **Veterans' Day (Again): Dick Dale Catches HighTone Wave, Jack Bruce Has CMP Set**

SIGNING ON: Gas up the woodie, ho-dads-Dick Dale, "The King of Surf Guitar," has been signed by Oakland, Calif.-based HighTone Records. The man whose gurgling instrumentals "Let's Go Trippin" and "Misirlou" helped define the surf sound of the '60s is celebrating his new contract with shows in Southern and Northern California this month. Dale is also currently represented in stores with a greatest-hits compilation on GNP Crescendo.

Another great rock veteran has an indie release coming in February: Bassist/vocalist Jack Bruce-set to be inducted, as a member of Cream, into the Rock and Roll Hall of Fame on Tuesday (12)-whose "Something Els" will be released by New York's CMP Records. Bruce gets a helping hand on the record by his Cream colleague Eric Clapton and longtime Colosseum saxophonist Dick Heckstall-Smith, whose distinctive playing graced Bruce's exceptional 1970 jazz-rock set "Things We Like

LAG WAVING: Hank Ballard & the Midnighters are twisting again.

Now celebrating his 40th year as a recording artist, Ballard has returned to the racks with a new album, "Naked In The Rain," on the Ichiban-distributed After Hours la-

Fans of rockin' R&B will need little introduction to Ballard and his group: During the '50s, they racked up one hit after another for Federal Records and King Records-the infamously lubricious "Work With Me Annie," "Sexy Ways," "Finger Poppin' Time," "Let's Go, Let's Go, Let's Go," and the original version of America's biggest dance hit, "The

An updated version of the latter, "Down And Dirty Twist," appears on "Naked In The Rain," which Ballard says he put together himself.



by Chris Morris

"Out of my pocket, I spent \$70,000 and put 12 sides together," Ballard says. "I was gambling—people will tell you, 'Don't spend your own money.

The new album isn't the first association between Ballard and Marty Duda's Rochester, N.Y.-based label, After Hours, for the vocalist appeared on an album by the King All Stars, cut for that rock and R&B label by veterans of the storied Cincinnati label.

"I feel more comfortable with a small label than I would with a major company," Ballard says. "I feel comfortable with Marty, so I took him the masters.

"Naked In The Rain" is a fairly smokin' combo of R&B, blues, and the updated Midnighters vocal sound. One of the album's tastiest cuts is a version of Elmore James' The Sky Is Crying," While the Midnighters have performed the song in concert for years, Ballard, who calls himself "an Elmore James freak," says he was moved to record it after reading a piece about bluesman James by Billboard editor in chief Timothy White.

"I got the record deal on the strength of 'The Sky Is Crying,' Ballard says.

The vocalist says he won't be touring until early spring, since he'll be tied up attending film festival screenings of director Ron Mann's documentary "Twist." The feature is a comprehensive look at the dance craze, and features testimony by such fellow twisters as Chubby Checker, Joey Dee, Gary U.S.

Bonds, and Dee Dee Sharp.

'It blew me right out of my seat," Ballard says of the movie with his customary cackle of glee. "It's funny, very entertaining.

Ballard can hardly contain his delight about his return to the rock'n'roll spotlight via the new album and the twist film.

'My girlfriend asked me what I wanted for Christmas," he says. "I said, 'I got my Christmas present-I got a CD!' I'm so elated, I swear

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#### WHEREHOUSE PROMO

(Continued from page 49)

tour jacket, which grossed \$3,705; Motley Crue drummer Tommy Lee's drum, for \$3,500; a North Beach leather jacket worn by Arsenio Hall in "Time Out," the AIDS education video he co-starred in with Johnson, for \$3,300; and Johnson's jersey from that video, \$2,500.

Also sold through the auction: the "High" song sheet of lead writer Robert Smith of the Cure for \$2,925; a Takamine guitar autographed by Alan Jackson, Brooks & Dunn, Steve Wariner, Pam Tillis, Radney Foster, and Diamond Rio, \$2,710; and Elton John's jacket from the "One" tour by MCA, \$2,605.

According to George Rogers, the chain's top video executive, "thousands of copies" of previously viewed "Time Out" videos were donated by local stores in their markets to hospitals, schools, and other institutions and organizations Dec. 1, AIDS Awareness Day. "As more copies come in they will be distributed in late January centrally from our [Torrance, Calif.] headquarters," says Rogers.

#### **LOANER VIDEO**

Wherehouse's dedication to the event was such that it made "Time Out" available as a loaner video—rather than a rental—from the web's 48 mall units that do not have video rental sections.

"We waived the usual requirements about renting—credit card, driver's license, above age 18, and so on—and changed our computer programming in those music stores,"

says Rogers.

Wherehouse had tracked "more than 100,000 rental transactions" on "Time Out" around its 315-store network "as of November, when we stopped counting," says Rogers. In sell-through at \$8.99, Wherehouse moved so many units that it ranked within the chain's top five all during October, vying with the likes of "Wayne's World," "Beethoven," and the Cindy Crawford exercise title. "We paid \$8.50," says Rogers of the near-cost basis of the sale item.

All auction gifts, sold in \$5 bid increments, were delivered by air freight or other swift means "in time for Christmas," says Linda Southern, media director.

What is still a loose end are the several late-arriving gifts, many auctioned by radio stations, with results still to be tallied.

The 100-gift list was published by Wherehouse in its various media collaterals and many items were on public display in a store secured for the auction in Santa Monica Place, a westside mall in Los Angeles.

Besides galvanizing the corporate staff, the chain's 7,000 field staffers participated eagerly. One store manager donated a karaoke machine he had won, while another donated a Beach Boys surfboard.

According to Southern and others, including staff at public relations firm Berkhemer Kline Goline/Harris, the media "really came to the table for this," says Southern. "We had a lot of [public-service announcements], and in all the newspapers we deal with we had tremendous cooperation."

### Top Pop. Catalog Albums...

Billboard®

WEEK	LAST	COMPILED FROM A NATIONAL SAMPLE OF RETA REPORTS COLLECTED, COMPILED, AND PROVID ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST	ED BY SoundScan PRICE)	WKS. ON
1	7	POLYDOR 825382 (7.98 EQ/11.98)	- THE BEST OF ERIC CLAPTON 25 weeks at No. 1	8
2	13	THE EAGLES ▲ 12 ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	8
3	10	JAMES TAYLOR ▲ 4 WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	8
4	6	BOB MARLEY AND THE WAILERS A 3 TUFF GONG/ISLAND 846210 /PLG (9.98/15.98)	LEGEND	7
5	18	STEVE MILLER BAND 4 6 CAPITOL 46101* (7.98/11.98)	GREATEST HITS	8
6	5	ENYA ▲ REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	6
7	9	JOURNEY ▲ <sup>4</sup>	JOURNEY'S GREATEST HITS	$\Box$
		COLUMBIA 44493* (9.98 EQ/15.98)  JIMMY BUFFETT ▲ <sup>2</sup>	SONGS YOU KNOW BY HEART	8
8	14	MCA 5633 (7.98/11.98)  GUNS N' ROSES ▲ 8	APPETITE FOR DESTRUCTION	8
9	12	GEFFEN 24148* (9.98/15.98)  MEAT LOAF ▲ 7	BAT OUT OF HELL	8
10	37	CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)  METALLICA   3	AND JUSTICE FOR ALL	8
11	16	ELEKTRA 60812* (9.98/15.98)		7
12	50	AEROSMITH ▲ 6 COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	8
13	34	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	_ 8
14	22	METALLICA ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	7
15	26	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	7
16	17	THE BEATLES ▲ 8 SGT. PEPPER'S CAPITOL 46442 (9.98/15.98)	LONELY HEARTS CLUB BAND	2
17	21	U2 ▲ <sup>5</sup> ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	5
18	19	PINK FLOYD ▲ 8	THE WALL	
		COLUMBIA 36183 (15.98 EQ/31.98)  ELTON JOHN ●	GREATEST HITS	8
19	27	POLYDOR 512532*/PLG (7.98/11.98)  JIMI HENDRIX   2	SMASH HITS	8
20	43	REPRISE 2276/WARNER BROS. (7.98/11.9B)  THE DOORS ▲	BEST OF THE DOORS	3
21	28	ELEKTRA 60345* (12.98/19.98)  METALLICA ▲	KILL 'EM ALL	7
22	40	ELEKTRA 60766* (9.98/13.98)		4
23		CURB 77381* (6.98/10.98)	ST OF RIGHTEOUS BROTHERS	8
24	36	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	1
25	23	BILLY JOEL 4 4 COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	8
26	29	PINK FLOYD ▲ 12 CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	8
27	31	PATSY CLINE 4 MCA 12 (4.98/10.98)	GREATEST HITS	8
28	30	THE BEATLES ▲ 9 CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	1
29	24	THE BEATLES ▲ 7	THE BEATLES	
		CAPITOL 46443 (14.98/26.98)  BON JOVI A <sup>.9</sup>	SLIPPERY WHEN WET	
30		MERCURY 830264* (7.98 EQ/11.98)  LED ZEPPELIN ▲ 10	LED ZEPPELIN IV	2
31	41	ATLANTIC 19129/AG (7.98/11.98)  JANIS JOPLIN 4 2	GREATEST HITS	8
32	-	COLUMBIA 32168* (5.98 EQ/9.98)  CHICAGO ▲	GREATEST HITS 1982-1989	4
33	-	REPRISE 26080/WARNER BROS. (9,98/15,98)  DEF LEPPARD   10		_7
34	_=	MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	7
35		U2 A ISLAND 811148* (7.98 EQ/11.98)	WAR	2
36	42	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	4
37		LYNYRD SKYNYRD MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	
38	48	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	6
39	_	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	1
40		LED ZEPPELIN & 6 ATLANTIC 19127* (7.98/11.98)	LED ZEPPELIN 2	4
41	_	THE CHARLIE DANIELS BAND A	A DECADE OF HITS	
$\neg$	-	EPIC 38795* (7.98 EQ/11.98)  BEASTIE BOYS ▲ 4	LICENSED TO ILL	5
42	-	DEF JAM 40238*/COLUMBIA (7.98/11.98)  MARIAH CAREY ▲ 6	MARIAH CAREY	2
43	-	COLUMBIA 45202 (10.98 EQ/15.98)	ATH YOU TAKE - THE SINGLES	1
44	-	A&M 3902 (9.98/15.98)		7
45	_	AC/DC ▲ 10 ATLANTIC 16018*/AG (7.98/11.98)	BACK IN BLACK	8
46	_	PATSY CLINE DELUXE 5050*/IMG (7.98/11.98)	20 GOLD HITS	2
47		GUNS N' ROSES ▲ 3 GEFFEN 24198* (9.98/15.98)	G N' R LIES	4
48		VINCE GILL RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	9
		VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	35
49 I	_ '			

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. 

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. 

RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. 

1993, Billboard/BPI Communications, and SoundScan Inc.

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### Album Reviews

#### POP

#### JOHN BARRY

Music From The Original Motion Picture Soundtrack Chaplin PRODUCER: John Barry Epic Soundtrax 52986

The extent to which movie "mood music" stands on its own is debatable. That said, veteran film composer Barry has amassed a repertory of scores that includes "Born Free," many of the James Bond flicks, "Out Of Africa," and "Dances With Wolves." His preference for lush, string-driven passages-evident in all of the abovereverberates in his newest opus, the Richard Attenborough-directed Charlie Chaplin biopic. Also of note here are jumpy "The Wedding Chase," barrelhouse "The performance by lead man Robert Downey Jr.

#### SAND RUBIES PRODUCERS: Various Atlas 601

Arizona band formerly known as the Sidewinders flexes a good deal of instrumental muscle on a modern-rock opus that will sit well with Crazy Horse fans. Appropriately, once and future Neil Young producer David Briggs is among the five board masters here (Mike Campbell and Waddy Wachtel are also represented); melodic yet pungent guitar workouts include "Santa Maria Street," "Drugged," "Hangman In The Noose," and "Hit The Brakes (At The Pearly Gates).'

#### BONE CLUB

Beautiflu

PRODUCERS: The Arashiba Brothers & O.L.A.F. Wozniak Imago 21013

This six-song EP introduces a new Minneapolis quintet that mixes streamlined Seattle-style sludge à la Mother Love Bone and Soundgarden with some punkish velocity and occasional moody elements that have no obvious antecedents. Cranked-up "Everything's On Fire" may be the best intro for modern rockers

#### KOWANKO

PRODUCER: Lenny Kaye Morgan Creek 20010

Debut album from group fronted by vocalist/guitarist/keyboardist/writer/painter Chris Kowanko is a mixed affair. He has a pleasingly conversational vocal approach and a way with melody, but some tracks suffer from overarrangement and a slight preciosity. "One Too Many Times" is one of the better tunes in a hazier style, while "Co-Star" is a brawnier, more satisfying rocker.

#### THE MEMPHIS HORNS

Flame Out PRODUCER: Terry Manning Lucky Seven 9201

Saxophonist Andrew Love and trumpeter/trombonist Wayne Jackson have decorated the work of innumerable performers, from the great Stax soul singers to, most recently, the Robert Cray Band. Here they sally forth on their own on a tough, allinstrumental outing comprising a repertoire of Memphis R&B classics and stone funky originals. Producer Manning, who contributes Steve Cropperesque guitar, lets the horn men shine in their own bright light.

#### FURRY LEWIS Fourth And Beale PRODUCER: Terry Manning Lucky Seven 9202

Memphis bluesman Lewis, who established himself as a guitar master in the '20s, delivers a relaxed and tangy performance in this 1969 session recorded at his apartment near the titular intersection. Picking and singing, as the liner notes state, "with his guitar, in bed, [artificial] leg off," Lewis charms with his unvarnished vocals and sparkling slide work.

#### THE SALAMANDERS

Livestock In The Living Room PRODUCERS: Lou Whitney & D. Clinton Thompson After Hours 4139

Production participation of the Skeletons' Whitney and Thompson is apropos, since this New York sextet, like their Missouri brethren, make good-time rock'n'roll that harks back to the old sounds without being slavish about it all. All-original set is loads of fun; styles range from R&B and frat-rock to (egad!) a polka. Upbèat stuff could enliven any party imaginable.

#### HANK BALLARD & THE MIDNIGHTERS Naked In The Rain

PRODUCERS: Jack Wargo & Paca Thomas After Hours 4137

The R&B ace who worked with Annie, got a thrill upon the hill, and did the Twist returns in his ruff'n'tuff glory on an all-new collection. A few numbers here are brushed with some contemporary touches, but diehard '50s R&B freaks will enjoy Ballard's raw vocals and the generally bluesy atmosphere. Emotional version of "The Sky Is Crying" is an incontestable highlight.

#### ★ VARIOUS ARTISTS

Across The Great Divide: Songs Of Jo Carol Pierce PRODUCERS: Various Dejadisc 3203

Pierce is held in awe in her native Austin, Texas—she's a songwriter, singer, and performance artist whose original tunes, ranging from the sweetly melodic to the borderline psychotic, ring startlingly fresh changes on the Austin sound. This brilliant anthology of her work includes performances by such notables as Jimmie Dale Gilmore, Joe Ely, Michael Hall, David Halley, and Darden Smith. For most, this will be an amazing introduction to a unique songsmith.

#### LE MYSTERE DES VOIX BULGARES From Bulgaria With Love: The Pop Album PRODUCERS: Ulrich Balss & Vladimir Ivanoff, Robin Carrs Mesa 79049

The album's subtitle, "The Mystery Continues At 140 Beats Per Minute," indicates where the popular Bulgarian women's ensemble is headed, at least for now: to a hybrid of traditional Eastern European choral music and up-to-theminute dance beats. Surprisingly, the techno twist suits the group well and is bound to attract plenty of attention-if not a totally new audience—particularly in light of the success of projects like Enigma. Most ear-catching and danceable in the set are the English and Italian versions of "Pipppero—Elio E Le Storie Tese." Sound falters a bit when the voices are sampled and truncated, or when dance grooves give way to flimsy pop arrangements, but on the whole the formula works.

#### MARTY FRIEDMAN

PRODUCERS: Kitaro, Marty Friedman & Steve Fontano Shrapnel 1061

Lovers of guitarist Friedman's thrash work for Megadeth are in for a major, and perhaps appalling, surprise here—the majority of the tracks are limpid new-agey instrumentals (the production presence of keyboardist Kitaro should be a dead giveaway). Only "Angel" and "Trance," neither a particularly original construction, offer any indication of the force of which Friedman is capable. Hard-rockers should approach with trepidation.

#### COSMIC PSYCHOS Go The Hack PRODUCER: John Bee Sub Pop 42

Anyone with a liking for heavy power chording, guitar solos that are pure shriek, and primally simple tunes should get a kick out of this dunderhead Australian trio. Utilization of the "punk rock" handle is not inappropriate here; gut-level style is as

backdated as it is aggressive. Modern rockers can reel with "Lost Cause," "She's

Crackin' Up," or "Alright Tonite," among other potent pinhead selections.

#### GRENADINE

Goya
PRODUCER: Kramer
Shimmy Disc 59

This croony/swoony creation may herald "indie lounge" as a new genre. Credit for each song is generously given to songwriters including Hoagy Carmichael and Ira Gershwin—never mind that all these songs (save a version of "I Only Have Eyes For You") are originals, dreamed up by members of Unrest and Tsunami. Several tracks are lush and immediately affecting; others, like "Pinky Tuscadero," though they show their seams, are no less charming. Before it begins to sink in, the album may require many listens—which should in no way be a hardship.

#### ADELAIDE HALL Hall Of Fame PRODUCER: none listed Living Era 5098

Hall was a song stylist who had incredible versatility, ranging with little effort from Ellington to Berlin to Tchaikovsky—the latter in "Moon Love," a rewrite of a theme from the master's fifth symphony. The 23 selections—recorded between 1927-41 include backup from the likes of the Ellington orchestra and Fats Waller, among others. The highlight is a version of Berlin's sadly neglected "I Poured My Heart Into A

#### JAZZ

#### FRED JACOBS Time Change PRODUCER: Scott Kreitzei M/Art 11690

Trumpeter/composer/arranger Jacobs leads differently configured small bands (that sometimes include guitarist Chuck Loeb and bassist Rufus Reid) through a sharp, straightahead set. Highlights include the uptempo, solidly swinging title track, the deen. Coltranean devotional soul of "Grace." and the hard funk of the Miles-reminiscent "Stacheguard." Also includes a version of "Ruby My Dear" that reworks Monk's classic with ghostly synthesizers.

#### LELLO MOLINARI No More Mr. Nice Guy PRODUCER: Lello Molinari Accurate 4501

Transplanted Italian bassist/composer leads a quintet through an interesting, avantgarde-leaning set with a crew that includes members of fellow Bostonian label mates the Either/Orchestra and the Mandala Octet. Most intriguing tracks are the tough-swinging "Stuntman," the nearly arhythmic, melancholy "Goodnight Sweetheart," and "Cera Chi?," a Molinarized twist on standard "Cherokee."

#### NEW AGE

#### ROBERT RICH & STEVE ROACH

PRODUCERS: Robert Rich & Steve Roach Hearts Of Space 11033

In their second collaboration, percussionist Rich and synthesist Roach have crafted another entrancing fusion of multilayered, ethereal soundscapes and pulsating rhythms, continuing in the vein of 1991's 'Strata." The result is serious, passionate instrumental music for the discriminating new-age fan, Contact: 415-759-1130.

#### WORLD MUSIC

THE MICHAEL PLUZNICK GROUP Rhythm Harvest
PRODUCERS: Michael F
Narada Equinox 63022

Percussionist and ethnomusicologist Pluznick's newest is a gumbo of musical forms from the Caribbean, Africa, Brazil, and Haiti, dished from the same kettle that yielded Mickey Hart's "Planet Drum. Native musicians here add vocal and instrumental color to Lindheimer & Pluznick's rhythm-heavy compositions, creating a sound that's as enchanting as it is pelvic. Explanations of the genres and illustrations of the instruments used to play them will help initiates understand the album's musical lineage

#### REGGAE

#### O'YABA

The Game Is Not Over PRODUCER: West Nkosi Shanachie 45005

The first U.S. release by the rising South African reggae group O'Yaba amply illustrates what all the excitement back home has been about. Lead vocalist Tshidiso Fako pilots this sensational eight-man ensemble through a set of 10 sinuous tracks culled from their pair of African albums, each boasting a pan-cultural melange of glowing instrumentation and truly inspiring gospel-rich reggae vocals. There are hints of early Toots and the Maytals in some of the lustrous harmonies, but O'Yaba has deftly absorbed such influences to fashion an effervescent sound all its own, with nary a weak song in the batch. One listen to "Tomorrow Nation," "Fly Away," "Rootsman Story" or the hypnotizing title track and "Thube" are sufficient to signal the arrival on these shores of a major new Afro-pop act with truly stellar potential. Not to be missed!

#### LATIN

#### **▶** VICTOR VICTOR Tu Corazón

PRODUCER: Victor Victor Sony Tropical 80903

Major-label bow by this marvelous singer/ songwriter from the Dominican Republic is replete with eloquent, mostly romantic yarns that glide effortlessly over bachata salsa, merengue, and even blues. Though he often sounds like a vocal twin to good friend Juan Luis Guerra, Victor exhibits a distinctive, soulful delivery that grace

#### V | T A L R E | \$ \$ U E S ...

#### BORRY BLAND I Pity The Fool/The Duke Recordings, Vol. One

COMPILATION PRODUCER: Andy McKa MCA 10665 MCA kicks off a major reissue of sides

from Houston's Duke and Peacock labels with this marvelously listenable two-CD set, the first of several that will chronicle set, the first of several that will chromose Bland's stay at Duke. The singer is a smooth yet virile presence; such classics as "Cry, Cry, Cry" and "I Pity The Fool" are among the 44 top-shelf tunes here, which are ornamented by Joe Scott's sophisticated arrangements and heated contributions by such guitarists as Roy Gaines, Clarence Holloman, and the late Wayne Bennett. A blues essential.

### The Soul Of O.V. Wright COMPILATION PRODUCER: Andy McKare MCA 10670

No less fine is this delectable sampling of sides recorded for Don Robey's Back Beat label by the redoubtable Wright, the mighty Memphis soul singer who originated "That's How Strong My Love Is." His material may be less known to the general public, but such numbers as "Ace Of Spade," "Eight Men, Four Women," and "A Nickel And A Nail" contain an overwhelming R&B punch worthy, at its best, of such contemporaries as Otis Redding and Wilson Pickett. Dy-na-mite.

album's slew of irresistible entries, led by title track, leadoff single "Así Es Mi Amor," "La Rabia," and "Oye Luna."

#### ■ WILFRIDO VARGAS

Itinerario PRODUCER: none listed TH-Rodven 3005

Witty, venerable merengue continues to slowly branch out musically, dishing up a delightful bachata entry, "Suite De Amor #1," as well as a monster salsa thumper,
"Ohsceno." Still, Vargas' forte continues to be lighthearted merengue numbers ("Macho Man," "El Baile Del Perrito"), which are balanced by "Por Qué Maria," a galloping but poignant love narrative underlined by Vargas' pro-life sentiments.

#### COUNTRY

★ JANIE FRICKE

Janie Fricke PRODUCER: Gilles Godard Intersound 9105

After an extended recording hiatus, the former Country Music Assn. female vocalist of the year is back, still with a strong and fluid voice. Much of the material here seems to be a bit contrived, but Fricke interprets it with conviction.

#### DOYLE LAWSON AND QUICKSILVER Treasures Money Can't Buy PRODUCER: Doyle Lawson Brentwood 5303

Lawson and his band debut on this label. with a wonderfully diverse and beautifully harmonized collection of mostly new gospel songs. There are few bands in bluegrass that can match this one's vocal and instrumental prowess. Contact: 615-373-

#### DOYLE LAWSON AND QUICKSILVER Pressing On Regardless

PRODUCER: Doyle Lawson Brentwood 5304

This is the secular companion to the above and is also composed primarily of new material.

#### THE NEW TRADITION Love Here Today PRODUCER: Jack Jezzro Brentwood 5285

The New Tradition is emerging as one of the hottest young bands in bluegrass, one with a driving, jazzy, risk-taking style. This collection includes such standards as "Don't Give Your Heart To A Rambler" and "Kaw-Liga," as well as a cover of the Beatles' "I Saw Her Standing There."

#### CLASSICAL

PORTRAITS OF FREEDOM: MUSIC OF COPLAND AND HARRIS

James Earl Jones, Seattle Symphony & Chorale, Schwarz Delos DE 3140

A sharply programmed album as the upcoming inauguration keeps patriotic issues front and center. Jones is the vibrant speaker in Copland's "Lincoln Portrait," in a performance more involving than any in recent years. Schwarz and the Seattle contribute mightily here and in the other works, Copland's striking "Fanfare," "Canticle of Freedom," and "Outdoor Overture," as well as Roy Harris' "American Creed" and "When Johnny Comes Marching Home." Lots of promotional support committed by Delos.

#### BRAHMS-JOACHIM: 21 HUNGARIAN DANCES Aaron Rosand, Violin; Hugh Sung, Piano Biddulph LAW-003

Rosand has the technical facility and obvious affinity for these gypsy-flavored pieces to charm all but the most jaded listener. Biddulph, known more for its "historical" reissue series of vintage instrumental discs, is taking more flyers in new recordings. More power to it.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (\*\*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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	'Lonesome Dove' Soars60

### DICTURE THIS By Seth Goldstein

HELPING HAND: Facets Video knows a good deal when it sees one. The Chicago-based mail-order house, which specializes in esoteric titles, acquired Blockbuster's inventory of about 4,000 pieces of "Tie Me Up, Tie Me Down" and "The Cook, The Thief, His Wife And Her Lover," two NC-17 titles bought by the chain before it decided to drop anything stronger than R-rated

Steve Stofflet, Facets' video marketing manager, says the cassettes cost him next to nothing; he's put them out at \$9.95 individually and \$14.95 for one of each, about one-tenth the original retail list. "They're doing well," claims Stofflet.

The pair are Facets' first offer of used tapes. "It's on a test basis," Stofflet adds. "We would do this with anybody, if there's somebody out there who wants to get rid of foreign films." He worked at Blockbuster when the chain consisted of a single store in Dallas, before Wayne Huizenga bought out Cook Data Services. "I'm helping a former colleague unload these."

Facets has 4,000-5,000 retail accounts among 104,000 customers, at least 50% of whom are classified as active. In mid-'92, it hired Stofflet and Steve Kramer, formerly of specialty distributor Canterbury, which folded a month ago, to aggressively promote its catalog. Sales jumped more than 60% from July through December, he says.

FACELIFT: Handleman expects to widen home video and music exposure at more than 200 K mart outlets, which will be remodeled, refixtured, and increased in size to 1,500-2,500 square feet. The rackjobber got the go-ahead based on the results from the first batch of 200 or so outlets that received a similar facelift in mid-November, according to head video buyer Dave Stevens.

"The sales increases that we've seen are pretty dramatic," says Stevens. "It's our way of doing something a little different." Handleman did big numbers with the top sell-through releases—causing "the only downside" to the holiday season. "The challenge is how to get the excitement back in catalog titles. Catalog business has been close to flat." He says the topic has been the subject of "a lot of conversations with (Continued on page 57)

### Film Forecast Calls For Family Fare

#### Vid Dealers Can Look Ahead To Strong Slate

■ BY MARTIN A. GROVE

LOS ANGELES—With an ever-shortening window between a movie's arrival in theaters and its release on cassette, it's easy to predict future video trends by focusing on the titles that theatrical distributors are planning to bring into the marketplace.

Such a study of release schedules now circulating (and always subject to change) indicates that the most important trend in the theatrical arena in the coming year will be Hollywood's growing affection for family-appeal films

ing affection for family-appeal films. Why family films? It's not that Hollywood has suddenly adopted any new morality. Rather, it's that jumping on the bandwagon has always been a tradition in the film business. The past year was marked by a wide range of success stories for films rated G, PG, or PG-13, which played to audiences of adults, teenagers, and young children.

The strength of the family audience was hammered home in November 1990, when 20th Century Fox's "Home Alone" opened to blockbuster business and went on to gross nearly \$282 million in the U.S. and Canada. It became the third-highest-grossing film of all time and the most successful comedy in movie history. "Home Alone 2," released this past November, is proving a sprightly sequel at more than \$120 million.

Buena Vista/Disney, of course, has been mining family-audience gold at



Good Guys. Bob DeLellis, president of FoxVideo, and George Krieger, president/CEO of CBS/Fox Video, share an award from Boys & Girls Clubs of America. CBS/Fox, distributed by FoxVideo, has donated the proceeds of various cassette sales to the organization and underwritten the cost of its Congressional Breakfast.

the box office for years. Last December its holiday release "Beauty And The Beast" was a top performing picture that ended up with a gross of nearly \$145 million. It also became the first animated feature ever nominated for an Oscar for best picture—an honor that could be duplicated by "Aladdin," another critical and box-office smash.

Last summer Buena Vista/Touchstone scored big with the family-appeal comedy "Sister Act," starring Whoopi Goldberg, which grossed more than \$137 million. And Columbia's family comedy "A League Of Their Own" hit a box-office home run last summer, taking in more than \$105 million.

#### A BOY AND HIS WHALE

After all that action in the family entertainment arena, it's no wonder Hollywood is betting on family films in a big way. Based on currently circulating schedules, here is an idea of what you can expect to see down the road in video stores.

Next June is when Warner Bros. plans to open its live-action comedy "Dennis The Menace," inspired by comic-strip characters created by Hank Ketchum. Directed by Nick Castle, "Dennis" stars Walter Matthau, Christopher Lloyd, Joan Plowright, and Lea Thompson. In July, the studio's schedule calls for "Free Willy," a family drama directed by Richard Donner and starring Jason Richter and Lori Petty. "Willy" is the story of a troubled young boy who forms a close relationship with an orca whale captured in the wild.

July is also the month Warner will open "The Secret Garden," from producer Francis Ford Coppola and Fred Fuchs, which stars Maggie Smith and Kate Maberly. "Garden" is based on the classic children's story about an orphan girl who goes to live with her uncle in a forbidding British manor house. There she finds friendship and happiness when she discoovers a wondrous secret garden.

Warner's slate of future family films also includes Steven Spielberg's liveaction comedy based on the near-sighted cartoon character Mr. Magoo. And the classic musical "The Nutcracker" combines the talents of Macaulay Culkin, Darci Kistler, and the New York City Ballet.

New York City Ballet.
Columbia's fantasy comedy
"Groundhog Day" is set for a Feb. 12
opening. Directed by Harold Ramis, it
stars Bill Murray and Andie
MacDowell. Murray plays a weatherman who is sent to Punxsutawney, Pa.,
to cover Groundhog Day. Once there,
he gets stuck in time so that every day

is Feb. 2. Columbia also has the family drama "Sam And Josh" due April 2. Directed by Marton Brest, it stars Noah Fleiss and Jacob Tierney in a story about a 12-year-old and his younger brother who abandon their unhappy family life and head for Canada.

Universal has a family action-comedy in Imagine Films' "Cop And A Half." Directed by Henry Winkler, produced by Paul Maslansky, and starring Burt Reynolds and Norman Golden, it's set for release April 2. The story revolves around a 10-year-old boy who witnesses a crime but refuses to testify unless he's allowed to work the streets as a cop. His unlikely partner, played by Reynolds, is a hardboiled police detective who distracts people by humming TV-show theme songs. Another potential family-audience blockbuster-about a modern-day rebirth of dinosaurs—is Spielberg's megabudget drama for Universal, "Jurassic Park," starring Sam Neill and Laura Dern, opening June 25.

MGM is planning a March 12 opening for "Thumbelina," an animated feature based on the classic fairy tale by

(Continued on page 62)

#### Miramar's 'Beyond' Furthers New Age Music Videos

■ BY JIM McCULLAUGH

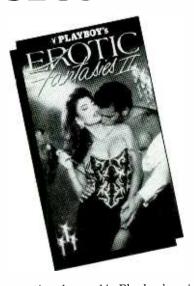
LOS ANGELES—The Pacific Northwest has become a hotbed for pop music, as evidenced by rock groups such as Nirvana and Pearl Jam. It's also the home of one of the most successful suppliers of ambient home videos—New Age gowith-the-flow programs meant to ease the mind and please the eye.

Seattle-based Miramar, which formed in 1985 to pioneer the concept of "New Age" video albums with such titles as "Natural States," appears to have its biggest hit to date with "Beyond The Mind's Eye."

Billed as a "computer animation odyssey," the tape is an assemblage of state-of-the-art computer graphics married to the music of Jan Hammer, best known for his two Grammy Awards for "Miami Vice."

This week the title moves up to (Continued on page 59)

### IT'S EVEN BETTER THE SECOND TIME.



It's the sensational sequel in Playboy's uninhibited video series. Hotter. More erotic. And even more tantalizing this time. *Playboy's Erotic Fantasies II*. Now heating up video stores nationwide.

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BILLBOARD JANUARY 16, 1993



#### New Arrivals: Hot 'Singles,' King's 'It,' James Dean Duo

A GRUNGY KIND OF LOVE: Romance among twentysomethings in the Seattle grunge-rock scene is the subject of "Singles," which Warner will launch on disc in March. Bridget Fonda and Matt Dillon star in the Cameron Crowe film, which is priced \$29.98 for laser and \$94.99 for VHS.

Also due in the spring are "It" (\$39.98), based on a Stephen King story and starring Richard Thomas, John Ritter, and Annette O'Toole, plus "Innocent Blood" (\$29.98), directed by John Landis.

Warner is also launching widescreen editions of James Dean's "East Of Eden" (1955, \$34.98) and

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

"Rebel Without A Cause" (1955, \$34.98). Both were previously available as part of the four-disc, limited-edition boxed set "The James Dean 35th Anniversary Collection," issued by Warner in 1990.

MCA is releasing "Sneakers" on disc March 3 (wide or pan-scan, side 3 CAV, \$39.98). The high-tech suspense yarn stars Robert Redford, Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, and Sidney Poitier. Also due: "The Uninvited" (1944, \$34.98) with Ray Milland and Ruth Hussey.

LASER SCANS...

by Chris McGowan

NFRARED DEAD: Image recently released "Infrared Sightings" (eightinch, \$12.99), an 18-minute disc that combines the music of the Grateful Dead with "electronic mind expansion" coordinated by artists Len Dell'Amico and Larry Lachman, long associated with the band.

WARNER REPRISE will bow Julian Temple's "The Great Rock 'N' Roll Swindle" (1980, \$34.98) on disc Jan. 26. The film is described as "the sensational, scabrous, and suppressed docu-fantasy chronicling the rise, fall, and revisionist history of the Sex Pistols."

VOYAGER will bow the "Truffaut Collector's Set" (\$129.95) in March. The offering bundles three films: director Francois Truffaut's "Jules And Jim" (1961, wide, extras) and "The 400 Blows" (1959, wide, extras) and "Francois Truffaut: The Criterion Collection Special Documentary."

COLUMBIA TRISTAR has just released "The Finest Hour" (\$34.95), a high-tech adventure about the Navy S.E.A.L.S. starring Rob Lowe, Tracy Griffith, and Ed Lottimer. "Leather Jackets" (\$34.95), with D.B. Sweeney, Bridget Fonda, and Cary Elwes, is a gritty low-life tale of crime, revenge, and a twisted love triangle.

COLLECTOR'S CORNER: MCA's "Spartacus" (1960, restored, wide, \$44.95) is the Roman epic directed by Stanley Kubrick and starring Kirk Douglas, Laurence Olivier, and Peter Ustinov. Although it occasionally stumbles (did they really have to cast Tony Curtis?), "Spartacus" has many stunning scenes, and is fascinating to watch throughout.

Voyager's "The Adventures Of Baron Munchausen" (1989, wide, CAV, \$124.95) is a marvelous presentation of Terry Gilliam's preposterous, outlandish, extravagant, and thoroughly engaging adventure-fantasy. The stellar cast includes John Neville, Eric Idle, Oliver Reed, Jonathan Pryce, Uma Thurman, and Robin Williams. The movie's lavish sets and wealth of detail are especially suited to laserdisc viewing, and this Criterion Collection edition expands upon the movie's post-modern mythmaking and tortuous production with a commentary track by Gilliam and a two-disc supplementary section that has deleted scenes and much more.

Warner's "Until The End Of The World" (wide, \$39.98) is both a globetrotting sci-fi mystery and an engrossing meditation on art, perception, and memory. Wim Wenders ("Wings Of Desire," "Paris, Texas") directs, and William Hurt, Solvieg Dommartin, Sam Neill, Max Von Sydow, and Jeanne Moreau lead a standout cast. Hurt's camera records both what you see and the experience of seeing; on his trail through Paris, Moscow, Tokyo, Beijing, and Lisbon of 1999 are bounty hunters, government agents, and a lovestruck woman. "Until The End" is wonderfully droll, inventive, and fascinating-until the end, when it doesn't quite deliver on its high-concept promises.

Paramount's "Patriot Games" (wide, \$34.98) and Warner's "White Sands" (wide, \$29.98) are both wellcrafted thrillers that play extremely well in the letterboxed laser format. HBO Video's "The Nasty Girl' (wide, \$34.95) is a superb German comedy about a young woman (Lena Stolze) who runs into trouble in her small town when she determinedly uncovers its unpleasant wartime secrets. Paramount's "Boomerang" (wide, \$34.95), on the other hand, is only mildly amusing at best and proves once again that Eddie Murphy is a talented comedian but not much of a romantic lead.

LumiVision's "In The Land Of The War Canoes" (1914, restored, \$29.95) is a remarkable cultural document—a tribal story of vision quests, love, and revenge among the Kwakiutl Indians, filmed by famed anthropologist-photographer Edward S. Curtis. New music and voices recorded in 1973 help immerse us in the Kwakiutl past.

Billboard®

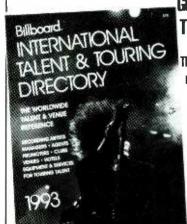
FOR WEEK ENDING JANUARY 16, 1992

### Top Laserdisc Sales.

THIS WEE	2 WKS. A	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			* 1	* * No. 1 * * *				
1	4	5	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	1992	R	34.95
2	2	11	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
3	NE	<b>V &gt;</b>	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	29.98
4	1	11	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	39.98
5	5	5	BEAUTY AND THE BEAST: WORK IN PROGRESS	Walt Disney Home Video Image Entertainment	Animated	1992	NR	49.99
6	3	7	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13	34.98
7	NEV	٧►	ALIEN 3	FoxVideo Image Entertainment 5593	Sigourney Weaver Charles Dutton	1992	R	39.98
8	7	49	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
9	9	15	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video Pioneer LDCA, Inc. ML102609	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
10	8	55	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
11	NE	<b>V &gt;</b>	UNIVERSAL SOLDIER	Carolco Home Video Pioneer LDCA, Inc. LD69032	Jean-Claude van Damme Dolph Lundgren	1992	R	34.95
12	NEV	٧Þ	HOUSESITTER	Universal City Studios MCA/Universal Home Video 41280	Steve Martin Goldie Hawn	1992	PG	34.98
13	6	5	MY COUSIN VINNY	FoxVideo Image Entertainment 1876	Joe Pesci Marisa Tomei	1992	R	39.98
14	10	5	THE CONNERY COLLECTION	MGM/UA Home Video Pioneer LDCA, Inc. ML102713	Sean Connery	1992	PG	69.98
15	NE	<b>V &gt;</b>	SPARTACUS	Universal City Studios MCA/Universal Home Video 41130	Kirk Douglas Laurence Olivier	1960	PG-13	44.98
16	15	25	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
17	18	9	THE CUTTING EDGE	MGM/UA Home Video Pioneer LDCA, Inc. MI102315	D.B. Sweeney Moira Kelly	1992	PG	29.95
18	17	5	BEYOND THE MIND'S EYE	Miramar Images Inc. BMG Video 7233380018-6	Jan Hammer	1992	NR	29.98
19	12	11	ALIEN	FoxVideo Image Entertainment 1090-85	Sigourney Weaver Tom Skerritt	1979	R	99.98
20	NEV	<b>V &gt;</b>	BOOMERANG	Paramount Pictures Pioneer LDCA, Inc. 32717	Eddie Murphy Robin Givens	1992	R	34.95
21	13	11	BEETHOVEN	Universal City Studios MCA/Universal Home Video 41222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
22	NEV	<b>V &gt;</b>	THE ROCKY HORROR PICTURE SHOW	FoxVideo Image Entertainment 1974	Tim Curry Richard O'Brien	1975	R	39.98
23	16	7	AKIRA	Criterion Collection CC1294L	Animated	1989	NR	124.95
24	11	17	THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey	1992	NR	34.95
25	14	9	THUNDERHEART	Columbia TriStar Home Video 70696	Val Kilmer Fred Ward	1992	R	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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1-800-223-7524 (outside NY), in NY 212-536-5174 or 1-800-344-7118 (outside NJ), in NJ 908-363-4156 BDTT4160

ON CHAR

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NEW

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LIVE

LIVE

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RE-ENTRY

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RE-ENTRY

RE-ENTRY

NEW

22 13

**Top Music Videos**...

TITLE, Copyright Owner, Manufacturer, Catalog Number

A YEAR AND A HALF IN THE LIFE OF

Video 440085557-3

A YEAR AND A HALF: VOL. 1

THIS IS GARTH BROOKS A8

THIS IS MICHAEL BOLTON

X-TREME CLOSE-UP ●

UNPLUGGED .

**BUILDING EMPIRES** 

PotyGram Video 440085955-3

SMV Enterprises 19V-49162

A YEAR AND A HALF: VOL. 2

A\*Vision Entertainment 50346-3

**USE YOUR ILLUSION: PART I** 

USE YOUR ILLUSION: PART II

**BEYOND THE MIND'S EYE** 

THREE TENORS: ENCORE

DIAMONDS AND PEARLS

QUEEN'S GREATEST HITS

LITTLE EARTHQUAKE

BACKSTAGE PASS

TIME WILL TELL

LIVE AT GREAT WOODS

THE COMPLETE PICTURE

on Entertainment 50358-3

THE THREE TENORS IN CONCERT ▲8

s Inc. BMG Video 7233380018-3

WHO KILLED THAT BIRD ... THE MOVIE

BLACK SABBATH STORY: VOL. 2 1978-1992

**FOUNDATIONS FORUM '91: A WEEKEND IN** 

USE YOUR ILLUSION: PARTS I & II

LIVE FROM RADIO CITY MUSIC HALL

**ACHTUNG BABY** 

Compiled from a national sample of retail store sales reports.

\* \* No. 1 \* \*

Principal

Metallica

Metallica

Garth Brooks

Michael Bolton

Guns N' Roses

Liza Minnelli

Eric Clapton

Queensryche

Billy Ray Cyrus

Metallica

AC/DC

Bruce Springsteen

Carreras - Domingo

Guns N' Roses

Jan Hammer

The Black Crowes

Carreras - Domingo -Pavarotti

Prince & The N.P.G.

Elton John

Queen

Tori Amos

Various Artists

Grateful Dead

The Smiths

Allman Brothers Band

U2

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LF 24.95

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LF 19.95

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19.98

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### Video Previews

#### MUSIC

Bryan Adams, "Waking Up The Neighbours," A&M Video, 40 minutes, \$19.95 For the millions of fans who woke up to the music of Adams' album "Waking Up The Neighbours" a little more than a year ago, this straightforward clip compilation should come as a delight. Those expecting some insight into the Canadian artist and his artistry may be disappointed, however, as no interview or behind-the-scenes footage is included. Still, the six songs here—among them sizzling singles "Can't Stop This Thing We Started," record-breaker "(Everything I Do) I Do It For You," and "Do I Have To Say The Words"—do adequately illustrate a story of success themselves.

CATHERINE APPLEFELD



Emergency Broadcast Network, "Commercial Entertainment Product," TVT Records, 29 minutes,

Sultans of the sound bite Josh Pearson, Gardner Post, and Ron O'Donnell, aka Emergency Broadcast Network, have been garnering considerable attention of late for their video work on U2's Zoo TV Tour—including the snippet of George Bush chanting "We Will Rock You" over and over—and a tour of the club circuit. Viewing EBN's work on video is just as good as the real thing, since the Rhode Island trio is found only behind the scenes. The product, a barrage of soundbites from political figures, newscasters, and TV personalities set to hip-hop beats and arranged into such selections as "Behavior Modification," "Watch Television," and "Lawrence Welk Is Dead," is as entertaining as it is political.

"Ben Webster: The Brute And The Beautiful," Shanachie Entertainment, 60 minutes, \$24.95.

Ben Webster was one of the most influential tenor saxophonists of the '40s and '50s, and a seminal figure in jazz history by any estimation. This documentary combines recent interviews with archival photos, film, and recordings to capture the spirit of a difficult and brilliant musician-from his upbringing as a piano and violin student in Kansas City to his career with such various talents as Benny Carter, Jimmy Witherspoon, and Gerry Mulligan. Webster's dark side is also recalled, from

his alleged wife-beating to an ex-girlfriend's weary description of his heavy drinking. Discussed as well is Duke Ellington's deep influence on Webster, who was an off-and-on Ellingtonian since the early '40s. (Mercer Ellington is one interviewee, along with other notables Witherspoon, Jimmy Rowles, Milt Hinton, and Joe Zawinul.) Following his life chronologically, "The Brute And The Beautiful" travels, as Webster did in 1969, to the jazz-friendly country of Denmark, and then ultimately to Holland, where he died in DREW WHEELER

#### CHILDREN'S

"Max's Chocolate Chicken And Other Stories For Young Children," Children's Circle/Wood Knapp, 30 minutes, \$14.95.

To celebrate the 40th anniversary of its parent company Weston Woods, Children's Circle opens the year with a delightful collection. Title story animates Rosemary Wells' book about a bunny's first Easter egg hunt. Also animated in "Picnic which tells of a mouse clan's day in the country, complete with picking flowers, plucking banjos, and taking dips in the lake. Best of the bunch, however, are the two "iconographic" book adaptations. "Circus Baby" showcases the charming art of Maud and Miska Petersham's 1953 book. And "Each Peach Pear Plum" offers an "I spy' story in which each pagescreen has a hidden picture. Well-drawn and -told in pleasing, clever verse, this adaptation surely accomplishes Weston Woods' original and longtime ambition—to lead the children back to books

CATHERINE CELLA

"The Re-Team," Hot Pepper Film & Video (New York), 25 minutes.



When a garbage monster threatens to crash a kids' club house, the Re-Team, a triumvirate of garbage-busters led by the fearless "Little Mike" Anderson, comes to the rescue with ways to recycle, reuse, and reduce trash. The proceedings are less fun than the members of the Re-Team would like to think-they are constantly cracking themselves up-but recycling methods are practical and wellpresented. Video comes

packaged with a booklet featuring words to the "Re-Team Song,"a question-and-answer section, and addresses of environmental groups. C.A.

#### DOCUMENTARY

Scandals Of The Royal Family: Untold Stories," Simitar Entertainment, 60 minutes, \$9.95.



You've read the tabloids. You've seen the telemovie. Now witness the shocking scandals of the British royalty first-hand in this hilariously informative kitsch cum documentary. Doors open on various British journalists offering their two cents about the fall of the House of Windsor-from Henry VIII right up until present day. Of course the real juice comes in the recent exploits of Charles and Di, Andrew and Fergie, etc., and these are highlighted via dramatic "re-enactments" of the couples cavorting in their chambers or seeking advice from Queen Mother while she's having tea in the parlor. To further entice, a \$12.95 version of the video comes with a 22-minute audiocassette containing an alleged conversation between Di and her "secret lover." Hot, hot, hot!

"Where's Jimmy Hoffa," MPI Home Video, 85 minutes, \$59.95.

Another example of specialinterest video jumping on the coattails of a theatrical release, this less-than-inspiring documentary aims to capture the legend of Teamster leader Hoffa through interviews with his fellow workers and friends, and commentary on the times surrounding his reign of terror. While Hoffa's mysterious disappearance certainly provides much food for thought, this title fails to turn up any new or enlightening information and in the end poses more questions than answers.

#### T.RAVEL

"The Rain Forest," Video Treasures, 42 minutes, \$9.99. Though not a documentary, this video voyage through Costa Rica's wilderness makes one of the strongest arguments yet for fighting to stop the slide of the world's rain forests into the history books: their unique, unrivaled beauty. Part of the Journey Down To Earth series that also includes "A Day In Vermont." "The Rain

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036

Forest" wanders languorously. and wordlessly, through the soothing sights and sounds, all accompanied by an equally soothing soundtrack. It's slower than a sermon on Super Bowl Sunday, but if you're feeling stressed, it's a sure fast MARILYN A. GILLEN

"Beating The High Cost Of Eating," Salsbury Enterprises, 95 minutes,

Hosted by consumer specialist Barbara Salsbury, this video is aimed at consumers who want to get more for their money at the supermarket. Based on more than 20 years of "inside insight," using in-trade data, reports, advertising, and trade journals as a research base, this unique video can help the viewer win the battle of the budget. A veteran of the TV and radio talk-show circuit, Salsbury takes a simple, step by-step approach that is both interesting and informative. She leaves no stone unturned in acquainting the viewer with advertising and marketing strategies, which store is really cheaper, and how to virtually double buying power. Some of the material is just plain common sense, but much of it will surprise even the most frugal shopper. Any viewer will find the purchase price of this video money well spent

MARC GIAQUINTO



"Perfect Bread: How To Conquer Bread Baking," "Perfect Bread: Fun With Creative Shapes.' Breadworks (603-632-9171), 45 minutes each, \$29.95 each. Betsy Oppenneer sets out to show that making bread is easy. She does, proving beyond a shadow of a doubt that flour, yeast, water, and a pair of hands work well together. Eight minutes kneading time-her estimate for basic white bread-isn't too much to ask even of bakers with limited attention spans. In fact, manual labor requires only a slight break in a couch potato's routine. The time devoted to dough rising and baking can easily be spent in front of the TV; just keep an eye on the clock. Oppenneer does illustrate labor-saving devices such as food processors and mixers, but neither saves more than a few minutes and both add complexity to a simple routine. About the only thing Oppenneer can't show in the two well-paced and -executed tapes comprising her "Perfect Bread" series is the taste of the real thing. SETH GOLDSTEIN

jungle, focusing on vistas, animals, waterfalls, and other

#### INSTRUCTIONAL



O RIAA gold cert. for sales of 25,000 units for video singles: 
■ RIAA gold cert. for sales of 50,000 units for SF or LF videos; 
△ RIAA platinum cert. for sales of 50,000 units for video singles; 
△ RIAA platinum cert. for sales of 100,000 units for SF or LF videos certified prior to April 1, 1991; 
● RIAA platinum cert. for 50.000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. 
⑤ 1993, Billboard/BPI Communications.

#### PICTURE THIS

(Continued from page 55)

the studios . . . There has got to be some way to put some campaigns together."

SOURCING: Capital Cities/ABC Video Publishing has easier access to in-house programming with the formation of Capital Cities/ABC Video Productions directed by Archie Purvis, formerly president of ABC Distribution. Purvis will oversee all ABC Video Enterprises output from Hemisphere Group, Ultra Entertainment, and CC/ ABC Video Productions, as well as multimedia developments. It's now "one-stop shopping," says Video Publishing president Jon Peisinger. Peisinger just hired ABC's Robert Ackely as finance and operations VP.

RETURN TRIP: Veteran video executive Len Levy has given up consulting in favor of a job as president of 21st Century Home Video, created to mar ket theatrical releases of parent 21st Century Productions. Levy's first steps are to find out available titles, develop a release schedule, and hire a staff, all "in a very short period of time." He did the same for IVE (now LIVE Home Video) and Fries Home Video. Levy's consultancy, Next Step, continues under former partner Janice Whiffen.

BILLBOARD JANUARY 16, 1993

### Southern Calif. Chapters May Exit Oscar-Party Stage

Oscar's NIGHT: Video Software Dealers Assn. regional chapters around the country continue to celebrate the annual Academy Awards gala, but there's surprise in some quarters that the two groups in Los Angeles may not participate in Oscar Night, which falls March 29.

Although a turnout of 400 last March was considered a success by some planners, "it was a lot of work for 10 or 12 people," says a person close to the scene. The splashy party was held at Loews Santa Monica Beach Hotel in the oceanside suburb,

a joint effort between the L.A. and the suburban Southern California chapters.

One source, hoping to keep out of the way

of a potentially fractious dispute, says, "There was a vision, a mission if you will, that the event become not just another VSDA chapter party, but a true industry event." Some suggest the party didn't meet those expectations, a big reason why there may not be one this year.

Apparently, early huddles have resulted in a holding pattern. A new site was discussed, possibly closer to the actual Academy Awards ceremony. Apparently the Santa Monica location was a problem in terms of celebrity participation.

"It may be too late to pull off something this time" that would be impressive enough, says the source. "We may let it go a year and go all out in 1994."

The New York/New Jersey Chapter is one that sees its Oscar party steadily growing. Rich Thorward says the broadcast time of the event "works for us." Because the globally televised gala does not go on the air in New York until 9 p.m., the chapter "has the luxury of running our spoof show. This is really looked forward to," says Thorward, president of Home Video Plus.

The irreverent look at movies is directed, however, at home video releases during the previous year, not at Oscar nominees, he adds.

CHAPTERS TAKE STOCK: Chapter leaders around the country are very aware of the lethargy plaguing members and are sympathetic to the plight of L.A. peers if the plug is pulled on the Oscar party there.

"It's become a problem getting just the board together, let alone to get people to a [chapter] meeting," says Tom Hull, still president of the Southwest Washington/Oregon Chapter because no election has been held yet.

In fact, Hull and others predict the status of regional chapters will be the top subject at the annual VSDA chapter leadership huddle. This year's conference is Jan. 22-25 at the La Jolla, Calif., Marriott.

According to Hull, chapter veterans in Oregon are still mystified over

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what went wrong this summer when a conference and trade show failed to draw interest in Portland.

Hull says chapter activity is affected by at least two factors. "First, there are fewer and fewer mom-and-pop-type stores," the kinds of retail operations that fueled early chapter growth and VSDA itself. Secondly, the business has matured.

"Initially, we were all learning, so you had the basic how to build a display. Much of the programming was geared to the so-called survival of the independent store. Well, we survived,

those of us left," so the role of VSDA chapters needs re-evaluating, Hull believes

Billboard®

by Earl Paige

VIRGIN VIDEO: Virgin

Megastore has a new twist on an old idea in its monitor display. At one section of the Blockbuster Video store inside the Virgin complex, customers can enjoy any of five movies at one time on five monitors arranged side by side with sound provided on headthones.

Stephen Hamilton, store manager at the huge complex on Los Angeles' Sunset Strip, says the monitors are served by laserdisc players that provide high-quality sound and pictures. The user has no control of the monitors.

On a recent visit, the five movies were "Godfather III," "Batman Returns," "Terminator 2: Judgment Day," "Casablanca," and all of the "Star Trek" titles.

The display, which is a movie buff's equivalent of free samples in a candy store, gives customers a chance to jump in at various places in the story lines.

There are even more monitors spread throughout the floor. Along one row, five movies showing on a recent visit were "The Rescuers," "My Cousin Vinny," "FernGully," "Far And Away," and "Beauty And The Rest"

At yet another junction, a U2 music video was on, as were "It's A Wonderful Life," "Hook," and "Singing In The Rain." Hamilton volunteers that the store is a constant watering hole for visiting retailers.

Many visitors are curious about the vague image of Blockbuster, essentially operating something similar to a leased department. While the video store employees wear the familiar Blockbuster Video logo-festoned uniforms, there is scant other identification of the partnership throughout the complex. For example, looking upward from an outdoor courtyard midway in the 30,000-square-foot site, there is only the generic sign "Video." Another department has the signage "Games." The one indication Blockbuster is on premises is a relatively small single neon sign in a second floor window.

### Top Video Rentals.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			*	* * No. 1 * * *			
1	2	5	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
2	1	6	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
3	3	8	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PC
4	7	2	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PC
5	4	7	ALIEN 3	FoxVideo 5593	Sigourney Weaver Charles Dutton	1992	R
6	6	7	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-
7	8	4	UNIVERSAL SOLDIER	Carolco Home Video Live Home Video 69032	Jean-Claude van Damme Dolph Lundgren	1992	R
8	5	11	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
9	9	13	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	F
10	13	10	THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	Pi
11	11	10	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	(
12	10	7	ENCINO MAN	Hollywood Pictures Hollywood Home Video 1383	Sean Astin Brendan Fraser	1992	P
13	12	8	DEEP COVER	New Line Home Video	Larry Fishburne	1992	
14	35	2	PRELUDE TO A KISS	Columbia TriStar Home Video 75593  FoxVideo 1971	Jeff Goldblum Alec Baldwin	1992	PG
15				Warner Bros. Inc.	Meg Ryan Michael Keaton	-	$\vdash$
_	14	10	BATMAN RETURNS	Warner Home Video 15000	Danny DeVito  Val Kilmer	1992	PG
16	15	11	THUNDERHEART	Columbia TriStar Home Video 70693  New Line Home Video	Fred Ward  Drew Barrymore	1992	_ '
17	NE	<b>N</b>	POISON IVY	Columbia TriStar Home Video 76033	Tom Skerritt	1992	N
18	NE	<b>N</b>	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	'
19	16	6	ARTICLE 99	Orion Pictures Orion Home Video 10019	Ray Liotta Kiefer Sutherland	1992	
20	17	7	CITY OF JOY	Columbia TriStar Home Video 70683	Patrick Swayze Pauline Collins	1992	PG
21	19	4	A MIDNIGHT CLEAR	Columbia TriStar Home Video 92833	Peter Berg Kevin Dillon	1992	F
22	18	14	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG
23	NE	<b>N &gt;</b>	BUFFY THE VAMPIRE SLAYER	FoxVideo 1972	Kristy Swanson Luke Perry	1992	PG
24	24	4	NIGHT ON EARTH	New Line Home Video Columbia TriStar Home Video 75633	Gena Rowlands Winona Ryder	1992	1
25	20	18	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	
26	NE	N Þ	CLASS ACT	Warner Bros. Inc. Warner Home Video 12530	Kid 'N Play	1992	PG
27	21	10	STEPHEN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	
28	28	4	ALL I WANT FOR CHRISTMAS	Paramount Pictures Paramount Home Video 32688	Harley Jane Kozak Jamey Sheridan	1991	
29	27	12	STRAIGHT TALK	Hollywood Pictures	Dolly Parton	1992	F
30	23	6	PASSED AWAY	Hollywood Home Video 1449  Hollywood Pictures Hollywood Home Video 1447	James Woods  Bob Hoskins Blair Brown	1992	PC
31	34	2	INSIDE OUT 4	Playboy Home Video	Various Artists	1992	
32	22	19	FRIED GREEN TOMATOES	Uni Dist. Corp. PBV0725 Fried Green Tomatoes Productions	Kathy Bates	1991	PO
33	26	19	WHITE MEN CAN'T JUMP	MCA/Universal Home Video 81228 FoxVideo 1959	Jessica Tandy Woody Harrelson	1992	
34	32	6	YEAR OF THE COMET	New Line Home Video	Wesley Snipes Penelope Ann Miller	1992	PC
35	-	2		Columbia TriStar Home Video 75643  New Line Home Video	Timothy Daly Steven Waddington	1992	-
	30		EDWARD II	Columbia TriStar Home Video 75603  Miramax Home Video	Tilda Swinton Jeremy Irons		00
36	NE		KAFKA	Paramount Home Video 15124  Touchstone Pictures	Theresa Russell  John Ritter	1991	PC
37	NE		NOISES OFF!	Touchstone Home Video 1359 Universal City Studios	Carol Burnett  John Goodman	1992	PC
38	25	10	THE BABE	MCA/Universal Home Video 81286	Kelly McGillis	1992	PC
39	33	6	SOMETIMES THEY COME BACK	Vidmark Entertainment VM5506	Tim Matheson Brooke Adams	1991	
40	29	19	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	1

<sup>♦</sup>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 certication 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.

#### MIRAMAR'S 'BEYOND'

(Continued from page 55)

number 25 on Billboard's Top Video Sales chart, a major achievement for a non-rock video. "Beyond" has been in the top 15 on Billboard's Music Videos chart and the top 20 on Laserdisc Sales.

According to Miramar president Paul Sullivan, the tape "shows no signs of letting up. I'm pleased with the levels of sales. We're platinum in the first two months. By mid-next year we should be double platinum. We're now in a re-order pattern."

"These titles," he continues, "are truly evergreen. You keep uncovering new arenas of sales as time goes along. Tapes from several years ago are also selling at brisk levels because of expanding distribution and interest."

Miramar signed a long-term distribution deal with BMG Video U.S. last January in an effort to broaden its audience.

BMG handles all marketing, sales, and distribution duties in such traditional outlets as record/tape/video combos, video specialty stores, mass merchants, and book chains. Miramar retains the "alternative markets," among them, nature-oriented shops and computer software stores. It also distributes its own music product.

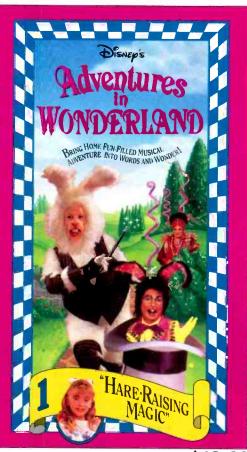
The "Beyond" cassette, now available in Europe, is priced at \$19.95 in the U.S., with the laser disc at \$29.98. Miramar Recordings has also released a companion CD soundtrack of the same name. And one of the tracks—"Too Far"—has been recycled into a video clip for telecast. "Beyond" is a follow-up to Miramar's 1990 "The Mind's Eye," which also made Billboard's sales charts with a combination of computer animation and music.

Hammer says, "Previous tapes of this type tended to use more of a New Age music approach. When Miramar first approached me about this tape, my instinct was to take it a lot more into an instrumental pop and rock field. It's what I do and I've had success with that in the past. But this time we married the music to some revolutionary new images.

"Pop music videos have been squeezed dry," he continues. "That whole formula is getting hard to watch. The idea of creating alternative and virtual realities for music is more appealing than seeing four guys with long hair playing their guitars on roofs. It's a lot closer to music's original purpose, which is quite abstract and lets you flow with whatever your imagination might be. The computer imagery is half-way between being abstract and concrete. It bridges the gap nicely."

Sullivan observes, "Over the years we have been building on the original concept of 'visual music.' We attempt to build in both active and passive entertainment. It appeals on a number of levels such as repeatability. It acts like your favorite record except that it's visual. Aside from that it's compelling and doesn't have any real competition. It competes for the general music and music video dollar, as well as the video dollar. But it's unique unto itself. We haven't come up with a more exciting name than video albums or visual music. That's what they are. Those [consumers) that have found them watch them over and over again. It's more entertainment art than music video. It's a different process and a different attitude.

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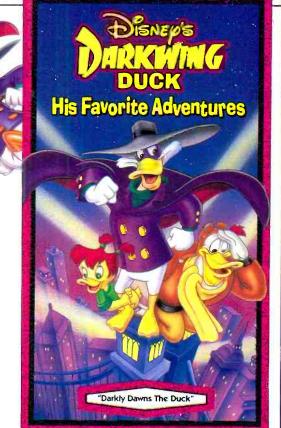


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#### **NEWSLINE**

### **'Lonesome Dove' Tops 850,000 Unit Sales, Says Cabin Fever**

Cabin Fever Entertainment reports sales of "Lonesome Dove" have topped 850,000 units. The teleseries debuted as a four-cassette set in August 1991 at \$99.95 suggested list. It was later repriced to \$39.95, duplicated in the standard play mode, and a single \$19.95 tape, dubbed in EP. Cabin Fever, meanwhile, has entered into an agreement with the Country Music Assn. to distribute a series of compilation videos based on CMA Awards over the next three years. (See story, page 27.)

#### **Orion Relocating To Los Angeles**

Orion Home Video relocates to Los Angeles this month. The new address: 1888 Century Park East, Los Angeles, Calif. 90067. Senior VP Herb Dorfman, who rejoined the company in time for the move, is responsible for all activities. He reports to Len White, president/CEO of Orion Pictures, which expects to establish a separate movie production entity. Financier John Kluge, who backed Orion for years and helped rescue it from bankruptcy, likely will be among the backers. According to terms of the Chapter 11 reorganization, Orion Pictures itself cannot produce. Kluge and White are on the management team seeking someone to head the venture.

#### **Academy Doubles Its Sales Force**

Academy Entertainment has restructured its rental and sell-through sales force, doubling the number of staffers to 15. It also plans to add a telemarketing department under Sherri Badgio, advanced to telemarketing manager. David Bixler, formerly of Media Home Entertainment, where he had been senior VP of distribution, will be in overall charge as sales VP. Jules Abramson becomes retail sales VP, responsible for sell-through. Rob Ulrich, formerly sales and marketing manager for Trimark Pictures/Vidmark Entertainment Home Video, becomes sales administration director.

#### SEGA CD PLAYERS SCORE AT RETAIL

(Continued from page 8)

entertainment fare for early 1993 release. An interactive "Make Your Own Music Video" title with INXS should debut this month; the animated game "Batman Returns" (\$49.99) will bow in March; the interactive "Joe Montana's NFL Football" (\$59.99) is set for April; and interactive Sega CD-ROM game versions of George Lucas' "Young Indiana Jones" TV series and Steven Spielberg's as-yet-unreleased movie "Jurassic Park" will arrive this spring or summer.

Included with each Sega CD player (which also plays audio CDs and CD+Graphics discs) is \$300 worth of software. Among the titles in the bundled assortment are the CD-ROM game "Sherlock Holmes, Consulting Detective," an audio CD sampler featuring They Might Be Giants and Saigon Kick, and a CD+Graphics sampler with cuts by Information So-



This add-on adds up: Sega says it shipped 200,000 units of the \$299 CD-ROM add-on to its Genesis 16-bit game. The first 35,000 sold out in 48 hours. New software, including a game based on Steven Spielberg's "Jurassic Park," due in theaters this summer, should keep sales hot.

ciety and Little Feat.

Aside from the bundled programming, Sega has also released three other CD-ROM titles: the game "Cobra Command" (\$49.99), the interactive live-action horror movie "Night Trap" (\$59.99), and "Make Your Own Music Video With Marky Mark" (\$59.99). Plus, Sony Imagesoft has bowed the live-action game "Sewer Shark" (\$59.99) in the Sega CD format.

#### **FAST GROWTH SEEN**

If Glen's predictions for 1993 Sega CD sales prove correct, then in just 14 months the household penetration of Sega CD will approach that of laserdisc players (expected to hit 1.4 million by the end of 1993). Sega is supporting Sega CD with an \$11 million ad campaign called "Welcome To The Next Level." The potential market includes the approximately 7 million Sega Genesis systems that are already in U.S. households, Glen says.

"We can create a mass market selling a \$300 add-on to a \$99 machine [the Sega Genesis system]," says Glen. "If you have a Genesis, you already own half of a Sega CD system. This modular approach allows us to offer Sega CD at a lower price and pass the savings on to the consumer."

In contrast, the other stand-alone interactive systems connected to TV sets are priced much higher. Philips' CD-I player retails for \$699, Commodore's CDTV for \$799, and Tandy's VIS system for \$700. The only other low-priced contender is TurboGrafx's \$299 Turbo Duo integrated game/ CD-ROM system. Nintendo and

(Continued on next page)

### Top Video Sales...

Billboard®

IHIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
-	_	>	* 1	* * NO. 1 * * *	L CHAINIELS		_	-
L	1	10	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.
?	2	8	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.
	3	11	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.
	5	84	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.
1	4	14	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24
	6	13	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19
+	7	39	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24
	8	28	HOW THE GRINCH STOLE	MGM/UA Home Video M201011	Animated	1966	NR	14
	15	42	CHRISTMAS!  HOME ALONE	FoxVideo 1866	Macaulay Culkin	1990	PG	24
)	13	15	THE RESCUERS	Walt Disney Home Video 1399	Joe Pesci Animated	1977	G	24
	_		THE ROCKY HORROR PICTURE	· · · · · · · · · · · · · · · · · · ·	Tim Curry			⊢
L	22	14	SHOW	FoxVideo 1974	Richard O'Brien	1975	R	19
2	11	15	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16
3	14	12	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19
4	9	22	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14
5	10	10	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19
6	18	18	FERNGULLYTHE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24
7	19	24	ноок	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24
В	12	21	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24
9	17	6	A YEAR AND A HALF IN THE LIFE OF METALLICA	Elektra Entertainment 40148	Metallica	1992	NR	3/
0	16	11	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19
1	21	8	PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video	Various Artists	1992	NR	11
2	30	7	PLAYBOY: BEST OF SEXY LINGERIE	Uni Dist. Corp. PBV0718 Playboy Home Video	Various Artists	1992	NR	19
3	25	6	BEYOND THE MIND'S EYE	Uni Dist. Corp. PBV0722 Miramar Images Inc.	Jan Hammer	1992	NR	19
4	26	7	PLAYBOY: BEST OF WET & WILD	BMG Video 7233380018-3 Playboy Home Video	Various Artists	1992	NR	19
5				Uni Dist. Corp. PBV0723				$\vdash$
	20	5	A YEAR AND A HALF: VOL. 1	Elektra Entertainment 40146  Carolco Home Video	Metallica A. Schwarzenegger	1992	NR	19
6	29	28	TERMINATOR 2: JUDGMENT DAY	Live Home Video 68952	Linda Hamilton	1991	R	19
7	24	56	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24
8	23	6	LIVE FROM RADIO CITY MUSIC HALL	SMV Enterprises 19V-49152	Liza Minnelli	1992	NR	19
9	27	5	A YEAR AND A HALF: VOL. 2	Elektra Entertainment 40147	Metallica	1992	NR	19
0	28	6	PLAYBOY: BEST OF VIDEO CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0724	Various Artists	1992	NR	19
1	37	4	THIS IS MICHAEL BOLTON	SMV Enterprises 19V-49159	Michael Bolton	1992	NR	19
2	RE-E	NTRY	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1990	PG	99
3	32	11	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video	Various Artists	1992	NR	19
4	NE\	<b> </b>	THE ULTIMATE WARRIOR	Uni Dist. Corp. PBV0717  Titan Sports Inc. Colingum Video WS023	The Ultimate Warrior	1992	NR	9
5	33	55	WHITE CHRISTMAS	Coliseum Video WS923  Paramount Pictures	Bing Crosby	1954	NR	14
6	39	20	PLAYBOY: 1992 VIDEO PLAYMATE	Paramount Home Video 6104 Playboy Home Video	Danny Kaye  Cady Cantrell	1992	NR	19
7		NTRY	SIX-PACK 1992 PLAYBOY VIDEO PLAYMATE	Uni Dist. Corp. PBV0713 Playboy Home Video	Various Artists	1991	NR	19
8			CALENDAR PLAYBOY VIDEO CENTERFOLD:	Uni Dist. Corp. TBV0702  Playboy Home Video				$\vdash$
_	40	11	TIFFANY SLOAN	Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19
9	31	24	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24

● 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 certication 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.

#### SEGA CD PLAYERS

(Continued from preceding page)

SMSG (with the 3DO platform) are also expected to bow new stand-alone CD-ROM systems this year.

The largest share of the CD-ROM population consists of the estimated 750,000-1.5 million CD-ROM drives that are currently hooked up to Macintosh computers and various PCs.

#### **EXPENSIVE TO PRODUCE**

In just two months, Sega has created its own sizable CD-ROM market. "With our base we can invest [heavily] in software," adds Glen. "It costs an arm and a leg to produce one of these titles. For traditional video games on cartridge, it might cost \$100,000-\$300,000 for a really good one. For a true multimedia game, it's \$1 million-\$3 million. We've really upped the ante."

One expensive example is Sega's game version of "Jurassic Park," due this summer, in which the CD-ROM will utilize the same computer graphics used in the movie, according to Glen. Another is "Sewer Shark," which has elaborate sets and miniatures coordinated by famed Hollywood special-effects expert John Dykstra.

Glen feels that, with Sega CD, "there are intensely interesting games for video game fans, and with participatory storytelling we are seeing a whole new genre." Plus, MTV diehard watchers should enjoy the "Make Your Own Music Video" series. In the Marky Mark title, there are three songs, and each tune comes with three different music videos. Viewers draw on all three videos to assemble a new hybrid version, add additional digital effects, and then save their own creations for playback.

#### VIRTUAL REALITY

Next September, Sega plans launch "The Activator," another peripheral for the Sega Genesis system that may do for the virtual-reality business what Sega CD is doing for the multimedia industry.

the multimedia industry.

The Activator is a "full-body interactive controller" that lets players go far beyond simple button pushing. The unit consists of eight interlocking modules that form a ring on the floor; each module is equipped with infra-red or "smart beam" technology that detects the body movements of a player inside the ring. The Activator thus detects the punches, jumps, and kicks of players, and on-screen characters react accordingly. Thus is added a new level of interactivity and what Sega terms "whole body intelligence."

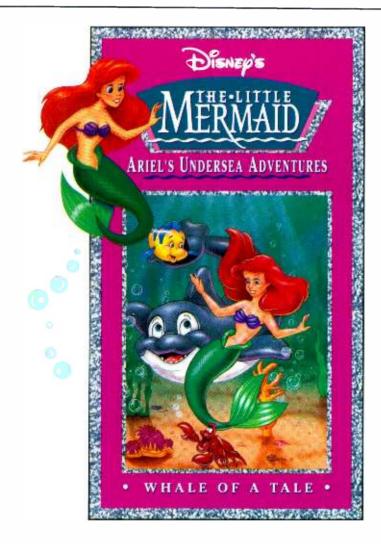
With the addition of a second Activator to a Genesis system, two friends can play in head-to-head competition. "The Activator" will retail for \$70-\$80 and come packaged with a two-in-one game cartridge.

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#### FILM FORECAST CALLS FOR FAMILY FARE

(Continued from page 55)

Hans Christian Andersen about a thumb-size girl. It's directed by Don Bluth and features the voices of Carol Channing and Charo.

In February, Fox will release the family comedy-drama "Jack The Bear," directed by Marshall Herskovitz and starring Danny DeVito. In this story of a single father raising two young sons, DeVito plays the host of a late-night TV horror show.

#### **FAMILY-APPEAL FANTASY**

Disney, of course, is Hollywood's biggest brand name in family entertainment. Next summer will see it release the family-appeal fantasy "Hocus Pocus," starring Bette Midler and Sarah Jessica Parker. There also will be Disney's version of the family classic "The Adventures Of Huckleberry Finn," starring Elijah Wood and Courtney B. Vance.

But films targeted to family audiences aren't the only ones that will be playing in theaters next year. Sequels to earlier blockbusters-including many in the action-adventure arenaalways have a place on Hollywood's schedules and, therefore, can be counted on to surface in video.

The first of the giant sequels heading our way in 1993 will be New Line Cinema's March 19 release of Golden Harvest's "Teenage Mutant Ninja Turtles 3," directed by Stuart Gillard and starring Elias Koteas, Paige Turco, Stuart Wilson, and Sab Shimono. This time around it's a time-travel tale that finds the Turtles leaving their subway lair for ancient Japan to look for their reporter friend, April O'Neil, who's been catapulted back in time by some mysterious cosmic rays.

On Paramount's drawing board are "The Addams Family 2" for next Thanksgiving and "Wayne's World 2" for next Christmas. Other sequels from the studio include "Beverly Hills Cop 3," starring Eddie Murphy, for July 23, and "The Naked Gun 331/4" with Leslie Nielsen. Also ahead for Paramount: "A Clear And Present Danger," starring Harrison Ford and based on the novel by Tom Clancy. It follows the films made from Clancy's best-sellers "The Hunt For Red October" and "Patriot

The action-drama sequel "New Jack City 2" is on Warner's schedule.

#### **NOUVEAU CLOUSEAU**

MGM is planning a Memorial Day opening for Blake Edwards' latest Pink Panther comedy, whose working title is "Son Of The Pink Panther." The new

"Panther" series features Italian superstar Roberto Benigni as the son of the bumbling Inspector Clouseau.

Also due are horror genre sequels like "Children Of The Corn 2" next January from Miramax's New Dimension label and "Friday The 13th, Part 9" next Aug. 13 from New Line. Trimark has an action sequel in "Death Wish 5," starring Charles Bronson, and a horror sequel in "Warlock: The Armageddon," starring Julian Sands and Chris Young.

When Orion is back in action, look for more action with "Robocop 3," with Robert Burke and Nancy Allen.

TriStar has the family-appeal sequel "Look Who's Talking 3" in the works, reportedly without the offscreen baby voice of Bruce Willis and the on-screen presence of John Travolta from the first two "Talking" movies. Due from Fox are such sequels as the action-adventure "Die Hard 3," starring Charlie Sheen and Lloyd Bridges.

#### VEHICLES OF THE STARS

The future will also bring the usual sprinkling of big-star projects, including Columbia's "The Last Action Hero," starring Arnold Schwarzeneg-

WEEKLY

Toys (20th Century Fox)

ger and opening June 18; "Three Rivers," starring Bruce Willis; and "Wolf," starring Jack Nicholson.

MGM's "Body Of Evidence," starring Madonna, is due to be unveiled Friday (15).

#### **GERE IN GEAR**

There's also TriStar's "Mr. Jones," opening next April, and Killer"-both starring Richard Gere; "Manhattan Murder Mystery," directed by and starring Woody Allen; and "Sleepless In Seattle," starring Tom Hanks and Meg Ryan, opening next April. Hanks also stars in "Philadelphia.

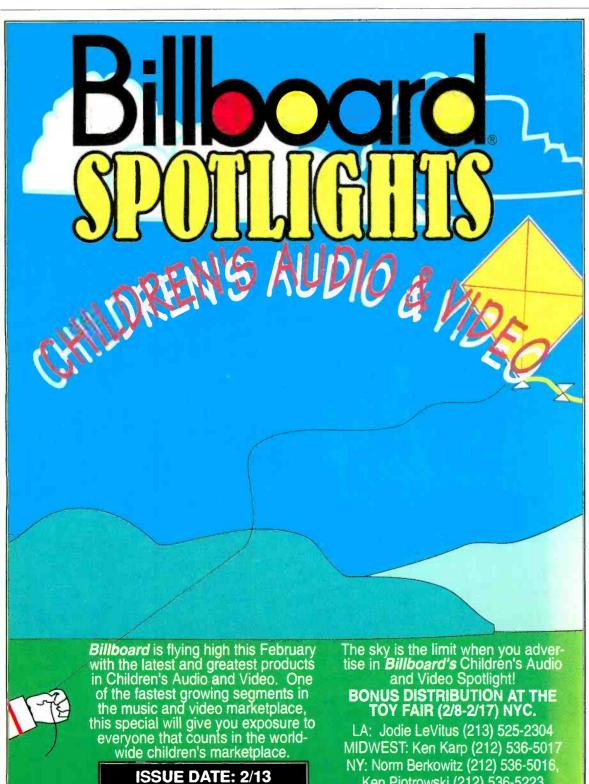
Meanwhile, Fox will deliver such megastar films as "The Good Son," star-ring Macaulay Culkin; "Madame Doubtfire," starring Robin Williams; and "Rising Son," starring Sean Connery and Wesley Snipes. Paramount has stars to spotlight in "The Firm," featuring Tom Cruise and Meryl Streep, opening next June.

Martin Grove's "Hollywood Report" appears regularly in The Hollywood Reporter.



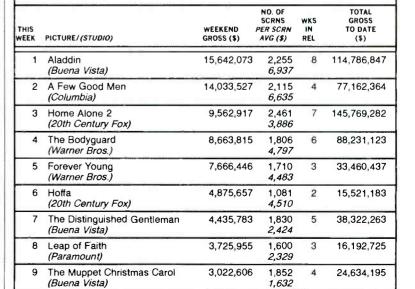
'So, Aladdin baby, what's your wish-20 million units out the door?" No sweat, says Genie. Disney might have to work a little to conjure up that total, but it certainly will be within the realm of the real when "Aladdin" streets late this year The studio has a habit of making its dreams come true.

MOVIE



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18,155,230

1,632

1,289 2,321

2,992,187

GROSSES

### Pro Audio

### BMG Readies Times Square Complex

But Clock Winding Down On 44th St. Studios

BY SUSAN NUNZIATA

NEW YORK—As efforts to preserve BMG Studios on West 44th Street continue, parent company Bertelsmann Music Group has begun construction on 12 rooms for audio postproduction at its new building in Times Square here. The company is not renewing its lease on the West 44th Street building that has housed its recording studios for about 25 years.

The new audio complex is slated for completion this spring, and will include seven identical mastering rooms, seven digital audio editing rooms, and large and small mix rooms, both of which will be equipley' and an entrance into an outer peripheral lounge which preserves the views from the 30th floor." says Daniels. "This way, we've kept clients from tripping over equipment, utilized the view, and increased the isolation."

Although all of the rooms are freestanding, conduit is being laid so they can eventually be tie-lined together.

The new facility will encompass 9,000 square feet, and will also include a room dedicated to master restoration using the CEDAR system, as well as a machine shop, tape storage room, two tape duplication rooms, and offices.

In order to eliminate scheduling

problems, each of the mastering rooms will be visually and acoustically identical so that clients will not develop favoritism for a particular room. The large mix room will include the Neve VR console from the West 44th Street studios, and other equipment from the old location is also being installed in the new facility.

ity.
"Not too many new facilities are being built on this scale," says Daniels. "This is the biggest thing going."

ing."
Bertelsmann Music Group includes RCA, Arista, Imago, Windham Hill, Zoo Entertainment, BMG Video, and BMG Classics.



**Dr. John & Bad Animals.** Dr. John and Songwriters & Artists For The Earth (S.A.F.E.) were in Bad Animals' Studio B tracking for the Sony children's album "Put On Your Green Shoes." The release is to benefit the Earth Island Institute and Save The Children Foundations. Rand Bishop and Charlie Pullman produced and Carol Howell engineered. Above, from left, are Pullman, artist B.B. Becker, studio co-owner Steve Lawson, Dr. John, and Bishop.

### Various parties are working to keep the existing studios open

ped for surround sound. However, the new facility will not include the large recording studio space that is at the center of controversy over the closure of the former location.

The film and soundtrack industries appear most disturbed by the decision to close the existing studios on July 29 of this year. Following a public hearing held Dec. 14, City Councilman Wendall Foster agreed to bring together the various parties in an effort to keep the existing studios open. At press time, this effort was still under way.

Meanwhile, acoustic design firm ARcoustics Inc. and architects Shen Milsom & Wilke are moving ahead with their design and construction of the new facility.

#### UNIQUE DESIGN CHALLENGES

Building the facility on the 30th floor of a building that has already been constructed for office space rather than audio rooms poses some unique challenges for the design team. According to Francis Daniels, senior associate in architectural acoustics at Shen Milsom & Wilke, and a partner in ARcoustics Inc., the rooms are all sitting on resiliently isolated concrete slabs.

Modular construction is being used to put the rooms together and "half-inches, on occasion, make a difference," says Daniels. In addition to the need for 4-inch-thick composite steel walls, some of the rooms have to be designed so that they do not touch each other. "The mounting [for each room] is basically a box bouncing on springs," says Daniels. "If it can't bounce and starts touching things, sound and vibration starts traveling. Everything there has to not touch anything else."

The 9,000-square-foot facility will include a separate hallway designed for moving equipment from room to room, out of the way of client traffic. "Each of the tape mastering rooms has entrance into the 'equipment al-

### Arif Mardin Has Proven A Master Of Pop Art

■ BY GORDON ELY

RICHMOND, Va.—Producer Arif Mardin's list of credits reads like a who's who of modern pop—the Rascals, King Curtis, Dusty Springfield, Aretha Franklin, Hall & Oates, the Bee Gees, Carly Simon,

PRO FILE

Chaka Khan, Bette Midler—and his hot streak continues to the present day, with his production last year of Roberta Flack and Maxi Priest's "Set The Night To Music" returning him once again to the top of the popcharts.

Mardin was born to a prominent family in Istanbul, Turkey, in 1932. Although he graduated from Istanbul Univ. with a degree in commerce and economics, his heart was in the bebop jazz he'd been raised on and played as a young man in clubs in his hometown.

He won a scholarship to Boston's Berklee College of Music in 1958, where he earned a B.A. in music. A chance meeting at the Newport Jazz Festival in the late '50s with two aspiring record executives named Ahmet and Neshui Ertegun proved providential when Mardin was asked to join their fledgling label, Atlantic Records, in 1963 as Neshui's assistant.

Mardin, who was soon elevated to the role of a house producer and arranger at Atlantic, made a midcourse correction in his master plan, moving toward pop music when he realized he would be hard-pressed to make a living in jazz.

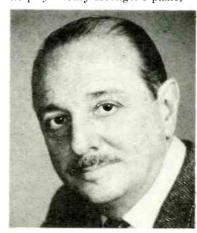
In late 1965, he received his first production assignment—a new, blue-eyed soul band from New York called the Young Rascals. It was about as far from the world of sophisticated jazz as a Berklee man could get, but Mardin approached

the project without a trace of condescension. By the spring of the following year, the Young Rascals were at No. 1 with what would become a '60s rock perennial—"Good Lovin'."

"I had realized that I couldn't always apply everything I'd learned in school and, anyway, music is music to me," says Mardin. "The idea with pop music is for it to reach as many people as possible, and I've always taken joy in the craft of that and in giving people something they enjoy, or something that will make their life a little easier."

Now VP of Atlantic, Mardin's most recent projects include "Suite Fraternidad," from the album "Jazzpana," a suite in two movements that he composed drawing on jazz, flamenco, and classical influences. He also produced Franklin's recording of Donny Hathaway's "Someday We'll All Be Free" from the "Malcolm X" soundtrack, and "Somewhere In My Memory," by Bette Midler, from "Home Alone 2."

Mardin, who still does string and horn charts whenever possible, says he plays "lousy arranger's piano,"



Veteran producer Arif Mardin admits he plays "lousy arranger's piano." His 30-year career includes work with the likes of the Rascals, Hall & Oates, Aretha Franklin, and Bette Midler.

working with a handful of synthesizers at what he calls a "primitive" home work station. He owns the Performer program, but admits he's never had the time to master it. Still, preproduction arrangement is an important part of his creative process.

"There was a time, on the Aretha/ Muscle Shoals sessions, for instance, when we would just give the musicians lead sheets and rely on their interpretive abilities, but you waste a lot of time that way," he says. "Now I map things out ahead of time, but I still like a live rhythm section, depending on the song."

Mardin adds, "I admit to being a dictator, but I also get input from everyone I work with, and I learn from them, too."

Having worked with some of pop's greatest singers, Mardin has little use for, or patience with, modern vocal-enhancing technology. 'Sometimes, with a great singer, all you want to do is get the vocal down with a minimum of processing, especially on a ballad," he says. "But different songs call for different approaches. Chaka Khan is a great singer, but we've used a lot of interesting effects on her vocals to make the records sound a little different ... I don't use harmonizers to correct, I use them to add effect. If I double or triple a lead vocal, it's a pop device to get a certain sound. It's not because the singer can't sing in tune. I don't work with artists who can't sing."

Mardin, who works in close association with engineers Michael O'Reilly in New York and Jack Joseph Puig in L.A., uses three or four of the major rooms in both cities, basing his selections more on studio availability on a given day than technical specifications and amenities.

tions and amenities.

He is equally flexible when it comes to his selection of consoles and outboard gear. "I think Neve and Focusrite boards are maybe a little sweeter than the [Solid State Logic], but I use them all," says Mardin. "It

doesn't really matter. I go with whatever my engineer says he likes for a particular project, and I respect the fact that there are particular systems they are most proficient and most comfortable with. But I'm not a prima donna. I work with whatever I have, as long as it's technically up to par.

"Outboard gear changes so quickly, I talk in terms of the principle of what I want, and the principle of what a unit does," he continues. "I may ask for a particular unit, and the engineer will tell me there's something newer and better than that, which is fine with me.

"Sometimes I joke with my engineers about microphones and effects units. I'll say, 'Just give me the gray microphone. Give me the blue box,' I really don't want to get into every name and every make and model number. I've formed a tremendous bond with my engineers. If things don't sound right, I'll really go into the particulars, but that doesn't usually happen. If it sounds good, I won't even onen my mouth."

Because of his use of multiple studios, Mardin records all his masters at 30 ips, without noise reduction, to eliminate problems of incompatible noise reduction systems from studio to studio. And while he acknowledges vast improvements in digital recording since its inception, he still professes a preference for the sweetness of analog, both on multitrack and in mixdown.

After nearly three decades of gold and platinum, Arif Mardin seems no longer to be worried about being only as good as his last hit. "About 10 years ago, I was concerned about things drying up one day," he admits, "but I'm beyond that now. I'm enjoying life. Sometimes I listen to some of the arrangements I've done over the years and cringe, and think, 'How could I have done that?' But other times I'll hear one of my old records, and it still lives and has vibrancy, and I'm very proud."

Billboard.

### 

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	I WILL ALWAYS LOVE YOU Whitney Houston/ D.Foster (Arista)	DON'T LET OUR LOVE START SLIPPIN' AWAY Vince Gill/ T.Brown (MCA)	WICKED Ice Cube/ Ice Cube & Torcha Chamba (Priority)	STEAM Peter Gabriel/ D.Lanois P.Gabriel (Geffen)
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	MASTERFONICS (Nashville) John Guess	ECHO SOUND (Los Angeles) Mike Calderon	REAL WORLD (Wiltshire, ENGLAND) David Botrill
RECORDING CONSOLE(S)	SSL 4000 G Neve VR	SSL 4000 G Neve VR	SSL 4000G	Trident 80C	SSL 4000 E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24/Sony 3348	MCI JH24/Sony 3348	Otari DTR-90011	Studer A827	Studer A820 Mitsubishi X-850
STUDIO MONITOR(S)	Yamaha <mark>N</mark> S10	Yamaha NS10	Kinoshita/Hidley	Yamaha NS10 Custom JBL	JBL With TAD
MASTER TAPE	Ampex 499/467	Ampex 499/467	Ampex 467	Ampex 499	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Dave Reitzas	OCEANWAY (Los Angeles) Dave Reitzas	MASTERFONICS (Nashville) John Guess	A&M STUDIOS (Los Angeles) Ed Korengo	REAL WORLD (Wiltshire, ENGLAND) David Botrill
CONSOLE(S)	Neve 8038	Neve 8038	SSL 4000E With Total Recall	SSL 6000E	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 75 ES DAT	Sony 75 ES DAT	Otari MTR-900II	Studer A800	Studer A800
STUDIO MONITOR(S)	Mastering Lab Yamaha NS10	Yamaha NS10 Mastering Lab	Kinoshita/Hidley	Custom Van Haff	JBL With TAD
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 446/467
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Big Bass Brian	TOWNHOUSE lan Cooper
PRIMARY CD REPLICATOR (ALBUM)	Distronics	Distronics	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM/Sonopress	HTM/Sonopress	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

#### WRIGHT SEEING THAT NEW LABEL GETS OFF ON RIGHT FOOT

(Continued from page 8)

the kind of deals we want."

Pretax profits for the group, which includes TV, studios, and music publishing interests and Lasgo Exports, were \$8.61 million, compared with the previous year's loss of \$13.30 million. Sales dipped 3.4% to \$100.93 million for the year ended Aug. 31.

The group's music publishing operation, with a turnover of \$12 million, increased its net publishers' share. Key revenue earners included U.S. rock band Slaughter and Wet Wet Wet. Chrysalis Music Publishing invested more than \$1.5 million in new copyrights. Longterm contracts were renewed with

the Lightning Seeds, Inspiral Carpets, and Andy Hill, and Chrysalis struck new deals with Smashing Pumpkins and the Sugar Mer-

Lasgo, which exports sound carriers worldwide, suffered increased administration costs and also upped management incentives. As a result, its profits dropped to \$750,000 from \$1.2 million on an almost static turnover of about \$27 million. Since the accounting period, Lasgo has benefited from the weaker pound, with a record month in November.

Steve Lewis, former Virgin Music Publishing managing director, has been appointed chief executive of Chrysalis Music Group, responsible for the new label, studios, and publishing

Last December, former Virgin Broadcasting managing director Charles Levison was announced as the first of three nonexecutive directors of the Chrysalis Group. Before Virgin, Levison was managing director of WEA Records/Warner Home Video (U.K.). Chrysalis has the right of first refusal on Levison's media ideas.

Chrysalis will appoint two more nonexecutive directors this year. Wright says one will be from the world of finance and the other from the arts

#### **NEW PRODUCTS & SERVICES**

NEW CONSOLE CONCEPT: Otari Corp., Foster City, Calif., is introducing Concept I, its new midpriced audio console. The digitally controlled system offers on-board automation and computer control features for about \$60,000 and is slated for availability in early 1993. Features include symmetrical dual-path architecture with 24-track buses, as well as 10 auxilliary buses. Both audio paths in each module have their own four-band equalizer and 100mm longthrow fader, and each individual audio path features full dynamic automation of its fader and mute. It is designed to allow 64, 80, or 96 simultaneous automated mix channels in 32-, 40-, and 48 module configurations. All of the systems come complete with the company's Diskmix dual-path VCA automation system.

**B**ABY O LANDMARK: The former Baby O recording facility in Hollywood has reopened as Hollywood Landmark Studios. Originally designed by Chris Huston, the new facility features extensive renovations by new owner Chris Clayton in conjunction with Huston and Martin Glasband. Studio A, a 1,000square-foot soundstage and large control room, features a Neve 8108 console with Westlake monitors. Studios B and C will come on-line within the next few weeks, along with a post editing suite.

PINNACLE PEAKS: Electro-Voice has launched a new venture for U.S. distribution of Klark-Teknik, DDA, and Midas products, all of which are wholly owned subsidiaries of Mark IV Audio Inc. The products were previously distributed by Pinnacle Audio of Farmingdale, N.Y., but operations of that company are expected to cease by March 1. A new venture, called Mark IV Pro Audio Group, will distribute the products in the U.S. The new venture will be directed by Ivan Schwartz, former E-V concert sound marketing manager. Separately, Electro-Voice, in Bu-

chanan, Mich., will distribute Dynacord products under the joint brand name of EV/Dynacord.

A-1 ARENA DIVISION: A-1 Audio has purchased the capital assets from Tasco Sound Ltd., Camarillo, Calif., and formed a new arena division. The buyout separates Tasco U.S. from its former relationship with the founding company of the same name based in England, and the deal meshes equipment, staff, and rock-tour clients from Tasco with A-1's operations, which include Broadway productions, corporate theater and trade shows, showroom entertainment, symphonic work, and pop and rock concerts. The buyout gives A-1 control of four roadpackaged concert sound systems, and three lighting systems. Former Tasco employee Paul Newman joins A-1 as VP of the new arena division, and other Tasco tour production and support personnel will be integrated into

AES AT JAVITS CENTER: The Audio Engineering Society will break with tradition for its annual U.S. meet this year when it moves the New York event from the Hilton Hotel to the Jacob Javits Convention Center. The 95th AES Convention is scheduled for Oct. 7-10. According to convention chairman Leonard Feldman, "the experience of the 93rd convention in San Francisco confirmed the advantages of having all exhibits on a single floor, a benefit that could not be achieved at the Hilton."

EAM AMPEX: Ampex Corp., Redwood City, Calif., has implemented a new dual-prong senior sales management team under company president Thomas J. Wheeler Under the new sales structure, Richard Antonio was named VP, sales development, at the company's California headquarters, while Dick Miller assumes the position of VP, sales and customer service, at the company's Atlanta offices, which are situated near the company's manufacturing



Amazon Sessions. New Model Army and producer Niko Bolas saw, heard, and spoke no evil while working on a new album at Amazon Studios in Liverpool. The album, slated for spring release on Epic Records, is being mixed by Bob Clearmountain at A&M Studios in Los Angeles. Above, at Amazon, from left, are drummer Robert Heaton, Bolas, and vocalist/guitarist Justin Sullivan.

#### AUDIO TRACK

#### **NEW YORK**

HE MAGIC SHOP had Monster Magnet in recording and mixing its first release for A&M. Band member Dave Wyndorf produced, with Steve Rosenthal at the board. Edward Douglas, Joe Warda, and Bogdan Hernik assisted. Quick-sand was in completing overdubs for its upcoming PolyGram project. The band co-produced the album with engineer Steve Haigler. Edward Douglas assisted. White Trash was in with producer Daniel Rey working on tracks for Elektra. Mark Dearnley engineered, with Warda assisting.

Producer Tony Visconti completed overdubs and mixes on Phillip Boa & the Voodoo Club at Cove City Studios, Long Island, and Platinum Island Studios. The project is slated for release on Polydor (Germany).

#### **LOS ANGELES**

CAPITOL ARTIST Dave Koz was in Westlake Recording tracking "Tender Is The Night" for his upcoming album. The tune features vocals by label mate Phil Perry. Gabe Moffat engineered.

Color Me Badd was in Devonshire with producer Howie Tee to remix the group's new album for Giant. Michael Fossenkemper engineered at the Neve V3 and Studer tape machines.

Tourniquet recorded tracks for a new album, titled "Pathogenic Occular Distance," at Silver Cloud with producer Bill Metoyer. The material is scheduled for release on MetalBlade/Frontline. Metoyer engineered at the Trident Series 80 board and Sony 24-track tape machines.

Cheap Trick front man Robin Znader was in the Music Grinder with engineer Phil Kaffel completing his new solo effort for Interscope. Greg Grill assisted. Altered State was in tracking and overdubbing in Studio B with producer/engineer Ben Grosse. Grill assisted.

Trax had Taylor Dayne in cutting material for an upcoming Arista release. Humberto Gatica produced on Studio A's DDA AMR24 console. A new theme for NBC's "A Different World" was tracked in Studio C. Jay Shanklin produced. Scott Ross and Vincent Cirilli engineered. Aussie act Air Supply (Giant) tracked an upcoming album in Studio A with producer Gatica.

#### **NASHVILLE**

MICHAEL STANTON completed musical arrangements and performed the opening theme for the CBS television series "Evening Shade." Stanton recorded tracks at Audio Productions using a Roland DM-80 digital work station. Bobby Goldsboro produced, with Travis Turk at the board. Stanton and Goldsboro completed the score in Los Angeles at a CBS Television facility

Sound Stage had Dolly Parton in working on tracks for Sony with producer Steve Buckingham. Gary Pacosza engineered, assisted by Craig White. John Anderson and producer James Stroud tracked for BNA. Lynn Peterzell was at the board, assisted by Julian King and Derek Bason. Kenny Rogers cut tracks with Stroud for Giant. Peterzell enginereed, assisted by King.

Mad Hatter had composer John Duprez in with engineer Larry Mah recording and mixing the sound-track for the "Teenage Mutant Ninja Turtles 3" soundtrack. Darren Mora assisted. Concrete Blonde was in recording and mixing for Capitol. The group co-produced with engineer Earle Mankey. Robert Read and Darren Mora assisted.

#### OTHER CITIES

was in Muscle Shoals Sound, Sheffield, Ala., tracking, overdubbing, and mixing its debut CD with producer John Custer. Steve Melton engineered, assisted by Kent Bruce. Studio A had Widespread Panic in working on its third album. Johnny Sandlin produced, assisted by Jim Bickerstaff at the Neve 8068. Belgian group Blue Blot was in tracking its upcoming CD with producer Tony Joe White. Melton engineered, assisted by Jay Johnson. The project is slated for release on BMG/Ariola International.

EMI artist Kim Carnes was in Reflection Sound Studios, Charlotte, N.C., mixing three new songs to be featured on her upcoming "Greatest Hits" album. Mark Williams engineered. Don Dixon produced and engineered. The album is scheduled for release Tuesday (12).

Drivin' N' Cryin' (Island) was in **Doppler**, Atlanta, mixing 15 tunes (recorded live at the Roxy Theatre) with chief engineer **Joe Neil**. The songs, a mix of old and new material, included "Straight To Hell," "Whiskey Soul Woman," and a cover of Queen's "We Will Rock You." Engineer **Blake Eiseman** used the **WaveFrame** digital workstation to edit and sequence songs for rap act Yall

So Stupid (Rowdy). The album's working title is "Van Full Of Pakistans." Darin Prindle was at the board. Eiseman, Paul Rankin, Bret Richardson, and Jason Shablik assisted.

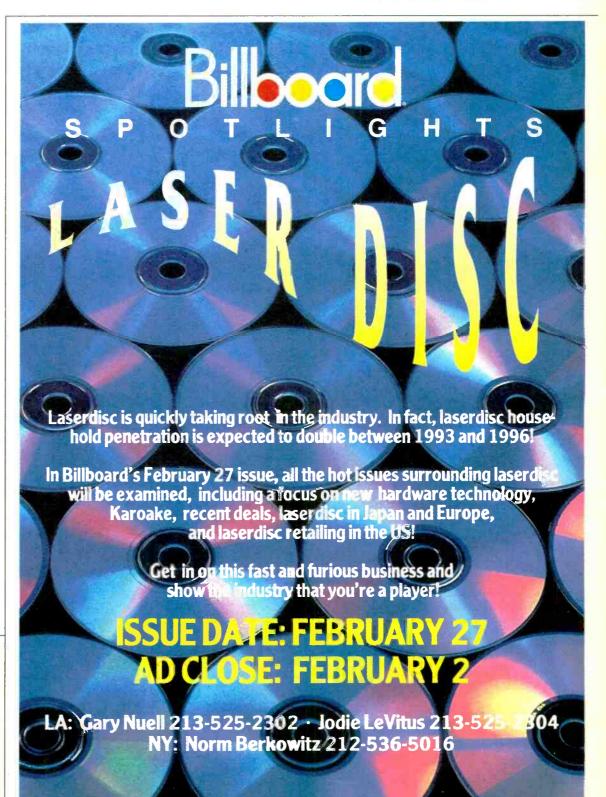
Producer Alexander Prialas was in Pyramid Studios, Ithaca, N.Y., completing work on an album by Overkill, slated for release on Atlantic. Rob "Wacko" Hunter engineered.

Paris jazz artist Randy Rare was in Studios A and C at the Music Annex, Menlo Park, Calif., working on his new album, with Ron E. Beck and Victor Conte co-producing. Pat Coughlin engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



Sydney CDs. The first CD has rolled off the lines at Sony Music's new CD manufacturing operation in Sydney. The Huntingwood CD Plant is slated to open officially in April. Above, Denis Handlin, right, the facility's managing director and CEO of Sony Music Australia, presents the first disc to Norio Ohga, president and CEO of Sony Coro.



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#### **CALENDAR**

#### **JANUARY**

Jan. 11, "Kids' Music: Coming Of Age," seminar sponsored by the New York chapter of NARAS, Lone Star Roadhouse, New York. 212-245-5440.

Jan. 12, Rock and Roll Hall of Fame Induction Ceremony, Century Plaza Hotel, Los Angeles. 212-484-1755.

Jan. 12, "Eight Bars For Free? Fair Use And Parody," seminar presented by California Copyright Conference, Sportsmen's Lodge, Los Angeles. 818-848-6783.

Jan. 13, Country Music Assn. 35th Anniversary Celebration, reception at the Opryland Hotel followed by the taping of a live broadcast at the Grand Ole Opry House, Nashville. 615-244-2840.

Jan. 15-18, National Assn. of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, MIDEM Convention, including the International Visual Music Awards, Cannes. 212-689-4220.

Jan. 25, **20th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-

655-5960

Jan. 30, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504

#### **FEBRUARY**

Feb. 1-5, Image World West Featuring Video Expo and The Cammp Show, presented by Knowledge Industry Publications, San Jose Convention Center, San Jose, Calif. 914-328-

Feb. 3-7, Tenth Annual Pollack Media Group Programming/Management Conference, J.W. Marriott, Century City, Calif. Carol Holt. 310-459-8556

Feb. 4-7, Third Annual Mid-America Music Conference, Featuring Detroit/Midwest A&R Showcase, presented by the Chicago chapter of NARAS, Premiere Nightclub, Sterling Heights, Mich. 313-296-8051.

Feb. 4-6, Radio & Music 1993 Convention, LAX Marriott, Los Angeles. Alfredo Alonso, 813-877-6615.

Feb. 10-14, Urban Network Power Jam 4.

LAX Marriott, Los Angeles. 818-843-5800.

Feb. 11-13, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 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.

#### MARCH

March 2-6, 8th Annual Winter Music Conference & DJ/Nightclub Expo, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-563-

March 3-6, 24th Annual Country Radio Seminar, presented by Country Radio Broadcasters Inc., Opryland Hotel & Convention Center, Nashville, 615-327-4487.

March 6-9, **35th Annual NARM Convention**, Marriott's Orlando World Center, Orlando, Fla. 609-596-2221.

March 9, **Seventh Annual Soul Train Awards,** Shrine Auditorium, Los Angeles. 310-858-8232.

March 10-14, **23rd Annual ITA Seminar**, Arizona Biltmore, Phoenix. Margaret Sekelsky, 212-246-4290.

#### **LIFELINES**

#### **BIRTHS**

Boy, Colin John, to John McFaul and Michelle Oaklan McFaul, Nov. 28 in New York. She is an independent entertainment publicist there.

Boy, Gary Scott, to Ben and Valerie G. Steel, Dec. 17 in Mineola, N.Y. He is a nationally syndicated radio comedy and song parody producer. She is office manager of Steelworks Productions, a production company for music, comedy, and voice-overs.

Girl, Nicole Alexis, to Bruce Resnikoff and Claudia Berman-Resnikoff, Dec. 24 in Los Angeles. He is senior VP/GM, special markets and products, for MCA Music Entertainment Group. She is an entertainment attorney.

Twin girls, Tessa and Lauren, to Bobby and Rina Caldwell, Dec. 24 in Los Angeles. He is a singer/songwriter who records for Sin-Drome Records Ltd. He is best known for the hit "What You Won't Do For Love."

#### **MARRIAGES**

Brian Dubin to Fran Curtis, Dec. 31 in New York. He is VP of the William Morris Agency. She is executive VP of entertainment for Rogers & Cowan Inc.

Stephen Grant Hill to Lori Ann Pope, Jan. 2 in Piqua, Ohio. He is program director for WILD Boston.

Fred Renner to Kerrianne Coe, Jan. 9 in Sierra Madre, Calif. He is marketing director at Unisound Marketing in Van Nuys, Calif.

#### **DEATHS**

A.H. "Bill" Gudie, 89, of natural causes, Dec. 22 in San Marino, Calif. Gudie was founder of Trade Service Corp., the San Diego-based company that publishes the reference books Phonolog and Videolog, which give listings of available albums, singles, and videos and their manufacturers. In 1983, Gudie was honored by NARAS with an award for long-term industry service in documenting releases relating to recording artists. He is survived by his wife, Jane; his daughter, B.J. Simpson; his son-in-law, John Simpson; and two grandsons, Trade Service Corp. president James Simpson and Trade Service Corp. VP of operations Steve Simpson.

Eddie Hazel, 42, of complications from liver failure, Dec. 23 at Muhlenberg Regional Medical Center in Plainfield, N.J. Hazel was the original guitarist for Funkadelic, the innovative black funk rock band whose members also worked in its glam funk alter-ego band. Parliament. Hazel's style—combining blues licks, funk rhythms, and screaming rock solos—was one of the elements that distinguished Funkadelic from other soul bands of the period. Funkadelic was signed to the Detroitbased Westbound label in 1969. He departed the group in 1974, but played on various projects and tours with P-Funk members through the '90s.

Curt A. Creager, 38, of AIDS-related

complications, Dec. 26 in New York. Creager was formerly director of creative marketing at A\*Vision. He is survived by his parents, three sisters, four brothers, and his longtime companion Steve Carter. Donations in his name may be made to Hale House, 68 Edgecombe Ave., New York, N.Y. 10030.

Jack Gold, 71, of a heart attack, Dec. 26 in Tujunga. Gold, who suffered for many years from Parkinson's Disease, was a label A&R man who produced many hit artists in the '60s and '70s, mainly for the United Artists and Columbia labels. He recorded Barbra Streisand, Gladys Knight, Johnny Mathis, Simon & Garfunkel, Denise Williams, Mel Torme, Vikki Carr, Patti Page, and Andy Williams, among others. In recent years, he worked with producer/writer Mark Schoenfeld on several acts, including Barri McPherson, and scores for such films as "Armed And Dangerous" and the TV soap opera "Santa Barbara." He is survived by his wife, Greta, a son, Steven, a daughter, Roberta, and a sister, Dora. A private service was held in Los Angeles.

Kristen Ann Carr, 21, of cancer, Jan. 3 in New York. A senior majoring in journalism at New York Univ., Carr had worked for Frank Management, MTV, and most recently in merchandising on Bruce Springsteen's "Human Touch" tour. She is the daughter of music writer Dave Marsh and Barbara Carr, of Jon Landau Management. She is survived by her parents; her fiance, Michael Solomon, an employee of Sony Music; and her sister, Sasha Johanna. Donations in her name may be sent to the T.J. Martell Cancer Fund, 6 West 57th St., New York, N.Y. 10019.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

#### GOOD WORKS

Video Duplicating Inc. has contributed \$6,000 to the Video Software Dealers Assn.'s scholarship foundation, according to Herb Fischer, president of the company. This one-time contribution creates a single four-year undergraduate scholarship for employees and children and spouses of employees of regular and associate member companies of VSDA. For information on how to become a contributor, call Ina Luber at the VSDA office at 609-231-7800.

LLUSIONS' & REALITY: German singer Ute Lemper will perform a benefit concert for Paul Simon's Children's Health Fund Thursday (14) at New York's Tatou. The artist's latest album on London is called "Illusions," featuring songs sung by Edith Piaf and Marlene Dietrich.

#### **GERMAN MUSIC INDUSTRY UNITED AGAINST HATE**

(Continued from page 6)

record label of any importance, has made it clear that any member getting involved with these bands will be expelled from the organization.

There is, however, a most thought-provoking consideration connected with the whole question of racist lyrics: Where do you draw the line between, on the one hand, defending the sacred principle of free speech and, on the other, curbing free expression that is calculated to inflame racial intolerance and incite a sick minority to commit acts of violence against foreigners? This is a daunting quandary, and it parallels one that recently confronted the U.S. public in the case of Ice-T and "Cop Killer."

When a song urges genocide against Turkish nationals in Germany, it is a criminal abuse of free speech, but what of a song that urges "Germany for the Germans"? That is one of the platforms of the New Republicans, a totally legal political party.

So far in Germany, songs with lyrics urging one section of society to visit mayhem on another have been confined to inconsequential underground bands with virtually no publicity or promotional resources—other than those freely provided by the media.

But, that said, we in the German music industry have no intention of remaining passive in the face of this ugly development. We are united in our concern to safeguard the ethical consensus that has enabled 6 million foreigners to live peacefully in Germany, many of them for decades. It should also not be forgotten Germany has provided shelter for 450,000 asylum seekers—as many as all the other European countries put together.

Anyone who has some insight into the political situation in Germany today will recognize that much of the blame for the country's malaise can be laid at the feet of its politicians. It is always easy to blame the government—sometimes unjustly—for a country's problems, but many leading German industrialists, serious journalists, religious leaders, and other prominent personalities would agree on one point: The main political parties have not addressed themselves with sufficient speed or determination to the problem of evolving a practical and humane policy to deal with the constantly growing influx of asylum seekers.

For want of a better policy, they now propose to change the constituwhich has hitherto offered people fleeing from repression and tyranny a safe haven, to make it more difficult for them to enter the country. Add to this the overhasty process of reunification that is in progress, and it is not surprising most of the racist attacks on foreigners have taken place in the eastern part of Germany, where the population, after 40 years of socialist dictatorship, is just learning about basic democratic rights while trying to cope with the realities of more than 30% unemploy-

Together with my German industry colleagues, I am shocked and horrified at the recent rise of racism and fascism in many countries, and especially in our own country. We are, however, encouraged by the enormous power of the many protest demonstrations that have taken place, reflecting the outrage of the vast majority the German people.

German artists and musicians have reacted quickly and uncompromisingly in condemning the racist trends. At spontaneously organized concerts and demonstrations in Cologne (120,000 people), Bonn (250,000), and Frankfurt (150,000) and numerous other events throughout the nation, people have shown unequivocally just what they think of racism and neo-Nazism.

In Cologne, all the leading musicians got together without any fuss and composed and recorded songs for a mini-album in the space of one week. The theme of the songs leaves

the listener in no doubt as to their decisive stand against racism.

The title track of the album, which was released only five days before the concert and can be roughly translated as "Get your ass in gear and open your mouth," further emphasizes the profound feeling of solidarity in Germany's music community.

It must be said that, for us, this is nothing new. German rock music has been characterized by political statements for many years, a fact that some people considered to be rather quaint.

In July 1982, the lead singer of Cologne band BAP, Wolfgang Niedecken, warned of a new, awakening neo-Nazism in his song "Kristallnacht" (recalling the November night in 1938 when Nazis set fire to Jewish homes and synagogues). And songs such as Herbert Groenemeyer's "Tanzen," written in the mid-'80s, also took up the theme of nascent nationalism and the resulting denigration of minorities.

Germans, including the entire artistic community here, would be the last people to underestimate the serious symptoms of growing Nazism with the anti-foreigner movement. We intend to take the initiative and to exert pressure—on a daily basis—on our politicians and right-wing groups within the population, in order to prevent the re-establishment of a nationalist regime.

To put it plainly: People around the world should give the vast majority of German people the benefit of the doubt and recognize that we are trying to learn our lesson from history.

#### **FOR THE RECORD**

Steve Ross was chairman and co-CEO of Time Warner Inc. at the time of his death Dec. 20. An incorrect title was reported in a Jan. 9 obituary of Ross.

BILLBOARD JANUARY 16, 1993

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### Radio



Safety (Sex) First: An opened box of condoms on a bedside table is featured in a new billboard campaign for WKLQ Grand Rapids, Mich., as the station urges listeners to practice safe sex in '93. (Trojan, whose ribbed condoms are prominently displayed in the billboard, did not pay for the mention, says a station spokesperson.)

### **Pollack Broadens Consulting Borders**

#### Move Into E. Europe Brings Mutual Learning

BY PHYLLIS STARK

NEW YORK-The changing political landscape in Eastern Europe has brought democracy and freedom to the people in that region and new business for international consultant Jeff Pollack. His company, Pollack Media Group, is currently consulting stations in Warsaw, Prague, and Moscow, and just inked a new client in Slovakia.

While you would expect that stations in these regions, which for-

merly offered only state-run radio, would have a lot to learn from U.S. broadcasters, Pollack says he has learned quite a hit from his new client stations as well. Among the biggest insights Pollack has picked up from

these stations is an understanding of what it means to be not just an

entertainment medium, but "a cultural force," a mission he takes very

seriously.
"There's not much to do in these cities so [we're] involved in one of the most important entertainment outlets," Pollack says. "Until there are more concerts and CD players, [we're] the conduit to the music world and that's a big responsibility.'

On the flip side, Pollack says the biggest lesson he had to teach his new clients was "the understanding that music is important and that show biz, added to a great musical product, made for some very exciting radio.'

Another simple lesson he taught them was "just the idea of estab-lishing a flow of music that balanced different eras, different genres, and different languages, and making sure that although you're playing music from France, Italy, Germany, and Atlanta that somehow the radio station still continues to be and feel like the same station around the clock."



#### 'Dr. Dirt' Miller **Sprouts Expanding** Fan Base On WJBO

BY CARRIE BORZILLO

LOS ANGELES-It's no wonder gardening expert Louis Miller is one of the most popular personalities at N/T WJBO Baton Rouge, La. In a recent Gallup Poll, gardening was ranked the



MILLER

nation's most popular leisure activity. even more popular than

sex.
Miller is WJBO's second-highestrated personality, trailing

syndicated talk guru Rush Limbaugh, whom Miller calls the best warmup man for his "Home And Garden Hour," which airs at 2 p.m. weekdays. The station promotes the pair together on billboards that read: "From Rush To Roses.

Why is a gardening show up there with the most popular syndicated talk show in the country? Because I'm so good," laughs Miller, whom co-workers have dubbed "Dr. Dirt."

WJBO PD Mark Summers says it's Miller's "down to earth nature" that is the key to his popularity. "He knows everything there is to know about gardening, and the 60-65-year-old ladies think he's so sexy.

Miller's call-in show covers topics ranging from potted plants to vegetable gardens to bird feeders and landscape lighting. While most of the questions pertain to flowers and lawn grass, Miller says he does get an odd caller now and then, such as the man who said he had elves in his tree after a hurricane.

Miller's gardening show began in 1983 as a Saturday-morning infomercial, called "Tips to Grow With," which promoted his hardware store in Baton Rouge. (Continued on page 70)

#### **ARM Reaching In-Car Radio Listeners** N.M.-Based Ratings System Hopes To Rival Arbitron

BY ERIC BOEHLERT

NEW YORK-Radio's search for a ratings savior—one that measures passively from a large sample size at a low cost—remains a relentless one. One new Albuquerque, N.M.-based ratings player that tallies in-car listening may not qualify as a godsend, but it is getting high marks from some early users on both the broadcast and advertising sides.

Using sensitive, directional roadside antennae systems, ARM-Actual Radio Measurement-can read what stations motorists in passing cars are tuned in to. For every 10 automobiles that pass by, ARM is able to measure the listening habits of six, says Karl Baehr, president of KBE, the consulting firm that oversees ARM.

In ARM-surveyed markets (to date they include Houston, Albuquerque, and Dallas) KBE designates, through traffic reports as well as its own software program, several hundred heavily traveled, or priority, intersections. Then, four times a year, for seven straight days (from 6 a.m. to midnight) KBE staffers rotate among those intersections surveying for one hour stints and logging thousands of cars. Within three days of completing a ratings period, ARM results are passed on to clients.

Many of those clients seem pleased with the results. "I think they're onto something," says Dickie Rosenfeld, VP/GM of KILT-AM-FM Houston.

After bringing in an investor this year Baehr hopes to take ARM to the top 10 markets for continuous measurement by 1995.

Measuring in-car radio listening is not a new idea. Back in the '70s, Auto Scan, using a radar-gun-type approach, did the same thing. Baehr says he has improved on what he considers Auto Scan's shortcomings; measuring just one car at a time, raising health concerns with the radar gun ("We're not zapping anybody," he assures), and creating custom reports for clients.

The last issue was a problem, Baehr says, because reports were available exclusively to one radio client in the market and advertisers and agencies would look at the data and "Of course you did well. You

paid for it."

The information is now available to multiple clients in the market, and those who have signed on to date do find ARM results encouraging. For a year KZKL Albuquerque was up for sale and marketing and promotion dollars were cut dramatically, recalls GM Craig Parker. Not surprisingly, he says, since top of mind recall plays an important role in filling out Arbitron diaries, the station began to sag in the ratings. But in ARM reports,

KZKL remained steady.
George Stokes, GM of KRTS Houston, tells a similar, though more dramatic tale. His classical music station routinely rates around 25th, 12plus with Arbitron. In ARM tallies, it jumps up to 15th. And in some more affluent neighborhoods, which ARM is able to detail through its computer gridding, KRTS hits as high as fifth

"I knew the listeners were out there," says Stokes. (Overall though, ARM and Arbitron ratings are usually remarkably similar.)

Is ARM simply for low-riding stations that need a ratings "excuse," so to speak, to offset poor Arbitron showings? Stokes insists that is not the case and says if it ever came to it. he'd buy ARM's data over Arbitron's. (ARM's price tag, like Arbitron's, is based on market size. To date, ARM costs between one-fourth to onetenth what Arbitron does.) Baehr himself though, says he is not positioning ARM as an alternative to Ar-

But if Baehr, and engineer partner George Chambers, who originally came up with the ARM idea, has his way, ARM could one day approach Arbitron's scale. Although he concedes it is a long way off, Baehr hopes to take ARM's passive measuring into the home and the work place. That way, he says, radio listeners' only responsibility in terms of ratings would be to listen to stations, not to write them down or to pin on an electronic device or answer questions over the phone.

With new ratings, no matter how impressed broadcasters are, the numbers are useless if advertisers don't sign on and make buys off them. According to GMs, local retailers who buy their own radio spots embrace ARM numbers. That's because with ARM maps retailers can see where their outlets are located and what stations nearby drivers are tuning in.

At the agency level some, such as Leslye Geller, VP of marketing and research at Dallas' Anderson, Fischel, Thompson, welcome ARM as a strong second source. Others, like Pat Wallwork, VP director of planning and media for Albuquerque's Stracina and Partners, shy away since ARM lacks any demographic information (e.g., Who's driving those

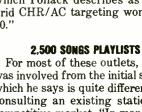
#### FIRST PRIVATE STATIONS

All of Pollack's Eastern European clients are the first "privately held" stations in their countries, although they are actually joint ventures between the state-owned broadcast companies and a private French broadcasting company, Europe 2 Development. Radio M in Moscow is the only Pollack-consulted station in the region not affiliated with the French company.

In Warsaw, Pollack's client is the adult top 40 Radio Zet, which was launched in May 1991 and draws 39% of the total radio audience, according to local audience measurement research. In Prague, Pollack consults Evropa 2 Praha, which was launched in March 1990. That station now commands 28.2% of the audience and is the leading station for the under-60 audience.

In Russia, Pollack has several clients, including the top 40 station Radio M and the network Europa Plus. The network was launched in April 1990 and later added affiliates in St. Petersburg, Samara, Volgograd, and Nijni-Novgorod. Europa Plus currently commands 10.2% of the radio audience in Moscow and 13.5% in St. Petersburg.

Three weeks ago, Pollack launched Europe 2 in Slovakia, which Pollack describes as "a hybrid CHR/AC targeting women 20-



For most of these outlets, Pollack was involved from the initial sign-on, which he says is quite different from consulting an existing station in a competitive market. "In many cases these are the first private commercial radio stations there so it is important to have a wider playlist to expose different types of music than previously available," he says. For example, Pollack signed on the sta-(Continued on page 69)



Gloria's Place. Greeting friends at her Miami Beach restaurant. Lario's. Gloria Estefan, center, is pictured with WOVV Fort Pierce, Fla., PD Dave Denver and Anna Armington, director of Southeast promotions for Epic.

### Album Rock Tracks...

¥	L. WK	2 WKS	WKS	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	5	13	* * * NO. 1  STAND UP (KICK LOVE INTO MOTIO ADRENALIZE	
2	3	6	10	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS
3	4	4	11		THE JEFF HEALEY BAND ARISTA
4	2	2	11	STEAM US	◆ PETER GABRIEL GEFFEN
5	7	8	8	IGNORELAND AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS
6	5	7	11	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG
7	6	3	12	WICKED AS IT SEEMS MAIN OFFENDER	◆ KEITH RICHARDS
8	8	1	15	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPAN	THE BLACK CROWES
9	9	19	5	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS
10	11	9	15	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
11	10	18	4	IN BLOOM	◆ NIRVANA
12)	20	15	30	LITTLE MISS CAN'T BE WRONG	◆ SPIN DOCTORS
13	12	21	6	PULL ME UNDER	◆ DREAM THEATER
14)	22	16	19	REST IN PEACE	◆ EXTREME
15)	18	22	7	SAD BUT TRUE	◆ METALLICA
16	13	20	4	STOP THE WORLD	◆ EXTREME
17	17	17	9	IF YOU'RE GONNA LOVE ME	SASS JORDAN
18	14	13	10	FRIENDS	JOE SATRIANI
19	16	25	6	NEARLY LOST YOU	◆ SCREAMING TREES
20	19	10	13	SWEET OBLIVION  SHUFFLE IT ALL	AND THE JU JU HOUNDS GEFFEN
(21)	24	14	16	DRIVE	◆ R.E.M
22	15	11	10	WAR OF MAN	WARNER BROS NEIL YOUNG
23)	23	29	8	ALL I WANT	REPRISE SAIGON KICK
24	21	12	15	TIME AFTER TIME	◆ OZZY OSBOURNE
25)	26	35	5	NO MORE TEARS  IT COMES AROUND	JUDE COLE
26)	30	28	13	START THE CAR KEEP THE FAITH	REPRISE  ◆ BON JOVI
27)	28	26	15	WHO'S GONNA RIDE YOUR WILD HO	JAMBCO/MERCURY  ◆ U2  ISLAND/PLG
	or.	34	5	GUILTY  PARION ME	◆ POORBOYS HOLLYWOOD
28	25			PARDON ME BLACK	PEARL JAM
1000	32	23	4	TEN	
28 29 30		23	17	WHERE YOU GOIN' NOW	DAMN YANKEES
29)	32			WHERE YOU GOIN' NOW DON'T TREAD OLD ROSE MOTEL	DAMN YANKEES WARNER BROS  GREAT WHITE
29 30 31	32 38 31	32	17	WHERE YOU GOIN' NOW DON'T TREAD OLD ROSE MOTEL PSYCHO CITY THE LUMBERJACK	DAMN YANKEES  ◆ DAMN YANKEES  WARNER BROS  GREAT WHITE  CAPITOL  ◆ JACKYL
29 30 31 32	32	32 30	17	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHO CITY  THE LUMBERJACK JACKYL YESTERDAYS	EPIC  DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL GEFFEN GEFFEN GUNS N' ROSES
29 30 31	32 38 31 27	32 30 36	17 5 10	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHO CITY  THE LUMBERJACK JACKYL  YESTERDAYS USE YOUR ILLUSION II  SEX TYPE THING	EPIC  DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL GEFFEN GEFFEN STONE TEMPLE PILOTS
29 30 31 32 33	32 38 31 27 35	32 30 36 31	17 5 10 14	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHO CITY  THE LUMBERJACK JACKYL  YESTERDAYS USE YOUR ILLUSION II  SEX TYPE THING CORE  SOMEBODY TO SHOVE	EPIC  DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL  GEFFEN GEFFEN STONE TEMPLE PILOTS STONE TEMPLE PILOTS SOUL ASYLUM
31 32 33 34	32 38 31 27 35 29	32 30 36 31 39	17 5 10 14 3	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHO CITY  THE LUMBERJACK JACKYL  YESTERDAYS USE YOUR ILLUSION II  SEX TYPE THING CORE  SOMEBODY TO SHOVE GRAVE DANCERS UNION NATURAL THING	EPIC  DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL GEFFEN GEFFEN STONE TEMPLE PILOTS ATLANTIC SOULL ASYLUMBIA JOURNEY
29 30 31 32 33 34 35	32 38 31 27 35 29 33	32 30 36 31 39 37	17 5 10 14 3	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHOCITY  THE LUMBERJACK JACKYL  YESTERDAYS USE YOUR ILLUSION II  SEX TYPE THING CORE  SOMEBODY TO SHOVE GRAVE DANCERS UNION NATURAL THING TIME 3  THIS COULD BE THE ONE	EPIC  DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL GEFFEN GUNS N' ROSES GEFFEN STONE TEMPLE PILOTS ATLANTIC SOUL ASYLUM COLUMBIA JOURNEY COLUMBIA BAD COMPANY
29 30 31 32 33 34 35 36	32 38 31 27 35 29 33 36	32 30 36 31 39 37 40	17 5 10 14 3 3 3	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHO CITY  THE LUMBERJACK JACKYL  YESTERDAYS USE YOUR ILLUSION II  SEX TYPE THING CORE SOMEBODY TO SHOVE GRAVE DANCERS UNION NATURAL THING TIME 3  THIS COULD BE THE ONE HERE COMES TROUBLE FORECLOSURE OF A DREAM	EPIC  DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL GEFFEN GEFFEN STONE TEMPLE PILOTS ATLANTIC SOLLUMBIA JOURNEY COLLUMBIA BAD COMPANY ATCO EASTWEST MEGADETH
29 30 31 32 33 34 35 36 37	32 38 31 27 35 29 33 36 34	32 30 36 31 39 37 40	17 5 10 14 3 3 3 8	WHERE YOU GOIN' NOW DON'T TREAD  OLD ROSE MOTEL PSYCHOCITY  THE LUMBERJACK JACKYL  YESTERDAYS USE YOUR ILLUSION II  SEX TYPE THING CORE  SOMEBODY TO SHOVE GRAVE DANCERS UNION NATURAL THING TIME 3  THIS COULD BE THE ONE HERE COMES TROUBLE	EPIC  A DAMN YANKEES WARNER BROS  GREAT WHITE CAPITOL  JACKYL GEFFEN GUNS N' ROSES GEFFEN STONE TEMPLE PILOTS ATLANTIC SOUL ASYLUM COLUMBIA JOURNEY COLUMBIA BAD COMPANY ATCO EASTWEST

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time.  $\Phi$  Videoclip availability,  $\otimes$  1993, Billboard/BPI Communications. ALDURA DOCK DECLIDARIT TRACKS

			ALI	BUM KUCK KECUKKENI IKACI	12
1	1	_	2	JEREMY TEN	◆ PEARL JAM EPIC
2	2	3	14	EVEN FLOW TEN	◆ PEARL JAM EPIC
3	3	2	18	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES  DEF AMERICAN/REPRISE
4	9	-	13	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
5	8	4	30	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	<ul> <li>VAN HALEN WARNER BROS.</li> </ul>
6		10	19	COME AS YOU ARE	◆ NIRVANA DGC/GEFFEN
7	5	_	10	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES  DEF AMERICAN/REPRISE
8	7	5	6	HUNGER STRIKE  TEMPLE OF THE DOG  ◆	TEMPLE OF THE DOG
9		_	9	UNDER THE BRIDGE  BLOOD SUGAR SEX MAGIK  ◆ RED	HOT CHILI PEPPERS WARNER BROS.
10		6	22	MYSTERIOUS WAYS	<b>♦ U2</b>

#### Radio

### You Auto Try It: In-Car Endurance Test Is Traveling From Market To Market

tion head first decided to hire moving trucks at Thanksgiving time and invite listeners to have dinner on the Mayflower? And why does it seem that at least one station in every top 100 market has done it every year since? Perhaps more than in any other industry, radio promotion people spread and amend ideas through a word-of-mouth network.

The latest high-profile scheme that's moving from market to market and evolving as it travels goes like this: lock four listeners in a brandnew car, disallow books or Walkmans. let them go to the bathroom every three hours, insist that everything that enters the car, such as food and wrappers, must stay inside, and give the car to whoever sticks it out the longest.

By all accounts, WNCI Columbus, Ohio, was the first to stage the stunt,



by Eric Boehlert

in November 1991, under the name "You Live In It, You Win It." Since then, the contest has been embraced by WBBM-FM (B96) Chicago ("Geo-Sphere"), KDWB Minneapolis ("B.O. Sphere"), and KMEL San Francisco ("Totally Insane Ford Probe Adventure"). Each made alterations along the way and each reported big listener response.
It was the WNCI morning team

that actually came up with the idea, says Kim Zandy, station programming and promotion assistant. But it took two years before the station actually put it to use.

Months after the completion of WNCI's promotion, B96 PD Dave Shakes and Paul Miraldi, promotion director at KDWB, called for the details of the contest and WNCI promotion director Dan Bowen passed along some suggestions. They included barring profanity from contestants trying to drive others out, having an alternate in case there's a

**STORAGE** 

Stackable, lockable, all steel.

2 & 3 drawer cabinets, 6 colors 300 CD Jewel Boxes per drawer 900 per 3 drawer unit (3' wide) or 1800 CD's in Retainer Trays

no-show contestant, and making sure the car dealer has more than one showroom, since the one used for the contest will soon stink from the odor of leftovers and the contestants them-

When he was through, Shakes in Chicago had some suggestions of his own, including "never underestimate the contestants." Like WNCI, B96 imposed a two-week limit on the stunt, never thinking anyone would remain cooped up any longer. At the end of 14 days all four players were still in the car.

Luckily, Shakes and B96 had added on their own feature: each contestant represented a charity and solicited donations from curious onlookers throughout the two-week run. In the end, since no winner had emerged, the one who collected the most pledge

San Francisco adopted both of Shakes' suggestions by expanding the deadline to three weeks and using the charity angle.

At KDWB, Miraldi also made some adjustments. He took the players on tour throughout the city, putting the car on the back of a flatbed and entering it in a parade and dropping it off in front of a Vikings football game for all to see. KDWB's stunt ran 28 days, the longest to date.

Thanks to constant on-air updates from inside the cars and jocks playing up the ongoing drama, all involved insist the promotion generates a strong buzz on the street. To build up that interest before the contest began. KMEL opted on its own to use some forced listening-a designated song

(Continued on next page)

Billboard<sub>®</sub>

FOR WEEK ENDING JANUARY 16, 1993

		, o	<del>&amp;</del>	COLLEGE RADIO AIRPLAY	REPORTS.
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				* * * No. 1	* * *
1	2	2	13	NOT SLEEPING AROUNDeek at No. 1 ◆ ARE YOU NORMAL	NED'S ATOMIC DUSTBIN
2	3	3	11	TROUT	NENEH CHERRY
3	4	4	10	GET OUT OF CONTROL	VIRGIN  ◆ DANIEL ASH
4	NEV		1	THE DEVIL YOU KNOW	◆ JESUS JONES
5	1	1	11	PERVERSE STEAM	PETER GABRIEL
<u>(6)</u>	8	8	7	CANDY EVERYBODY WANTS	◆ 10,000 MANIACS
7		-	7	OUR TIME IN EDEN  LOVE U MORE	ELEKTRI ◆ SUNSCREEN
$\equiv$	12	14	-	MAN ON THE MOON	COLUMBII ◆ R.E.M
<u>(8)</u>	NEV		1	AUTOMATIC FOR THE PEOPLE	WARNER BROS
9	21	23	4	ORDINARY WORLD DURAN DURAN	◆ DURAN DURAN CAPITOI
<u>(10)</u>	19	19	7	TWO WORLDS COLLIDE REVENGE OF THE GOLDFISH	◆ INSPIRAL CARPETS  MUTE/ELEKTR
11	9	10	9	EASTERN BLOC ASTRONAUTS & HERETICS	THOMAS DOLBY GIANT/REPRISI
12	10	9	10	MRS. ROBINSON IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
13	15	15	8	<b>99.9 F</b> 99.9 F	◆ SUZANNE VEGA
14	11	11	15	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM
15	5	5	11	DIZZ KNEE LAND PUZZLE	◆ DADA
16	7	7	9		RED HOT CHILI PEPPERS
17	16	16	10	SOULED OUT	◆ SUPREME LOVE GODS
18	6	6	9	SUPREME LOVE GODS  IGNORELAND	DEF AMERICAN R.E.M.
(19)	23	22	5	LONG WAY DOWN(LOOK WHAT THE.	
(20)	NEV	<b>N D</b>	1	BEAUTIFUL GIRL	RC/
21	18	18	8	JOSEPHINA	◆ GENE LOVES JEZEBEI
		_		HEAVENLY BODIES TEMPLE OF DREAMS	SAVAGI MESSIAH
22	22	21	8	LOVE	DEF AMERICAN  ◆ THE SUNDAYS
23	14	13	14	LOVE SONG FOR A VAMPIRE	◆ ANNIE LENNOX
(24)	26	26	4	*BRAM STOKER'S DRACULA* SOUNDTRACK	COLUMBIA
<b>25</b> )	NEV	<b>V</b>	1	HARD TO GET STARCLUB	◆ STARCLUE
26	17	17	9	IRON LION ZION SONGS OF FREEDOM	◆ BOB MARLEY TUFF GONG/ISLAND/PLO
27	27	27	4	BLACK TEN	PEARL JAM
28	29	-	2	DOLLAR BILL SWEET OBLIVION	SCREAMING TREES
29	25	28	7	ROUND OF BLUES FAT CITY	◆ SHAWN COLVIN
30	30	_	2	LOVE SEE NO COLOUR	THE FARM SIRE/REPRISE

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#### JEFF POLLACK BROADENS CONSULTING BORDERS

(Continued from page 67)

tion in Prague with a 2,500-song playlist which he acknowledges is 'wildly broad" by our standards.

"When we signed on in Prague," Pollack says, "we couldn't offer a better economy or standard of living, but you could turn on the radio and hear music that had never been available before.'

In signing on the new stations, Pollack says the first goal was to "establish a musical niche even if it was a large one. If you have the first or second station on the air you can be broader.'

Playlists now range from 1,000 to 2,500 records depending on the market and the amount of competition, with tighter lists in markets with more stations. "We thought it was important to reflect the great music of the last 30 years [realizing that] as more competitors signed on it wouldn't be as necessary to reflect it all," he says.

Because of the high volume of rec-

ords, many of them unfamiliar, the jocks' job includes educating the listeners about the music, according to Pollack. Because of the unfamiliarity factor, the jocks back-announce every record.

Pollack also stresses the need to include local bands in order to "reflect the city or country we're in as much as possible.

#### **DIFFERENT CULTURES**

"I'm proud to say if you go to Moscow or Warsaw you'll hear two very different radio stations," he says, adding, "You'd better, because you're dealing with very different

One thing that has made the programming job easier is the success of the Pollack-consulted MTV Europe, which he says has had "a significant impact in Eastern Europe and that has enabled us on the radio side of things to play a bunch of bands [the listeners] are significantly more

familiar with."

Pollack's Eastern European clients are not nearly as sophisticated promotionally as their U.S. counterparts, but Pollack says that strategy is by design. "We want to establish our musical credentials first, we don't want to hype too much. There is a more serious approach to the establishment of these stations, then we broaden from there.

The stations tie in with any con-

#### 'If you go to Moscow or Warsaw you'll hear 2 very different radio stations'

certs that come to town and Pollack is very involved in encouraging acts to set tour stops in those markets. There are also some small-scale promotions such as bumper sticker and merchandise giveaways, although Pollack notes it makes little sense to give away CDs in a place where there are few CD players. None of the stations have hired promotion directors vet.

Unlike most U.S. sign-ons, Pollack relied on gut rather than research in the development of the new stations, but now that some of them are established, he is planning to do some perceptual studies for the first time "to find out how we're doing or what we could be doing bet-

Asked how he thinks listeners who have never been approached by a telemarketer before will respond to a radio survey, Pollack notes Eastern Europeans are eager to make their opinions heard after so many years of being unable to. "I think they're going to be very keen to take part and I think they'll take it very seriously," he says.

That desire among listeners to hear and express opinions translates to a much bigger emphasis on news at the Eastern European stations than at their U.S., counterparts. Pollack's clients broadcast news in nearly all of the prime hours. "News is important [because] they haven't had it and they want to hear it," he says.

"The audience we're reaching is a little more serious in general, serious about music, serious about wanting to hear news," he adds.

The other difference in the audience is that Eastern European listeners tend to tune in all day, so Pollack is careful not to repeat songs frequently. Also, because of the relative scarcity of automobiles, in-car listening is much less of a factor than it is here.

#### **POLITICS AND TOLERANCE**

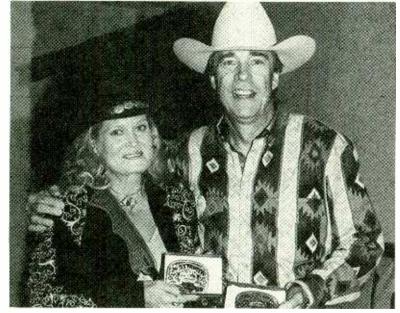
Pollack's client stations have been involved in some historic events since their sign-on, which is also by design, according to Pollack. "It is critical that the intellectual and humanitarian side is very much reflected in the new stations. We felt there was an important cultural brief that we had to fill.'

Plans for 1993 include becoming more involved in political campaigns and spreading a "unity and tolerance campaign.'

That is the difference between the Eastern stations and to some extent our Western European clients,' Pollack says. "You can be the place of great music, but you can also appeal to people's good sense about being more tolerant of different cul-

As for getting involved in politics, Pollack says, "I think [the listeners] expect it of us. We do it in conjunction with the city. Obviously we're not bringing these ideas in from California with our own agenda.'

In addition to the Eastern Euro-pean clients, MTV, and dozens of U.S. stations, Pollack consults The Nashville Network, Country Music Television, and stations in Western Europe, Australia, New Zealand. and Canada. He recently added a radio client in Istanbul, and plans to add stations in Shanghai and Hungary this year.



Cutter's Way. Country singer Lynn Anderson, left, and Bob Kingsley, host of ABC Radio Networks' "American Country Countdown," each picked up trophies at the National Cutting Horse Assn.'s celebrity championships. Anderson and Kingsley tied for third place.

#### PROMOTIONS AND MARKETING

(Continued from preceding page)

of the day—to register players.

Two years and four run-throughs later, the latest version of the radio standby-the endurance test-has become an industry promotion staple. Who's got the next big idea?

#### IDEA MILL: WHERE'S BOB & TOM?

WFBQ Indianapolis gave away "Where's Bob And Tom?" 1993 calendars in celebration of the station's 15th anniversary. The illustrated calendars-direct descendants of the "Where's Waldo" craze—hide morning men Bob Kevoian and Tom Griswold at the crowded Indianapolis zoo, a packed shopping mall, in the studio, and, of course, at the local speedway.

KMJK Phoenix, along with the city itself, is sponsoring a breakfast to celebrate Arizona's first state holiday in memory of Dr. Martin Luther King Jr. Stevie Wonder, who along with others has boycotted the state since 1986, when Arizona first refused to

pass a state holiday honoring King, will be in attendance.

WCBS-FM New York, and then later crosstown WRKS and WLTW, came to the aid of an ailing WCBS staff family member who needed rare O-negative blood. After discovering that city hospitals were low on supplies, the radio stations went on the air to get the word out. Within hours, the hospital took in 50 pints.

In other CBS-FM news, to commemorate its 20th edition of the alltime top 500 song countdown, the station issued a pull-out chart for listeners combining the data of all 19 previous surveys. At the top was the Five Satins' 1956 classic, "In The Still Of The Night." No. 500 was "That's My Desire," by the Channels.

To promote the single "Call Home" by country star and former NFL Cincinnati Bengal Mike Reid, Columbia Records invited 100 country radio listeners to attend a Bengals training

meal and football game, and a Reid concert.

The winner of WMTX-AM-FM Tampa, Fla.'s "Home For The Holidays" contest really did come home. An out-of-work mother of three wound up winning the grand-prize home, BMW, and cash totaling \$150,000. Hers was the first key to open the front door.

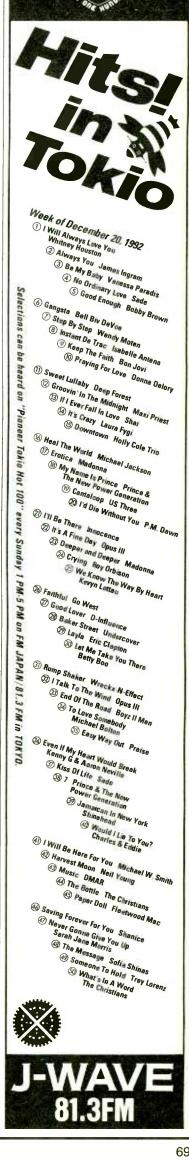
#### **BPME NEWS**

**Broadcast Promotion and Mar**keting Executives has announced that Disney chairman and chief executive Michael Eisner will be the keynote speaker at BPME's conference and expo this June in Orlando, Fla.

In other BPME news, the association's board of directors is still accepting nominations for its hall of fame. Send nominations to BPME's Los Angeles headquarters.



Warm It Up. XHTZ (Z90) San Diego staffers display some of the blankets and sleeping bags they've collected from listeners and are donating to the homeless. Shown, from left, are ND Kristi Knight, morning sidekick Rick-E-Rick, and morning man Billy Burke.



## Billboard's Of He Week Bobby Irwin KLSY Seattle



**B**OBBY IRWIN, director/programming operations at KLSY Seattle, has nothing but kind words for the other stations in town, including the competitor with which KLSY was tied for fifth place in the summer Arbitron ratings, and the oldies station that was slightly ahead of both of them.

After two healthy upward trending books in a row (3.6-4.5-5.3), KLSY's summer share put it neck-and-neck with crosstown full service outlet KOMO (4.4-5.3) and just a tenth of a share behind oldies KBSG-AM-FM (5.2-5.4).

"KOMO is a great radio station," says Irwin, "[but it] is a dramatically different radio station [from KLSY]. They are a talk personality station that plays music. These are two entirely different types of AC."

As for KBSG, Irwin says it is successful because of "consistency and format. They are the only oldies station in town, [and] they're just a real good oldies station."

On the subject of KLSY's own success, Irwin says the last two books have been "a culmination of 10 years of hard work that has gone into the station." When he joined KLSY three years ago, Irwin says he was fortunate to inherit a very strong staff that had given it "a base of being a personality station. We built on that base."

Most of the air staff has been in place for quite some time and Irwin says, "I've had the pleasure of being the quarterback on a really strong team." That team consists of morning men Bruce Murdock and Tim Hunter, who have been there 10 and five years, respectively. Midday host Dave Wingert joined within the last year and afternoon hosts Bob Brooks and Anne Silberman have been there six years and a year and a half, respectively. Kelly Marshall, host of the evening "Light's Out" request and dedication show, has been with the station for five years, as has overnighter Tony Marcus.

In addition to inheriting a strong staff, Irwin also inherited a station that had "the contesting image in town." He built on this by making the contests a lot easier to play and understand.

The station is known for both its twice-yearly big-money giveaways during its name game contest, and its regular trip prizes. In the last book, the station gave away trips to London, Australia, and Cabo San Lucas. The contesting is backed with transit and TV, and the station does quite a bit of direct mail for the cash contests.

In addition to its other prize giveaways, KLSY picks one month a year and gives away Disneyland vacations every day during the month. In the fall, it gears up its annual Teddy Bear Patrol drive to collect stuffed bears for the police and fire departments to give to children at crime or fire scenes. Last year, the station collected more than 20,000 bears.

Between the teddy bears, the Disney trips, and the station's sponsorship of the LEGO children's pavilion during the annual city arts festival, Irwin says KLSY is known as the family station. "We're kind of proud of our squeaky-clean family image," he says.

Musically, the station takes the middle ground. "We play just enough oldies that we could fill the oldies-based AC niche, and just enough currents that we don't sound like we're stuck in the past," Irwin says. "We're bright enough that you wouldn't mistake us for an elevator music station, but not so bright that you can't listen at the office."

Here's a recent afternoon hour: Bee Gees, "One"; Ambrosia "Biggest Part Of Me"; Peter Cetera, "Restless Heart"; Toto, "Africa"; Barbra Streisand, "Evergreen"; Johnny Hates Jazz, "Shattered Dreams"; Bertie Higgins, "Key Largo"; Stevie B, "Because I Love You"; Jimmy Buffett, "Come Monday"; Hall & Oates, "Maneater"; James Ingram & Quincy Jones, "Just Once"; Michael Bolton, "To Love Somebody"; Dave Mason, "We Just Disagree"; and Mr. Mister, "Broken Wings."

With just two currents an hour, Irwin says the most important criteria he looks for is melody. "Every song we play has a strong melody. It needs to address our core listener. KLSY doesn't work to appeal to an audience, we look to address a specific listener."

The station has been positioned as "Seattle's Variety Music Station" for the last three years and Irwin points out that they've been using the term variety "since before variety was cool."

Irwin started his broadcasting career in Denver in 1969. Along the way he acquired a strong background in top 40 and AC radio while working at stations in Las Vegas; Omaha, Neb.; Des Moines, Iowa; Milwaukee; and Tampa, Fla. His first programming job was at WEBC Duluth, Minn., in 1978. He currently oversees operations at both KLSY and adult standards AM sister station KIXI.

Irwin is proud of the success the station has had so far and is hoping for an even more successful future. "For the last 10 years this station has been an AC in Seattle and very true to its image," he says. "We're happy that KLSY has become the dominant AC in a very competitive market. We want to work to live up to our listeners' expectations in 1993 and spread the word."

PHYLLIS STARK

#### 'DR. DIRT' SPROUTS EXPANDING FAN BASE ON WJBO

(Continued from page 67)

When his partner at the store retired and the infomercial was taken off the air, Miller says his listeners demanded the program return.

After a short hiatus, WJBO management decided to bring Miller's brand of green-thumb radio back in a big way. "Tips To Grow With" returned as a twice-daily feature sponsored by local nurseries and garden centers. The station also added the hourlong weekday "Home And Garden Hour," the one-hour Saturday show "Lawn And Garden Show," and the Monday-afternoon "Garden Mailbag."

Miller says he and WJBO are now looking into expanding into other markets in areas such as northwest Florida, New Orleans, and to the Texas border, but probably will not take the show nationally.

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"If I'm going to do [a show], I want to do it really well," explains Miller. "My expertise is gardening in the Gulf South and my listeners like the show because it's pertinent to their own landscapes where most national shows are not.

"Someone in Rhode Island doesn't want to learn how to grow cactus in New Mexico," he continues. "This show is popular because it's personalized to the area."

Gardening has been Miller's passion all his life. He began when he was a child by watching and helping his grandfather and parents, who both gardened. He later went to Louisiana State Univ., where he apprenticed under a licensed horticulturist and soon became licensed himself.

Now that his show has become so

popular, Miller admits to being occasionally surprised by his increased name recognition. That recognition is powered by the move to the midday time slot, the several remotes Miller does each year, and the station's billboard campaign. Miller also hosts the Baton Rouge Green Fair every year on the LSU campus.

In addition, "Louis Miller's 1993 Lawn And Garden Almanac" about Gulf South gardening was released a few months ago and has sold approximately 2,000 copies to date, according to Miller.

PD Summers particularly likes the fact that Miller is not a typical "radio guy" and doesn't even seem to mind that he has to remind the gardening expert to mention the station's call letters every once in a while.

### **Hot Adult Contemporary**™

WEEK	LAST	2 WKS AGO	WKS. ON CHART	SAMPLE OF RADIO PLAY TITLE LABEL & NUMBER/DISTRIBUTING LABEL	YLISTS ARTIS
1	T	1	10	* * * NO. 1 *	<b>♦ WHITNEY HOUSTON</b>
2	2	2	12	WHEN SHE CRIES	5 weeks at No.  ♦ RESTLESS HEAR
(3)	4	5	9	RCA 62412  A WHOLE NEW WORLD ◆ PEABO BR	YSON & REGINA BELL
4	5	4	12	NEVER A TIME	GENESI
5	6	6	14	THE LAST SONG	◆ ELTON JOHI
6	3	3	15	TO LOVE SOMEBODY	◆ MICHAEL BOLTO
7	7	7	14	COLUMBIA 74733  FEELS LIKE HEAVEN   ◆ PETER CETE WARNER BROS. 18651	RA WITH CHAKA KHAI
8	11	11	11	FAITHFUL EMI 50411/ERG	◆ GO WES
9	10	10	14	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MAR
10	12	12	9	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY
11	8	8	17	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECAD
<b>12</b> )	13	13	7	HEAL THE WORLD EPIC 74790.	◆ MICHAEL JACKSOI
13	9	9	14	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAI
14)	18	18	9	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DIO
				* * * POWER PIC	K★ ★ ★ ◆ PATTY SMYTI
(15)	23	24	4	NO MISTAKES MCA 54554 HOW DO YOU TALK TO AN ANGEL	◆ THE HEIGHT
16	14	14	15	CAPITOL 44890 FLESH & BLOOD	◆ WILSON PHILLIP
17	19	19	9	SBK 50415/ERG  I WILL BE HERE FOR YOU	◆ MICHAEL W. SMITI
18	16	15	19	REUNION 19139/GEFFEN WAŁKING ON BROKEN GLASS	◆ ANNIE LENNO
19	17	17	19	ARISTA 1-2452 NO ORDINARY LOVE	◆ SAD
20	21	21	10	EPIC 74734  IRRESISTIBLE	◆ CATHY DENNI
21)	29	31	5	POLYDOR 561 210/PLG  DOES LOVE NOT OPEN YOUR EYES	◆ KURT HOWEL
22	24	23	10	REPRISE ALBUM CUT  SOMETIMES LOVE JUST AIN'T ENOUG	
23	20	20	25	MCA 54403 IN THE STILL OF THE NITE	BOYZ II MEI
24	31	32	6	MOTOWN 2193 THEME FROM "NORTHERN EXPOSURE	
25	28	16 28	7	MCA 54552 IN THIS LIFE	◆ COLLIN RAY
(27)	33	33	5	ALL AT ONCE	BONNIE RAIT
28	22	22	19	CAPITOL ALBUM CUT  LAYLA REPRISE 18787	◆ ERIC CLAPTOI
29	30	30	6	NOT GONNA CHANGE FONTANA ALBUM CUT/MERCURY	◆ SWING OUT SISTE
30	25	25	22	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDI
31	26	26	30	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETER.
(32)	39	38	4	TELL THE TRUTH REPRISE 18673	◆ JUDE COL
33	32	29	25	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DIO
34	27	27	32	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MAR
35	35	34	8	THESE ARE DAYS ELEKTRA 64700	♦ 10,000 MANIAC
36	37	39	5	PAPER DOLL WARNER BROS. 18661	◆ FLEETWOOD MA
37)	46	_	2	LIGHTS COLUMBIA 74842	◆ JOURNE
38	34	36	20	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGER
39	41	42	6	REPRISE ALBUM CUT	LINDSEY BUCKINGHAI
40	43	43	7	NOW OR NEVER COLUMBIA ALBUM CUT	KENNY LOGGIN
41)	RE-E	NTRY	2	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTO
42	36	35	30	THE ONE MCA 54423	◆ ELTON JOH
43	45	46	4	PRIVATE MUSIC ALBUM CUT	JENNIFER WARNE
44	47	45	7	ROUND OF BLUES COLUMBIA ALBUM CUT	◆ SHAWN COLVII
45	40	41	38	JUST ANOTHER DAY SBK 07383/ERG DO I HAVE TO SAY THE WORDS?	◆ JON SECAD  ◆ BRYAN ADAM
46	44	44	25	A&M 1611	
<u>47</u>	NE	<b>N</b>	1	* * * HOT SHOT DE COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTE
48	NE	NÞ	1	NO ONE ELSE ON EARTH CURB 54449/MCA	♦ WYNONN
49	NE	N >	1		♦ HARRY CONNICK, JE
50				IF THERE HADN'T BEEN YOU	♦ BILLY DEA

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

BILLBOARD JANUARY 16, 1993

#### **FALL '92 ARBITRONS**

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

		Fa	W	Sp	Su	Fa			Fa	W	Sp	Su	Fa
Call	Format	'91	'92	'92	'92	'92	Call	Format	'91	'92	'92	'92	'9
	<b>NEW YOR</b>		<b>-(1</b> 5.5	)			WLUP-AM	N/T	3.2	3.2	2.9	3.5	3.
WRKS	urban	5.2	5.5	5.6	6.6	6.5	WLUP-FM	album	2.7	3.0	3.1	3.2	3.
WLTW WBLS	AC urban	5.8 4.4	5.4 4.9	5.2 4.3	5.1 4.4	5.2 4.4	WKQX WXRT	AC album	2.1 3.3	2.3 3.8	2.0 3.3	2.8 3.5	2.
WXRK	cls rock	3.9	4.1	4.5	4.7	4.4	WVAZ	urban AC	4.2	3.9	4.4	4.2	2.
WABC	N/T	3.3	3.2	3.4	4.2	4.2	WMAQ	N/T	2.5	2.5	2.9	2.7	2.
WCBS-FM	oldies	4.9	4.2	5.0	5.0	4.2	WCKG <sup>*</sup>	cls rock	2.7	2.6	2.8	2.3	2.
WHTZ	top 40	3.3	3.6	4.0	3.6	3.6	WPNT	AC	2.3	2.5	2.3	2.2	2.
WINS WOHT	N/T top 40/rhythm	4.1 4.8	3.8	3.7 3.6	3.8 3.3	3.6 3.6	WOJO WSCR	Spanish	2.0	1.8	1.8	1.9	1.
WCBS	N/T	3.0	3.4	3.0	3.2	3.4	WFMT	sports classical	1.2	.9 1.4	1.2	1.4	1.
WPLJ	top 40	2.8	2.8	3.1	3.2	3.4	WGCI	oldies	1.0	1.0	.9	1.5	1.
WOR	N/T	3.3	4.0	3.2	3.8	3.3	WTMX	AC	2.1	2.2	1.7	2.1	î.
WPAT-FM	easy	2.7	3.5	3.7	3.1	3.3	WNIB	classical	1.5	1.7	1.7	1.3	1.
WMXV	AC	4.2	4.3	3.8	3,4	3.1	WIND	Spanish	1.7	1.1	1.2	.9	1.
WNEW WQCD	album adult alt	3.8 1.9	3.7 2.3	3.1 2.2	3.6 2.4	2.9 2.8	WYCA	religious	9	.6	.8	.6	1.
WYNY	country	2.7	2.7	2.8	3.1	2.8	NASS/	<b>AU-SUFFO</b>	LK,	N.Y		(14	)
WFAN	sports	3.0	2.4	3.0	2.9	2.5	WALK-AM-FM	AC	6.3	5.4	5.5	4.8	6.
WSKQ-FM	Spanish	2.4	2.2	2.7	2.4	2.4	WCBS-FM	oldies	5.0	4.1	5.0	4.7	5.
WNEW	adult std	1.9	1.9	2.0	1.6	1.8	WABC WXRK	N/T	3.4	3.5	2.8	3.7	4.0
WQEW/WQXR	classical	1.3	1.8	1.5	1.4	1.8	WBLI	cls rock AC	4.3	4.7 4.5	5.0 5.2	5.2 4.0	4.
WLIB WADO	N/T Specials	1.2	1.3	1.1	1.4	1.7	WBAB	album	3.8	5.1	4.5	4.3	4.
WNCN	Spanish classical	1.9 1.5	1.6	1.6 1.2	1.7	1.5 1.3	WEAN	N/T	4.2	3.0	3.1	3.3	4.0
WSKQ	Spanish	1.1	1.2	1.2	1.3	1.1	WNEW-FM	album	2.3	3.3	2.2	3.6	3.9
WALK-AM-FM	AC	1.0	.9	.9	.7	1.0	WGSM	adult std	2.2	2.1	2.1	2.0	3.7
1	OS ANGE			2)			WHTZ WCBS	top 40	3.2	3.8	4.0	3.9	3.
KLAX	Spanish	1	.5	23	2.0	5.3	MbD MCR2	N/T top 40	3.9 2.6	4.3 2.8	4.1 2.9	3.7 3.4	3.3
KOST	AC	6.0	4.8	5.0	5.2	5.1	WYNY	country	3.6	3.0	3.8	3.7	3.
KPWR	top 40/rhythm	4.3	5.0	4.2	4.4	5.1	WKJY	AC	2.2	2.6	2.5	2.3	3.0
KRTH	oldies	4.0	3.5	4.1	3.9	4.4	WQHT	top 40/rhythm	2.4	3.1	2.0	2.6	2.7
KIIS-AM-FM	top 40	4.9	5.0	4.5	4.2	4.2	WRKS	urban	2.1	2.4	2.8	2.6	2.7
KROQ	modern	3.2	3.1	3.1	4.0	3.8	WOR	N/T	3.7	4.3	3.0	3.4	2.6
KBIG KFI	AC N/T	3.2 2.7	4.2 2.5	4.0 2.9	3.0 2.7	3.7 3.7	WHLI WINS	adult std	3.6 2.2	3.5 2.5	2.0	3.1	2.4
KLSX	cls rock	2.8	3.0	3.3	4.0	3.6	WLTW	N/T . AC	2.6	2.5	2.2	2.3	2.2
KABC	N/T	4.2	3.4	4.4	3.7	3.5	WBLS	urban	1.4	1.3	1.7	1.5	2.1
KLVE	Spanish	4.0	3.3	4.4	3.5	3.4	WMXV	AC	2.9	4.0	2.7	2.4	2.1
KLOS	album	4.4	3.5	4.0	3.6	3.2	WPAT-FM	easy	3.2	3.7	2.8	3.1	2.1
KKBT	urban	3.8	3.8	3.8	3.8	3.1	WQCD	adult alt	1.7	1.5	2.2	2.1	2.0
KTNQ KNX	Spanish N/T	3.0 2.8	2.3	3.2 2.5	3.6	2.8	WMJC	AC	2.5	1.8	2.1	2.1	1.4
KFWB	N/T	2.5	3.2	2.9	2.6	2.7 2.6	WRCN WDRE	album modern	1.7 2.1	.9 1.7	1.4 2.1	.9	1.3
KYSR	AC	2.9	3.2	3.7	3.5	2.6	WEZN	AC	.9	.9	.5	1.5 1.2	1.2
KTWV	adult alt	2.2	3.1	2.1	2.8	2.5	WNCN	classical	1.2	1.1	1.3	.9	1.1
KZLA	country	2.4	2.3	2.0	1.8	2.4	WQEW/WQXR	classical	1.2	1.8	1.3	1.0	1.1
KCBS-FM	oldies	1.4	1.9	2.0	2.0	1.9	ORANG	E COUNT	Y, C	ALI	F_	-(1	6)
KKGO	classical	1.3	1.7	1.6	2.1	1.9	KRTH	oldies	5.0	4.3	4.8	4.9	5.4
KQLZ KKHJ	album Spanish	2.4 1.9	2.2	2.3	2.3	1.7 1.6	KFI	N/T	3.2	4.3	4.6	4.3	5.3
KULH	urban	1.2	1.1	.9	.9	1.4	KBIG	AC	5.5	5.4	5.7	3.8	5.1
KWKW	Spanish	3.8	4.2	3.4	1.9	1.3	KOST	AC .	6.7	4.2	5.4	4.6	5.1
KLIT	AC	1.5	1.3	1.2	.9	1.1	KIIS-AM-FM	top 40	4.7	5.7	4.4	4.1	4.5
	CHICAGO		(3)				KLOS Klax	album Spanish	5.6 .8	5.4	5.2	5.7	4.3
WGN	N/T	8.5	8.8	7.6	6.8	8.5	KROO	apanisn	.8 3.0	3.3	1.1 4.5	.9 4.7	4.1
NGCI-FM	urban	6.8	6.8	7.3	7.2	7.6	KLSX	cls rock	3.5	3.0	3.7	4.6	4.0
NUSN	country	3.8	4.7	5.5	4.3	5.7	KABC	N/T	4.5	3.7	3.9	3.7	3.7
WBBM-FM	top 40	5.1	5.0	5.7	5.6	4.6	KYSR	AC	2.6	3.1	3.5	2.4	3.2
WBBM-AM	N/T	4.4	4.0	3.9	4.0	3.9	KNX	N/T	3.6	2.3	2.8	3.2	3.0
NLIT NLS-AM-FM	AC	3.4	3.7	3.4	3.6	3.7	KPWR	top 40/rhythm	2.5	3.9	2.7	2.6	2.8
MLS-AM-PM MNUA	N/T adult alt	3.2 3.8	3.6 3.2	3.0 3.1	2.8	3.5 3.5	KLVE KKGO	Spanish classical	2.5 2.1	1.9 1.8	2.2	2.5	2.7
NWBZ	album	3.8	4.0	4.6	3.7	3.4	KIKF	country	1.1	2.0	2.3	1.8	2.4
VJMK	oldies	2.9	2.9	3.3	2.8	3.1	KTWV	aduit alt	2.8	3.8	2.3	3.6	2.4
ATID	adult std	3.2	3.4	3.7	4.0	3.0	KFWB	N/T	1.7	2.3	2.5	2.3	2.4
							KTNQ	Spanish	3.3	2.5	2.5	2.3	2.3
							KCBŠ-FM	oldies	1.3	2.1	2.6	2.0	2.1
							KQLZ KEZY	album top 40	3.2 1.7	2.3 1.5	3.0	2.9	2.0
							KZLA	country	2.0	2.1	1.8	2.0	1.9
							KWIZ	Spanish	1.4	1.4	.8	1.0	1.5
900000000000000000000000000000000000000	No.	-	1000KW	NAME OF TAXABLE PARTY.	100000	O CONTRACTOR OF THE PERSON	KKBT	urban	1.4	1.9	1.2	1.7	1.4
200000	1	0.00		900	200		KKHJ	Spanish	1.1	1.3	2.1	.9	1.1
80 Mari		930	330	1300			KL)T KMPC	AC	1.1	1.6	.8	1.4	1.1
20 90		100				90		sports	2.4	2.7	2.3	1.6	1.1
- M		199		488		100	MONMO	OUTH-OCE	AN.	. N.	J.—	-(4	4١



Head Spinning, WAAF Boston afternoon drive host Liz Wilde, left, hangs onto her head when actress Linda Blair stops by for a visit.

#### 5.2 6.3 5.8 3.0 3.8 5.7 3.3 3.1 3.6 5.9 1.7 1.1 2.5 3.6 1.5 1.5 4.2 4.1 4.0 4.0 3.8 3.5 3.3 2.2 7 2.7 2.4 2.2 2.0 2.0 2.0 1.7 1.6 1.3 1.1 WPAT-FM WYNY WJRZ WLTW WNEW-FM WRDR WHTG-FM WZYU WMXV WQCD WQHT WHTZ WMMR WCBS-FM WOBM adult alt top 40/rhyti top 40 album oldies country adult std 1.2 — 1.5 — (95) 13.5 — 10.8 — 8.7 — 5.1 — 4.8 — 2.6 — 2.0 — 1.5 — 2.1 — 3.5 — 2.1 — 4.4 — 2.7 — 9 **BRIDGEPORT, CONN.-**12.9 12.6 8.3 8.2 6.9 5.5 3.4 2.9 2.6 2.5 2.2 2.0 1.8 1.7 1.4 12.2 13.3 9.6 6.9 9.2 4.2 1.5 3.7 1.5 2.1 WEZN WEBE WPLR WKCI WFANZ WCBS WRKI WRKS WABC WAFX WOHT WORT country N/T album urban N/T

MONMOUTH-OCEAN, N.J.-

-(44) - 6.6 - 6.6 - 4.8 - 4.6 - 4.3

#### L.A. SPANISH OUTLET KLAX TOPS FALL ARBS

(Continued from page 8)

Angeles affiliate, classic rock KLSX, seem to have leveled off in the market. The station was off 4.0-3.6 and Stern's morning show dipped 6.4-6.0 from the summer book, although it remained the toprated show in that daypart.

The situation was the same at Stern's New York home base, WXRK (K-Rock), which was off 4.7-4.4. Stern himself, although still the No. 1 morning man in New York, dipped 9.5-8.5. Nevertheless, K-Rock moved up from fourth place in the summer book to a third-place tie with urban WBLS (4.4-4.4) in the fall.

Otherwise, there were few surprises in New York. Urban WRKS (6.6-6.5) continued to lead the market, followed once again by AC WLTW (5.1-5.2). Oldies WCBS-FM moved down from third to fifth place with a 5.0-4.2 drop.

Top 40 WHTZ (Z100) was flat at 3.6, while rival top 40/rhythm station WQHT (Hot 97) jumped 3.3-3.6 to tie with Z100 at No. 7. Just twotenths of a share behind was top 40 WPLJ, which was up 3.2-3.4 and entered the market's top 10 for the first time since the arrival of PD/morning man Scott Shannon in 1991.

Continuing to lose shares in New York were AC WMXV (3.4-3.1), album WNEW-FM (3.6-2.9), and country WYNY (3.1-2.7).

In Chicago, N/T WGN moved up from second to first place with a 6.8-8.5 jump, bumping urban WGCI-FM to second place despite its 7.2-7.6 rise. Country WUSN (US99) moved up from fourth to third place with a healthy 4.3-5.7

Moving down one slot was top 40 WBBM-FM, which lost a full point to 4.6. Sister N/T station WBBM-

AM (4.0-3.9) entered the top five.

Elsewhere in Chicago, adult alternative WNUA was up 2.6-3.5 while urban AC pioneer WVAZ (V103) dipped 4.2-2.8, moving from fifth to 16th place in the market.

In other New York morning numbers, news/talk WINS was second (7.2-6.5); WRKS' "Kiss Wakeup Club" was third (5.3-5.7); N/T WCBS-AM was fourth (5.7-5.2); and N/T WOR-AM's "Rambling With Gambling" was fifth (4.4-4.5). Sports talk WFAN's Don Imus was up 3.6-4.3. Z100's Gary Bryan and Ross Britain rose 3.4-4.0. N/T WABC's Curtis and Lisa Sliwa were flat at 4.0. And WPLJ's Shannon and Todd Pettengill were up 3.1-3.2.

In other Los Angeles numbers, N/T KFI was up a full point (2.7-3.7) in the 12-plus shares, putting it ahead of format rival KABC (3.7-3.5). AC KBIG was also up 3.0-3.7,

while rival KYSR was off 3.5-2.6. Urban KKBT dipped 3.8-3.1. Country KZLA was up 1.8-2.4. And album KQLZ, which last week dropped its "Pirate Radio" moniker and added more modern-rock tracks, was off 2.3-1.7.

In mornings, KLOS' Mark Thompson and Brian Phelps (5.6-5.5) took second place in Los Angeles, trailing Stern. N/T KABC was in third place (4.6-4.9), and KIIS' Rick Dees took fourth place.

Beginning with these fall ratings, Billboard's format listings are listing two new categories: sports and urban AC. There are currently 45 urban AC stations in the top 100 markets. Those stations had previously been classified simply as urban in the listings. The 29 sports talk stations in the top 100 markets previously fell under the N/T classification.



Morning Drew. WHTZ (Z100) New York morning hosts Gary Bryan, left, and Ross Britain, right, welcome James Walter, star of "The Heights," and his fiancee, actress Drew Barrymore.

### **Stations Get Lump Of Coal From FCC**

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC issued a fistful of fines over the holidays to radio stations that had apparently violated commission rules on lotteries and contests.

Bell Broadcasting's WJZZ Detroit was fined \$6,250 for apparent refusal to hand out an announced prize for a listener contest. Commonwealth Broadcasting's KMZQ Las Vegas was fined \$12,500 for apparently advertising illegal gambling. Sequoyah Communications' WQBB Knoxville, Tenn., got a letter advising a \$6,250 fine for a lottery violation. And Calnevar Broadcasting's KBAS/KWAZ Bullhead City, Ariz., got one advising a \$12,500 fine, also for apparent lottery violations.

Penfold Communications' noncommercial KRTM Escondido. Calif., received a letter saying a \$5,000 fine was forthcoming if it could not explain why 18 station "announcements" about Honda, General Electric ovens, banks, realtors, and other businesses didn't cross the line to commercials.

#### JOINT BOARD TO MEET

The National Assn. of Broadcast-

ers' joint board will meet over the Jan. 15-17 weekend to discuss an update of NAB's "statement of princia more loosely written variant of the old NAB Code, which will include the trade group's stance on so-called indecent or adult radio programming.

NAB, which has filed innumerable comments with the FCC on the

rules and fines as a larger issue, along with violence on TV, in connection with the [NAB] statement of principles."

In related news, Infinity lawyers now say they might consider filing for an extension to the appeal they'd planned to file this month concerning that company's recent \$600,000 FCC fine.

#### *Washington* ROUNDUP

indecency issue and safe-harbor hours, as well as on its view that the FCC has overreached with its new "big fine" authority, has not commented specifically on the huge fines slapped on Infinity Broadcasting and Greater Media for their broadcasts of Howard Stern shows. and it won't.

"It's not our policy to comment on individual fines," says NAB spokesperson Lynn McReynolds. "We never have. Of course, those fines are larger, but I think when the board meets there will be updated discussions of indecency and the FCC

#### FCC RENEWAL: IS ANYBODY OUT THERE

The FCC has announced a proposal to modify its Form 303-S to require licensees of full-power, commercial AM, FM, and TV stations to report whether their stations are on the air or have discontinued operations at the time of license renewal.

The proposal ruling follows a number of reported cases last year where the FCC discovered stations that has discontinued operation without telling the commission. The FCC says the proposal "is in keeping with our policy of withholding action of renewal applications until after stations that are off the air have resumed operation.

Public comments are due Feb. 23; reply comments March 10.

### Single Reviews EDITED BY LARRY FLICK

POP

DEBBIE GIBSON Losin' Myself (3:57) PICODIC ERISON L'OSI Myself (3:57)
PRODUCERS: Carl Sturken, Evan Rogers, Deborah Gibson WRITERS: D. Gibson, C. Sturken, E. Rogers
PUBLISHERS: Possibilities/EMI-April, ASCAP; Bayjun Beat/
Warner-Tamerlane/Could Be Music, BMI Warner-Tamerlane/Could Be Music, BMI REMIXERS. Louie Vega, Kenny Gonzalez, Todd Ray, Darroll "G" Gustranchio, Scott "Marz" Christian Atlantic 4917 (cassette single)

Brace yourself for the new and improved Ms. Gibson. On this first single from her forthcoming "Body Mind Soul," she delivers her most assured and mature performance to date by exploring the previously untapped lower register of her voice. Add a sullen melody and an urbanized pop/dance groove, and you have the ingredients for a potential smash. Astute remixes by Todd Ray and Louie Vega & Kenny Gonzalez take the song through cool hip-hop and house moods. Quite tasty.

KRIS KROSS It's A Shame (3:44)

PRODUCERS: Jermaine Dupri, Joe "The Butcher" Nicolo WRITERS: J. Durpi, M. Mauldin, R. Troutman PUBLISHERS: EMI-April/So So Def/Artistic Control, ASCAP. Saia, BMI ASCAP; Saja, BMI Ruffhouse/Columbia 74836 (c/o Sony) (cassette single)

Preteen rap duo drops its hardest-hitting single to date. On-target rhymes about the rigors of growing up in the midst of violence and poverty take on a heavier-than-usual tone when rapped by a youngster's voice. Insinuating, scratchhappy hip-hop beats are drenched in radio-friendly synths and hand claps. Could trigger some much-needed street

MR. LEE Hey Love (Can I Have A Word) (3:20)
PRODUCER: Mr. Lee
WRITERS: L. Haggard, W. Williams, S. Wonder, C. Paul,
M. Broadnas,
PUBLISHERS: Zomba/Jobete/Black Bull, ASCAP REMIXER: Mr. Lee Jive 42017 (c/o BMG) (12-inch single)

Healthy urban radio life for this duet with Chicago-based rapper and R. Kelly is showing signs of making the grade at top 40—and with good reason. A spirited pop/funk beat is covered via chirpy "hey love" chants, warm vocals by Kelly, and endearing rhymes by Lee. The chorus embeds in the brain upon impact. Cut is from Lee's "I Wanna Rock Right Now" album.

SAIGON KICK All I Want (3:43)

PRODUCER: Jason Bieler WRITER: Bieler PUBLISHERS: Love Tribe/MCA, ASCAP Third Stone/Atlantic 4644 (cassette single)

Hard-rock quartet dons acoustic guitars for this sweeping pop/rocker. Spiraling harmonies surround an earnest lead vocal, and lend depth to the song's slowly ingratiating chorus. A nice fit for both pop and album-rock stations. A cut from the band's current album, "The Lizard.'

BAD BOYS BLUE Save Your Love (3:58).

PRODUCERS: Hendrik, Hartmann
WRITER: not listed
PUBLISHER: not listed
Coconut/Zoo 14082 (c/o BMG) (cassette single)

Photogenic German male trio twirls onto these shores with a light and fluffy dance ditty. Melodramatic piano and string fills counter wispy choir vocals at the chorus. Extended mix will click with hi-NRG club purists, while popsters in search of an Alan Parsons-like tune set to an Abba-esque beat need not look any

DEKKO | Will Always Love You (4:15)

72

PRODUCER: not listed WRITER: D. Parton PUBLISHER: not listed Jack Pot 12836 (c/o Hot Productions) (CD single)

It was bound to happen. Whitney Houston's recent smash has been adapted into a NRGetic dance anthem. Preening male vocals and swirling, ravestyle synths take the song to the ultimate plateau of camp. Best for crossover programmers hankering for a novelty interlude.

DANA My Name Is Not Saida (5:22) PRODUCER: Ofer Nissim
WRITER: E.F. White
PUBLISHERS: Zomba/4MW, ASCAP
REMIXERS: Eli Rozen, Arthur Bram
Cobra 1015 (12-inch single)

Here's another cover from the Whitney Houston catalog. This time, "My Name Is Not Susan" is transformed into a Middle Eastern dance number, replete with culturally correct instrumentation (over a disco beat, of course). A hard one to peg, but will likely pique the curiosity of many a jock seeking a novelty track. Contact: 407-395-8064.

CO.RO FEATURING TARLISA Because The Night

(4:32)PRODUCERS: Paps, Maurizo Rossi WRITERS: P. Smith, B. Springsteen PUBLISHER: not listed ZYX 6671 (12-inch single)

Patti Smith's classic rocker gets a rave/ pop treatment by Italian production team. Urgent vocals by Tarlisa swerve around a looped sample from Depeche Mode's "Master & Servant." On the whole, cut is initially a bit jarring. But it ultimately works well and is better than many of the other covers circulating right now. Contact: 516-253-0800.

DJ LAZ Latin Rhythm (3:51)

PRODUCER: DJ Laz WRITERS: DJ Laz, M. Bergnes, D. Spohn, J. Cepeda PUBLISHERS: Whooping Crane/Fania, BMI REMIXER: DJ Laz Pandisc 082 (cassette single)

Latin rapper casts himself as quite the lothario on this cheeky, double-entendre romp through his little black book of dates. Spanish-language chorus chants and salsa musical elements provide contrast to poppy shuffle beat and hiphop scratching. Already getting regional radio play. Contact: 305-538-9187.

GINA MARIE Waiting On U (no timing listed) PRODUCERS: R.O.N.
WRITERS: G. Marie, R.O.N.
PUBLISHER: So What, ASCAP
Ready Or Not 0048 (12-inch single)

On a track that sounds like an outtake from Paula Abdul's first album, Marie preens and smolders respectably. She tries mighty hard to rise above a chaotic arrangement of syncopated dance beats with moderate results. Best bet is the "Get Busy" mix. Contact: 212-491-7253.

R & B

FDDIE MURPHY | Was A King (4:05)

PRODUCERS: Eddie Murphy, David Allen Jones, Trenten WRITERS: E. Murphy, D.A. Jones, T. Gumbs, R. Gordon, C. Dillon, E. Dillon PUBLISHERS: Eddie Murphy/Rayclo/Perfect 10/Pushy/ Aunt Hilda's Music/Zomba, ASCAP, Dub Plate, BMI Motown 631075 (c/o PGD) (cassette single)

Preview of Murphy's much-touted third

NEW & NOTEWORTHY

The subtle acoustic strains that open

expecting MTV monologist and Nike

spokesman Leary to just beat down

contrary, he's knocking first. Before

Leary does some tongue-in-cheek

crooning, rock'n'roll rasping, and (believe it or not) yodeling. After

launching into his trademark ranting,

pausing (briefly) to wonder if perhaps

the door and come on in. On the

DENIS LEARY Asshole (4:26)

PRODUCERS: Jon Blaney, Chris Phillips WRITERS: D. Leary, C. Phillips PUBLISHER: not listed A&M 0150 (c/o PGD) (cassette single)

this single will surprise those

musical outing, "Love's Outing," combines retro/Chic-style guitars with syncopated jack/funk beats. Moving, Afro-centric lyrics would be better served by a more powerful voice, though Murphy's sincerity puts them over the top. Urban radio viability is bolstered by guest appearance by Shabba Ranks, who turns in a cool toast or two.

JAMES SHARP Goin' Up Yonder (no timing listed) PRODUCER: James Sharp WRITER: W. Hawkins PUBLISHER: not listed LM 9211 (cassette single)

Accomplished saxophonist offers a spiritual R&B ballad that is a nice fit for urban/AC formats. Jazzy rhythms give the song a hip quality that lures folks who normally steer clear of instrumentals. Give it a shot, Contact: 501-452-4983.

POPPA BEAR KOOL BREEZ & BABY WISE

Permanent (no timing listed)
PRODUCER: Craig Fyffe
WRITER: C. Fyffe
PUBLISHER: not listed
REMIXER: Craig Fyffe
Chase/THG 861137 (c/o PGD) (12-inch single)

Dancehall toasting and hip-hop beats are craftily woven together on this swaggering anthem. The track is offset by refreshing use of African percussion and clever lyrics. Rap diehards quickly embraced this gem, and regional urban stations are now starting to climb aboard. Also notable is the jack-vibed "Alright" on the flipside.

COUNTRY

► GEORGE STRAIT Heartland (2:16) PRODUCERS: Tony Brown, George Strait
WRITERS: S. Dorff, J. Bettis
PUBLISHERS: Warner-Tamerlane/Nocturnal Eclipse/Steve
Dorff, BMI; WB/Johnny Bettis, ASCAP
MCA 54563 (c/o Uni) (7-inch single)

In this latest single from the "Pure Country" soundtrack, Strait sings about singing songs about the Heartland and his life. Got that?

► RESTLESS HEART Mending Fences (2:51) PRODUCERS Josh Leo, Restless Heart WRITERS: A. Byrd, J. Robinson PUBLISHER: WB, ASCAP RCA 62419 (c/o BMG) (7-inch single)

Ears, get ready. R.H. follows one great song ("When She Cries") with another. This one is bursting with credibility from songwriting to production, while warm harmonies say "sing-a-long."

RONNIE MCDOWELL Yippy Ti Yi Yo (3:04) PRODUCER: Buddy Killen WRITERS; K. Morrison, R. Godfrey PUBLISHER: BMG, BMI Curb 1036 (CD promo)

Whoa! Twangster overboard! Country could do without this swing-rap, joke of a release. Completely embarrassing.

DANCE

MARTHA WASH Give It To You (6:44) PRODUCER: Brian Alexander Morgan WRITER: B.A. Morgan PUBLISHER: Bam Jams, BMI REMIXERS: David Morales, Maurice Joshua, Kerri

Chandler RCA 62434 (c/o BMG) (12-inch single)

Second shot from Wash's self-titled solo debut has more of a Black Box vibe than her recent No. 1 hit, "Carry On." The hook is simply irresistible, while the bass line firmly supports shoulder-shaking backup vocals and a plethora of cool keyboard effects. As always, Wash's oneof-a-kind soprano is the shining light of this track. Lots o' fun remixes to choose from, with Maurice Joshua's leading the

JAY WILLIAMS It's Over (5:22)

It's been a while since Williams ruled

clubland with the massive "Sweat." He's poised for a equally momentous comeback with this energizing house anthem, which is fueled by a chestpounding a cappella intro. Remixes by Komix and Nelson "Paradise" Roman hedge bets for widespread approval from

SOLE FUSION We Can Make It (7:10)

PRODUCER: Louie Vega WRITERS: P. Salandy, L. Vega PUBLISHERS: New York House/Indilu, BMI; ACRAM/ Strictly Rhythm, ASCAP Strictly Rhythm 12100 (12-inch single)

Louie Vega, who is one half of the famed "Masters At Work" production team, takes a solo voyage on this stew of percolating deep-house beats. Throaty male vocal vamps glide atop festive mixes that are designed to woo even the most discerning DJ. There are three mixes to choose from, though none sound much different from the other. All work very well. Contact: 212-246-0026.

LATIN SWING FEATURING LOLEATTA HOLLOWAY Gotta Be #1 (5:22)

PRODUCER: Junior Vasquez WRITER: J. Cayre PUBLISHER: not listed REMIXER: Junior Vasquez Salsoul 5555 (12-inch single)

Bronx-bred rap trio kicks rhymes à la 2 In A Room's "Wiggle It"—with a little help from seminal Salsoul belter Holloway and producer Junior Vasquez. A disco-inflected house arrangement is the springboard for nifty vocal/rap switch-hitting. Primed and ready for success. Contact: 212-951-

CHESTNUT Pot Of Gold (5:28)

CHESINUI FOT UT GOIG (9:28)
PRODUCERS: Peter Vriends, Ed Van Heiden, Enrst Slappendel
WRITERS: P. Vriends, E. Van Heiden, E. Slappendel
PUBLISHERS: Next Plateau/Pee Vee, ASCAP
Next Plateau/London/FFRR 350017 (c/o PLG) (12-inch

Techno/trance act from the Netherlands takes aim at U.S. clubs with a hypnotic twister. Rapid, tribal beats and ethereal keyboard effects combine for a unique track that will click with with rave enthusiasts and more pop-oriented programmers. Best of three remixes is Frank De Wulf's "Tendermix."

CAT PARR | I Got That Feeling (4:20) PRODUCERS: Charlie Cohn, Ainsiey Foreman WRITERS: C. Parr, C. Cohn PUBLISHERS: AEF/Alter Ego/El Casafra, BMI Mint Of Music 1010 (12-inch single)

Parr storms out of the box at peak vocal power and never lets up. Meanwhile, hearty pop/house groove swoops and swirls around her. A fatter chorus and more restrained vocal would ensure more widespread play, though track is already notable as it stands. Contact: 718-493-

WAYNE NUMAN When Day Turns To Night (5:48)
PRODUCER: Wayne Numan
WRITER: W. Numan
PUBLISHER: Wayne Numan, BM!
Undercover 002 (12-inch single)

Hi-NRG purists will delight in this bouncy workout, which melds rushes of melodramatic synths with lively piano lines. The chorus has a retro feel that conjures up memories of Giorgio Moroder. Contact: 804-745-5207.

AC

► THE REMBRANDTS Maybe Tomorrow (3:58) PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atco 4924 (c/o Atlantic) (cassette single)

Label barely started promoting "Rollin' Down The Hill" before it shifted focus onto this pensive, Beatles-esque ballad. Rambling piano lines and melancholy violins are the perfect complement to contemplative lead vocals and tight harmonies. An excellent addition to rockminded top 40 and AC formats.

ROCKTRACKS

SUGAR If I Can't Change Your Mind (3:15) PRODUCERS: Bob Mould, Lou Giordano WRITER: B. Mould PUBLISHER: Granary Music, BMI Ryko 0239 (CD promo)

Bob Mould and company take a step back from their usual wall of sound to present a breathless rush of pure pop. The emphasis on bright acoustic sounds and vocal harmonies shows just how much power Sugar packs into its pop, and should make this third single from "Copper Blue" another strong entry at alternative radio.

THE BADLEES Just One Moment (no timing listed)
PRODUCERS: Bret Alexander, The Badlees
WRITER: B. Alexander
PUBLISHER: not listed
Rite-Off 1057 (cassette Single)

Searing, soulful rock'n'roll from the kind of small-town band that deserves big-time recognition. This cut—also hardrocking and heartfelt-is followed by four sweet acoustic tunes that showcase the band members' songwriting talents. Contact: 870 Front St. Suite 2, Northumberland, Penn. 17887.

STYLE MONKEEZ Gotta Be Heard (no timing listed) PRODUCER: not listed WRITERS: Style Monkeez PUBLISHER: not listed CMC 623 (CD promo)

Combines metal with funk and musters an in-your-face power, but lacks the grace essential to stellar funkrock.

SLOAN Underwhelmed (4:41)

PRODUCERS: Sloan, Terry Pulliam WRITERS: J. Ferguson, C. Murphy, P. Pentland, A. Scott PUBLISHER: Two Minutes For Music, SOCAN Geffen/DGC 4477 (c/o Uni) (CD promo)

Major-label debut from Nova Scotia quartet successfully mixes the pop and noise schools of college rock. Odd but pleasant vocal harmonies blend well with heavy fuzz guitar. It's a bit of a challenge to discern the words, but the band's humor is worth the effort. A good one for alternative programmers.

RAP

AL CAPONE Who Is Al Capone? (no timing listed) PRODUCER: Gerald Hall
WRITERS: G. Hall, A. Capone
PUBLISHER: Down The Hall, BMI
Down The Hall 70014 (maxi-cassette single)

If we're to believe this fist-waving jam, Al Capone is the teacher and leader of lyricists and lovers. A left-field street gem that will sneak into your consciousness when you're not looking. Contagious ditty could glide onto radio with the right distribution and promotion. Contact: 723 Second Ave., Columbia, GA. 31901.

DA KING & I Flip Da Scrip (no timing listed) PRODUCER: The Beat Hermit WRITERS: R. Wiggins, I. Francois PUBLISHERS: Soul Shack/Stiff Shirt/Butter Jinx, BMI Rowdy 35002 (cassette single)

First single from the forthcoming "Contemporary Jeep Music" lays cryptic raps over crackling base of beats and cool bluesy piano.

IF LOOKS COULD KILL Coochie Diggin' (4:03) PRODUCERS: Sweetness, Eric Griffin WRITERS: Sweetness, Joy, Pinky PUBLISHERS: Lindseyanne/Big Fat/Dazzee, BMI P-Man/Vision 1264 (12-inch single)

You can probably figure out what a "coochie" is. But instead of hearing how a dude is going to get it, we're treated to a defiant woman who is not about to give it up to just anyone. Fast-paced and familiar beats are enlivened by a repetitive, almost hypnotic chorus. Contact: 305-628-6206.

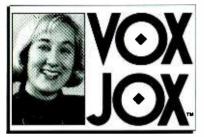
he shouldn't be "ranting and raving and carrying on," he proceeds with a high-speed bawling blitz that will PRODUCER: Steve Keitt
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Nelson "Paradise" Roman, Komix
Big Beat 1930 (c/o Atlantic) (12-inch single) rally fans and rouse the uninitiated. From his upcoming "No Cure For Cancer" album.

PICKS (): New releases with the greatest chart potential. CRITIC'S CHOICE (\*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

### Jacor's Financial Flub; Infinity's New 'Hoax'; WBBR's News-Worthy Sign-On; KHYS Shifts

JACOR Communications was facing bankruptcy if shareholders turned down a restructuring plan at a meeting scheduled for Jan. 8.

According to a story in the Cincinnati Enquirer, the company indicated that bankruptcy would be the "only viable alternative" if shareholders didn't agree to the restructuring plan, which would turn over control of about 71% of the company's stock to Zell/Chillmark Fund Ltd. Partnership in exchange for an investment of up to \$51 million. The paper also reports the company came within two days of declaring bankruptcy last fall during the



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

initial negotiations with Zell/Chillmark.

In other news, combined local and national spot advertising revenue was up 3% in November compared with the same month in 1991, according to the Radio Advertising Bureau.

The 5% January-to-November gain in national spot revenue offset the 7% loss in national revenue during that same period in 1992. And after two months of growth, national revenue was off 4% in November while local revenue grew 4%.

Howard Stern employer Infinity Broadcasting, the subject of several FCC fines itself, is distributing a pamphlet with the roll-off-your-tongue title "Preventing The Broadcast Of Hoaxes And Other False Or Deceptive Programming: A Review Of Legal Principles And Suggested Guidelines And Procedures To Be Implemented By Broadcast Licensees."

The book is being made available at no charge in what the company calls a "response to a renewed emphasis at the FCC on the problem of false or deceptive broadcast programming, particularly hoaxes." The 27-page guide was prepared by Infinity's Washington, D.C., law firm, Leventhal, Senter & Lerman.

For a copy, contact Karen Livesay at the National Assn. of Broadcasters in Washington.

Mediabase Research Corp., parent of the radio tipsheet Monday Morning Replay, has ceased operations, citing "today's economic environment" as the cause. Among the approximately 40 MMR staffers who are out is Paul Kennedy (313-721-8255), author of the weekly "City Tracks" column and a former WEQX Albany, N.Y., jock.

Benchmark Communications enters the Norfolk, Va., market in a big way. The Baltimore-based company announced its intention to purchase three Norfolk outlets: WTAR and WLTY from Landmark Communications as well as crosstown WKOC from Edge Broadcasting. No purchase price was disclosed.

#### PROGRAMMING: B NOT FOR BUSINESS

New York's newest outlet, WBBR, signed on Jan. 4 with some surprises. Despite reports that the station, formerly adult standards WNEW-AM, would program all business news as "Bloomberg Business Radio," it opted to become the market's third all-news outlet programming a dizzying array of news and general-interest segments, including, in the first few days, reports on premenstrual syndrome and what to do with holiday gifts. On the air, the station is known as "Bloomberg News Radio"

In other N/T news, Detroit's former top 40 **WOW**F flipped to a 30-49-year-old targeted version of the format as

"WOW-FM!" following more than a week of stunting. In a press release, GM Betty Pazdernik describes the format as "CNN meets MTV/VH-1 on radio."

WMXP Pittsburgh, which recently entered into a local marketing agreement with crosstown rival WBZZ (B94), ended its four day "K-Garth" stunt (all-Garth Brooks) by flipping to a hot country format. The new PD, from Sacramento, Calif.'s KQBR, is Bill Mackey, who will also host middays. Meanwhile, a few former WMXP vets remain, including Jay Silver and Lorraine Rinaldo in the mornings and Bill Webster in the afternoons.

KQLH Riverside, Calif., is set to flip from AC to traditional country this month under the new calls KCKZ. The lineup has not been set, but longtime crosstown KCKC morning man Bob Harvey will join KCKZ for that shift ... Former KIOI San Francisco PD Bill Stairs joins KFMB-AM San Diego as program and operations manager. He replaces Mark Larson, who stays on as afternoon jock.

KQKS Denver PD Stacy Cantrell exits. Ex-WKHQ Traverse City, Mich., PD Chris Davis joins as interim PD ... Former KMBZ Kansas City, Mo., APD Tom Lee joins KJR Seattle as PD, replacing Rick Scott ... The new KSCS Dallas PD is Dean James from KFKF Kansas City. James replaces Ted Stecker.

Following the sale of Rusk Corp.'s KHFI Austin, Texas, to Clear Channel Communications (see Newsline, this page), rumors are circulating in Houston that Rusk may also spin off its local outlets KTRH/KLOL to CBS Radio. The Houston Post puts the selling price for the combo at \$50 million.

KZHT Salt Lake City midday jock Sue Kelley is upped to PD/MD. She replaces former PD Robert Maher and MD Dan Kennedy, who exit... KKBE (formerly KJQN-FM) Salt Lake City has a new lineup following its flip to top 40. New staffers include former crosstown college station KWCR personalities Jesse Johnson, who joins as PD/mornings, Jeff Larmie, who joins for afternoons, and Kelly Hammer, who joins for nights. Alex Logan joins for middays. He previously did voiceovers. Concert promoter Gill Medina joins as MD.

WXLE, the new Albany, N.Y., signal, signed on Jan. 4. PD/afternoon host Bob Welch, formerly at WYLR Glens Falls, N.Y., tags WXLE as a rock AC. The rest of Welch's lineup includes Mark Lawrence from cross-town WROW in mornings, Tom Robinson from WOUR Utica, N.Y., in middays, and Christopher Marks from WAMC Albany in evenings.

WGNA Albany OM/morning man "Uncle Fred" Horton exits for a consulting job at Rusty Walker Programming Consultants. Afternoon host "Gamblin' Gary" Briggs moves to mornings. GM Al Vicente is looking for a new PD.

Longtime Cincinnati jazz outlet WNOP flips to CNN Headline News ... Adult alternative outlet KNUA Albuquerque, N.M., formerly country KUCU, went dark at the beginning of the year. The possible sale to KRBL

### newsline...

JOHN ZANOTTI has been named CEO at Great American Communications, succeeding Carl Linder, who has resigned as chairman/CEO. Zanotti previously was president/COO at Great American Broadcasting and executive VP/director at Great American Communications.

MIKE CHIRES has been upped from VP stations/Midwest division to president of Banner Radio. He replaces Charlie Colombo, who exits.

**BOB ZUROWESTE**, former GM of WHB/KUDL Kansas City, Mo., joins crosstown KCFX as station manager and director of sales, replacing Kathy Stinehour.

**JOEL DANA HARMON** joins WBNS-AM-FM Columbus, Ohio, as GM. He was previously president/GM of WWKL Harrisburg, Pa. Harmon replaces Tom Stewart, now GM of WBNS-TV.

TOM DURNEY is the new GM at Indianapolis combo WIBC/WKLR, replacing 18-year station veteran Roy Cooper, who exits. Durney had been in the telemarketing business for the last five years and before that was VP/GM at WASH Washington, D.C.

IVAN BRAIKER has been named GM of WMAG/WNEU Greensboro, N.C., replacing Bill Johnson, who is now managing co-owned WMFR Greensboro. Braiker most recently ran KOLT Albuquerque, N.M.

BOB REICH, GM of WMXB Richmond, Va., adds those duties at co-owned WAFX Norfolk, Va.

STATION SALES: KATZ-AM-FM St. Louis from Inter Urban Broadcasting to Noble Broadcast Group for \$2.75 million; KEZW/KOSI Denver from D&D Broadcasting to Tribune Broadcasting Co.; WWDE Norfolk, Va., from Edens Broadcasting to Max Radio Inc. for an undisclosed price; KHFI Austin, Texas, from Rusk Corp. to Clear Channel Communications for \$3.5 million; WIMZ-AM-FM Knoxville, Tenn., from Stoner Broadcasting to South Central Communications, owner of crosstown WEZK; WCAW/WVAF Charleston, W.Va., from Franklin Communications Partners L.P. to West Virginia Radio Corp. of Charleston, owner of crosstown WCHS/WKWF, for \$1.6 million.

PRICE COMMUNICATIONS CORP. has completed a restructuring and consummated the reorganization plan that had been approved by U.S. Bankruptcy Court last July.

JOEL SCHWARTZ has been named president/GM of Shadow Broadcast Services in San Francisco/San Jose. He is a former GSM of KNEW/KSAN San Francisco.

Sante Fe, N.M., has been put on hold. Former business news outlet

WRBN Richmond, Va., returns to the air as contemporary Christian, using the slogan "Rejoice." New call letters are pending ... Steve Batton, production director at WKHK Richmond, takes over as PD on a "permanent interim" basis. He replaces Tad Griffin, who jumped to WSOC Charlotte, N.C.

Wayne Coy replaces Chris Bailey as PD and morning man at WNVZ Norfolk, Va. Coy arrives from KEWB Redding, Calif.

Following the sale of the station from Duchossois Communications to Behan Broadcasting, KKLD (Cloud 95) Tucson OM/PD Alan McLaughlin exits to launch a Tucson-based consulting firm, McLaughlin Broadcast Sorvices

Jeff Winfield is upped from MD to PD at KHAK Cedar Rapids, Iowa, replacing Tim Roberts. who exits for the OM chair at KGA/KDRK Spokane, Wash. . . . Former WZLX Boston PD John Shomby, who was hired by Jeff Craig's Sixty Second LP company several weeks ago in an unspecified capacity, gets the title of president of the company's radio division overseeing six networks.

PEOPLE: NEW KHYS LINEUP
Following its flip to top 40 KHY

(Kiss FM) Dallas has announced several staff additions. As expected, Dave "Kidd" Kraddick joins for mornings, where he is paired with news anchor Jocelyn White. Leigh Ann hosts middays. PD J.J. McKay is doing afternoons. Domino handles nights, and Jack Hammer is doing overnights. Market veteran Joy Melendy joins as promotion director. She most recently held that position at crosstown stations KMGC and KJMZ.

Lon Dyson moves from weekends to morning-drive news anchor at WGCI-AM Chicago.

WJMK Chicago midday jock Juli Hinds exits for a VJ job at Country Music Television . . . Morning man Randy Miller is out at WKRQ (Q102) Cincinnati . . . WFNX Boston overnight jock Nik Carter moves to late nights.

Jay Michaels, creative director at WJQY Miami, is the station's new morning host, replacing PD Jere Sullivan, who comes off the air ... WAXY Miami morning man Rick Shaw moves to afternoons.

Billy Surf moves from overnights to nights at WAEB-FM Allentown, Pa. Rich Davis, formerly at WYCR York, Pa., takes over the overnight slot. On the WAEB-AM side, the station just kicked off a new talk show with Allentown mayor Joe Daddona.

### **Interep Study Turns Up LMA Positives, Negatives**

NEW YORK—National radio rep firm The Interep Radio Store recently concluded a focus-group study on the local marketing agreement/duopoly trend by speaking with station managers as well as senior agency radio buyers to hear their praises and concerns. Most have been somewhat disappointed with the results of the broadcasting trend so far, according to the study.

Interep, it should be noted, along with all local sales people, faces potential business cutbacks every time a new LMA/duopoly situation is announced.

The company's report says media buyers are concerned about being forced to buy newly combined stations and losing the once-powerful tool of leverage in negotiating with one-time competitors. Those at the agencies, turned off by sales people who do not know enough about newly partnered stations, suggest managers resist the temptation of cutting sales teams when new deals go into effect.

On the up side, buyers say they welcome the ease and speed with which they can purchase more stations as well as the lower combo rates.

Broadcasters in New York and Boston who have dealt with mergers were asked by Interep to share their experiences. Synergy, once the often mentioned force behind the moves, they say, has been difficult to turn into a reality. In other words, one plus one is not adding up to two

Following its flip to top 40, KHYS



### TOP 40 AIRPLAY

Broadcast Data Systems

**DETECTIONS** 

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 top 40/mainstream and 33 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

	1	i		
THIS	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTR	<b>EAM</b> ARTIST
			* * * No. 1 * * *	
1	1	9	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 6 weeks	s at No. 1 WHITNEY HOUSTON
2	2	7	DEEPER AND DEEPER MAYERICK/SIRE/WARNER BROS.	MADONNA
3	3	10	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
4	4	11	FAITHFUL EMI/ERG	GO WEST
5	5	9	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
6	6	13	GOOD ENOUGH MCA	BOBBY BROWN
7	7	16	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARIST	P.M. DAWN
(8)	10	9	WHEN SHE CRIES RCA	RESTLESS HEART
9	8	16	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
10	9	16	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
11	11	13	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
(12)	14	14	RHYTHM IS A DANCER ARISTA	SNAP
			* * * AIRPOWER * * *	7
(13)	19	3	ORDINARY WORLD CAPITOL	DURAN DURAN
14	12	8	WALK ON THE OCEAN COLUMBIA	TOAD THE WET SPROCKET
15	15	6	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
16	13	13	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
17	16	5	7 PAISLEY PARK/WARNER BROS. PRINCE AND	THE NEW POWER GENERATION
(18)	20	16	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
19	17	13	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
20	18	12	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
(21)	24	10	NEVER A TIME ATLANTIC	GENESIS
(2.1)			* * * AIRPOWER * * *	
(22)	22	5	STEAM GEFFEN	PETER GABRIEL
(23)	21	16	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
(23)	21	10	* * * AIRPOWER * *	
	0.5			
(24)	25	4	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
25	23	16	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
(26)	27	16	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
(27)	26	13	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
28	29	5	I LOVE YOU PERIOD DEF AMERICAN/REPRISE	DAN BAIRD
29	28	6	LOVE CAN MOVE MOUNTAINS EPIC	CELINE DION
30	31	16	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
(31)	34	3	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA PE	EABO BRYSON & REGINA BELLE
(32)	33	5	STAND UP (KICK LOVE INTO MOTION) MERCURY	DEF LEPPARD
33	30	11	DRIVE WARNER BROS.	R.E.M.
(34)	37	16	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
(35)	35	15	LAYLA DUCK/REPRISE	ERIC CLAPTON
36	32	11	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
37	36	10	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
(38)	39	2	NO MISTAKES MCA	PATTY SMYTH
(39)	38	5	I DON'T CARE LONDON/PLG	SHAKESPEAR'S SISTER
4	NE	wÞ	RUMP SHAKER MCA	WRECKX-N-EFFECT
كتك		-	1	

THIS	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSS	SOVER
			* * * No. 1 * * *	
1	1	10	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA 7 weeks at N	io. 1 WHITNEY HOUSTON
2	3	13	RUMP SHAKER MCA	WRECKX-N-EFFECT
3	2	15	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
4	5	14	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
5	4	12	IN THE STILL OF THE NITE (FROM "THE JACKSONS") MOTOWN	BOYZ II MEN
6_	6	16	GOOD ENOUGH MCA	BOBBY BROWN
7	8	16	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
8	10	7	HERE WE GO AGAIN! CAPITOL	PORTRAIT
9	7	16	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
10	11	16	RHYTHM IS A DANCER ARISTA	SNAP
11	9	16	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
(12)	13	16	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
13	12	9	I GOT A THANG 4 YA! PERSPECTIVE/A&M	LO-KEY?
14	14	6	SWEET THING UPTOWN/MCA	MARY J. BLIGE
15	15	12	MR, WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	16	8	GIVE IT UP, TURN IT LOOSE ATCO EASTWEST	EN VOGUE
17	18	16	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
18	17	9	DEEPER AND DEEPER MAVERICK/SIRE/WARNER BROS.	MADONNA
19	20 19	8	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") LAFACE/ARIS  DON'T WALK AWAY GIANT	TA TONI BRAXTON  JADE
		·	DOIN I WALK AWAY GIANT	JAUL
(21)	25	16	BABY-BABY-BABY LAFACE/ARISTA	TLC
22	22	3	COMFORTER GASOLINE ALLEY/MCA	SHAI
23	21	7	IT'S GONNA BE A LOVELY DAY ARISTA	THE S.O.U.L. S.Y.S.T.E.M.
(24)	26	16	BACK TO THE HOTEL PROFILE	N2DEEP
25	29	16	COME & TALK TO ME UPTOWN/MCA	JODECI
26	23	3	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
27	31	16	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
28	28	3	DITTY NEXT PLATEAU/FFRR	PAPERBOY
29	27	7	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE	NEW POWER GENERATION
30	32	6	QUALITY TIME JIVE/RCA	HI-FIVE
31)	33	4	NO ORDINARY LOVE EPIC	SADE
32	30	3	UNDERSTAND THIS GROOVE RCA	SOUND FACTORY
33		w	GET AWAY MCA	BOBBY BROWN
34	34	2	INFORMER ATCO EASTWEST	SNOW
35	38	2	EVERYTHING'S GONNA BE ALRIGHT UPTOWN/MCA	FATHER M.C.
36	NE	w	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA PEABO	BRYSON & REGINA BELLE
37	36	5	I GOT A MAN ISLAND/PLG	POSITIVE K
38	37	5	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
39	39	4	REMINISCE UPTOWN/MCA	MARY J. BLIGE
40	35	16	SOMEONE TO HOLD EPIC	TREY LORENZ

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

#### ATLANTIC SIGNS 'UNUSUAL' PACT WITH INDIE MATADOR

(Continued from page 11)

acts including Pavement and Super-chunk.

Atlantic senior VP Danny Goldberg also calls the agreement somewhat unusual, saying that though the labels sealed a deal, no joint projects have been decided upon. "My main focus in making this deal is Gerard and [co-owner] Chris Lombardi as A&R people—to me, they're the key," Goldberg says.

Michael Krumper, Atlantic's asso-

Michael Krumper, Atlantic's associate director of publicity, recognized Cosloy and Lombardi's talents for spotting young bands, and helped bring the parties together.

"As opposed to other deals other

labels have made... we're not out to rape and pillage Matador," Krumper says. "It's not to our benefit to do that."

The labels are negotiating with several artists for the first joint projects. "Artists will know they can launch a career with Matador and—should they choose and if they have the talent—they can move to superstar level down the road," Goldberg says.

He adds that WEA will handle distribution of the joint projects, but most Matador releases will be distributed independently. "It's the most appropriate way to develop artists like

those they'll be signing," Goldberg says.

For Matador's separate projects, Atlantic will preapprove an A&R budget. "Within that budget we can do what we want," Cosloy says, remarking that he does expect some difficulty in bringing Matador projects to the major-label level.

"There will be acts where we'll have to educate WEA, but I think the interest we generate at retail all by ourselves will help," Cosloy says. "But if a record won't work for them, we'll do it independently. If we were completely dependent on them to get the ball rolling they wouldn't have

wanted to work with us anyway," Cosloy says.

#### **NEW-ACT COMMITMENT**

With this deal, Goldberg says, Atlantic is strengthening its commitment to new rock artists and alternative music. The deal with Matador follows Atlantic's recent purchase of Mammoth Records, a North Carolina indie with an established artist roster (Billboard, Oct. 10).

(Billboard, Oct. 10).

"Jason Flom, the head of A&R, and I have been working together to keep our roster vital and build a strong alternative roster, from the Lemonheads and the Stone Temple

Pilots to Mammoth and now Matador," Goldberg says. "It takes a long time to develop rock acts and there's a type of attention to detail an indie can afford to give an artist that a major can't."

In a prepared statement, Doug Morris, Atlantic co-chairman/co-CEO, said: "Matador has been responsible for releasing music by a string of exceptional, innovative artists. We are very happy to have this opportunity to join forces with Gerard, Chris Lombardi, their great staff, and their truly cutting-edge roster."

# 1 Rinst Place

COMPETITION SIXTEEN WINNER



# **BRIAN DOUGLASS**

# Q102 • CINCINNATI, OH

"I feel very fortunate to win in just my third AIR Competition! Music is a big part of my life. This is all I ever wanted to do, and I am very lucky to have done so well against the best in the business. AIR is such a valuable tool for radio and a sound investment for the labels because it gives exposure to songs that otherwise may not be heard. I use the information AIR provides me with every week in my music decisions. The Competitions are something I take very seriously, and no one will ever know exactly how much this means to me! Thank you Jonas and everybody at AIR! You're the best! Now we're into Competition Seventeen, and what a way to start the New Year."

For 24 weeks, over 200 of America's finest Program and Music Directors in Top 40 radio listened to new music and responded to AIR with their opinions on each song's chart potential. There were thirty programmers whose accuracy in projecting the hits qualified for awards. We are pleased to congratulate Brian Douglass of Q102 in Cincinnati for having the best ears in Competition Sixteen.



First Place - Porsche 968

The AIR competitions, using Billboard's Top 40/Mainstream and Top 40/Rhythm-Crossover charts, are currently under way. Winners will be announced Summer, 1993. Grand prize for each competition is a 1993 Corvette.

# 112 Congratulates Com



# **SECOND PLACE \$7,500**

# FRANKIE BLUE

Z100 • NEW YORK, NY

"This is great! It's always a thrill to be among the best ears in the AIR Competition. Once again, AIR has set the standards by which programmers' listening abilities are truly measured. This was a great holiday surprise."

THIRD PLACE \$5.000



LEE CHESNUT
STAR94
ATLANTA, GA

# FOURTH PLACE \$3,000



ANDY SHANE
Z100
NEW YORK, NY

# FIFTH PLACE \$2,500



STEVE KINGSTON Z100 NEW YORK, NY

SIXTH PLACE



JEFF McCartney

WAPE

JACKSONVILLE, FL

WINNERS

SEVENTH PLACE



GWEN ROBERTS
KIIS
LOS ANGELES, CA

EIGHTH PLACE



TONY WAITEKUS
WCIL
CARBONDALE, IL

NINTH PLACE



MICHAEL MARTIN KSOL SAN FRANCISCO, CA

TENTH PLACE



DON BENSON

CONSULTANT
ATLANTA, GA

# FIRST PLACE (tie) —— share \$5,000 —



KEVIN WEATHERLY
KROQ
LOS ANGELES, CA



RIC AUSTIN WFHT TALLAHASSEE, FL



CADILLAC JACK
WXKS
BOSTON, MA

# 

THIRD PLACE (tie)



BILL McCown WMMZ OCALA, FL



JOEY G.

B97
NEW ORLEANS, LA



ANDY SHANE Z100 NEW YORK, NY

Our current Top 40/Mainstream and Top 40/Rhythm-Crossover

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Competition winners will be announced in the summer of 1993

# **35th Annual Grammy Awards Final Nominations**

Tears In Heaven-Eric Clapton, Reprise Producer: Russ Titelman; Achy Breaky Heart-Billy Ray Cyrus, Mercury. Producers: Joe Scaife and Jim Cotton; Beauty And The Beast-Céline Dion and Peabo Bryson, Epic. Producer: Walter Afanasieff; Constant Craving—k.d. lang, Warner Bros./Sire. Producers: Greg Penny, Ben Mink, and k.d. lang; Save The Best For Last-Vanessa Williams, Mercury/Wing. Producer: Keith Thomas. ALBUM OF THE YEAR

Unplugged-Eric Clapton, Reprise. Producer: Russ Titelman; Ingenue- k.d. lang, Warner Bros./Sire. Producers: Greg Penny, Ben Mink, and k.d. lang; Diva-Annie Lennox, Arista. Producer: Stephen Lipson; Achtung Baby-U2, Island. Producers: Daniel Lanois, Brian Eno, and Steve Lillywhite; Beauty And The Beast-Various Artists, Walt Disney. Producers: Howard Ashman, Alan Menken, and Walter Afanasieff.

#### SOME OF THE YEAR

Tears In Heaven—Eric Clapton and Will Jennings; Achy Breaky Heart-Don Von Tress; Beauty And The Beast-Alan Menken and Howard Ashman; Constant Craving-k.d. lang and Ben Mink; Save The Best For Last-Wendy Waldman, Jon Lind, and Phil Galdston

# **BEST NEW ARTIST**

Arrested Development, Chrysalis; Billy Ray Cyrus, Mercury; Sophie B. Hawkins, Columbia; Kris Kross, Ruffhouse/Columbia; Jon Secada, SBK. PNP

# BEST POP VOCAL PERFORMANCE, FEMALE

MTV Unplugged EP (Album)—Mariah Carey, Columbia: Céline Dion (Album)—Céline Dion, Epic; Constant Craving (Single)—k.d. lang, Warner Bros./Sire; Diva (Album)—Annie Lennox, Arista; Save The Best For Last (Single)-Vanessa Williams, Wing/Mercury.

# BEST POP VOCAL PERFORMANCE, MALE

Tears In Heaven (Single)—Eric Clapton, Reprise; US (Album)-Peter Gabriel, Geffen; Black Or White (Single)-Michael Jackson, Epic; The One (Single)—Elton John, MCA; Joshua Judges Ruth (Album)-Lyle Lovett, MCA

#### BEST POP PERFORMANCE BY A DUO OR **GROUP WITH VOCAL**

Beauty And The Beast (Single)—Céline Dion and Peabo Bryson, Epic; I Can't Dance (Single)-Genesis, Atlantic; Don't Let The Sun Go Down On Me (Single)—George Michael and Elton John, Columbia; Diamonds And Pearls (Single)-Prince & The New Power Generation, Warner Bros./ Paisley Park; Sometimes Love Just Ain't Enough (Single)—Patty Smyth with Don Henley, MCA. **BEST TRADITIONAL POP VOCAL** 

# **PERFORMANCE**

Perfectly Frank (Album)—Tony Bennett, Columbia; Girl Singer (Album)-Rosemary Clooney, Concord Jazz; Michael Feinstein Sings The Jule Styne Songbook (Album)-Michael Feinstein, Elektra Nonesuch; Late Night At The Cafe Carlyle (Album)-Bobby Short, Telarc; With My Lover Beside Me (Album)-Nancy Wilson,

# BEST POP INSTRUMENTAL PERFORMANCE

Tahitian Skies (Track from The Chieftains' Another Country)-The Chieftains with Chet Atkins, RCA Victor; Twenty Nine-Five (Track from Coca-Cola Vol. 3)—Bruce Hornsby/Branford Marsalis, Warner Bros.; Cool (Album)-Bob James & Earl Klugh, Warner Bros.; Beauty And The Beast (Track from Symphonic Hollywood)-Richard Kaufman, Conductor; Nurenberg Symphony Orchestra, Varese Sarabande; Hook (Original Motion Picture Soundtrack) (Album)— John Williams, Conductor; Epic Soundtrax.

# ROCK

# BEST ROCK VOCAL PERFORMANCE. FFMALE

Ain't It Heavy (Track From Never Enough)-Melissa Etheridge, Island: Shot Of Poison (Single)-Lita Ford, RCA; It Won't Be Long (Single) - Alison Moyet, Columbia; Rockinghorse (Album)—Alannah Myles, Atlantic; The Bitch Is Back (Track From Two Rooms)-Tina Turner

# BEST ROCK YOCAL PERFORMANCE, MALE

There Will Never Be Another Tonight (Single)— Bryan Adams, A&M; Unplugged (Album)—Eric Clapton, Reprise; Life Is A Highway (Single) Tom Cochrane, Capitol; Oigging In The Oirt

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(Single)—Bob Seger, Capitol; Human Touch (Album)—Bruce Springsteen, Columbia.

BEST ROCK PERFORMANCE BY A DUO OR

# GROUP WITH VOCAL

Free Your Mind (Single)---En Vogue, EastWest Records; Little Village (Album)—Little Village, Reprise; Kiko (Album)—Los Lobos, Warner Bros./Slash; Under The Bridge (Single)-Red Hot Chili Peppers, Warner Bros.; Achtung Baby

# **BEST HARD ROCK PERFORMANCE**

Dirt (Album)-Alice In Chains, Columbia; Angel Dust (Album)-Faith No More, Slash/Reprise; Live And Let Die (Single)-Guns N' Roses Geffen; Smells Like Teen Spirit (Single)-Nirvana, DGC; Jeremy (Single)—Pearl Jam, Epic Associated; Give It Away (Single)—Red Hot Chili Penners, Warner Bros

# **BEST METAL PERFORMANCE**

In The Meantime (Track from Meantime)-Helmet, Interscope; Countdown To Extinction (Album)-Megadeth, Capitol; N.W.O. (Track from KE\*A\*H\*\*)—Ministry, Sire/Warner Bros.; Wish (Track from Broken)-Nine Inch Nails, Interscope/Halo Five; Into The Void (Sealth) (Track from Badmotorfinger/SOMMS)-Soundgarden, A&M.

#### BEST ROCK INSTRUMENTAL PERFORMANCE

Hound Dog (Track from Honeymoon In Vegas Original Motion Picture Soundtrack)-Jeff Beck and Jed Leiber, Epic Soundtrax; Bring 'Em Back Alive (Album)—Dixie Dregs, Capricorn; Gypsy/ Grajonca (Track from Milagro)-Santana, Polydor; The Extremist (Album)-Joe Satriani, Relativity; Little Wing (Track from The Sky Is Crying)—Stevie Ray Vaughan & Double Trouble,

#### **BEST ROCK SONG**

Layla-Eric Clapton and Jim Gordon; Digging In The Dirt-Peter Gabriel; Smells Like Teen Spirit—Kurt Cobain and Nirvana; Jeremy—Eddie Vedder and Jeff Ament: Human Touch-Bruce

# ALTERNATIVE MUSIC BEST ALTERNATIVE MUSIC ALBUM

Good Stuff—The B-52's, Reprise; Wish—The Cure, Elektra; Your Arsenal-Morrissey, Sire/ Reprise, Bone Machine-Tom Waits, Island; Nonsuch—XTC, Geffen.

# R&B BEST R&B VOCAL PERFORMANCE,

**FEMALE** Don't Let The Sun Go Down On Me (Track from Two Rooms)—Oleta Adams, Polydor, I Belong To You (Single)—Whitney Houston, Arista; The

Woman I Am (Album)—Chaka Khan, Warner Bros.; I Love Your Smile (Single)—Shanice. Motown; The Comfort Zone (Single)—Vanessa Williams, Wing/Mercury.
BEST R&B VOCAL PERFORMANCE, MALE

Humpin' Around (Single)-Bobby Brown, MCA; Lost in The Night (Single)—Peabo Bryson, Columbia; T.E.V.I.N. (Album)—Tevin Campbell, Warner Bros./Qwest; Jam (Single)—Michael Jackson, Epic; Heaven and Earth (Album)-Al

#### Jarreau, Reprise. BEST R&B PERFORMANCE BY A DUO OR **GROUP WITH VOCAL**

People Everyday (Single)—Arrested Development, Chrysalis; End Of The Road (Single)-Boyz II Men, Motown; I'll Be There (Single)—Mariah Carey and Trey Lorenz, Columbia: Funky Divas (Album)—En Vogue EastWest Records: The Best Things In Life Are Free (Single)—Luther Vandross and Janet Jackson, Perspective Records

# BEST R&B INSTRUMENTAL

# **PERFORMANCE**

Big Idea (Track from Return Of The Brecker Brothers)-The Brecker Brothers, GRP; Doo-Bop (Album)—Miles Davis, Warner Bros.; Just The Way I Feel (Track from Do I Ever Cross Your Mind)—George Howard, GRP; Mood (Track from Vol. III Just Right)-Soul II Soul, Virgin; Summer Chill (Track from Next Exit)—Grover Washington Jr. Columbia.

# REST RAB SOME

End Of The Road (Single)—L.A. Reid, Babyface, and Daryl Simmons; I'll Be There (Single)-Hal Davis, Berry Gordy, Willie Hutch, and Bob West;

Thomas McElroy and Denzil Foster; Jam (Single)-Michael Jackson, Rene Moore, Bruce Swedien, and Teddy Riley; Ain't 2 Proud 2 Beg (Single)—Dallas Austin and Lisa "Left Eye"

# RAP

# BEST RAP SOLO PERFORMANCE

Addams Groove (Single)—Hammer, Capitol; Strictly Business (Single)—L.L. Cool J, Uptown/ MCA; You Gotta Believe (Album)-Marky Mark, Interscope; Latifah's Had It Up 2 Here (Single)-Queen Latifah, Tommy Boy; Baby Got Back (Track from Mack Daddy)-Sir Mix-A-Lot, Def American/Rhyme Cartel

# BEST RAP PERFORMANCE BY A DUO OR GROUP

Tennessee (Single)—Arrested Development, Chrysalis: Check Your Head (Album)-Beastie Boys, Capitol; Jump Around (Single)-House Of Pain, Tommy Boy, Jump (Single)—Kris Kross, Ruffhouse/Columbia; Greatest Misses (Album)-



Veteran rocker Eric Clapton dominates this year's Grammy contenders with nine nominations.

Public Enemy, Def Jam/Chaos/Columbia.

#### **NEW AGE** BEST NEW AGE ALBUM

Shepherd Moons (Album)—Enya, Reprise; Dream (Album)-Kitaro, Geffen; Esperanto (Album)-Shadowfax, EarthBeat!: Rockoon (Album)-Tangerine Dream, Miramar; Dare To Dream (Album)-Yanni, Private Music.

# JAZZ **BEST CONTEMPORARY JAZZ** PERFORMANCE (INSTRUMENTAL)

Back Roads (Album)—Bob Berg, Denon Records; Return Of The Brecker Brothers (Album)-The Brecker Brothers, GRP; Secret Story (Album)-Pat Metheny, Geffen; One Music (Album)-Bob Mintzer, Digital Music Products Inc.; Upfront (Album)—David Sanborn, Elektra

# **BEST JAZZ VOCAL PERFORMANCE**

Here's To Life (Album)-Shirley Horn, Verve; You Gotta Pay The Band (Album)—Abbey Lincoln, Verve; 'Round Midnight (Track from Play-McFerrin/C. Corea)—Bobby McFerrin, Blue Note; All The Way (Album)-Jimmy Scott, (Warner Bros./Sire); I'm Always Chasing Rainbows (Track from Glengarry Glen Ross)—Take 6, Elektra. **BEST JAZZ INSTRUMENTAL SOLO** 

# Above & Below (Track from Return Of The

Brecker Brothers)—Randy Brecker, GRP; Fantasy (Track from Doo-Bop)—Miles Davis, Warner Bros.; Soul Eyes (Track from People Time)—Stan Getz & Kenny Barron, Verve; Lush Life (Track from Lush Life—The Music Of Billy Strayhorn)-Joe Henderson, Verve; Blue Interlude (Track from Blue Interlude)—Wynton Marsalis, Columbia.

# **BEST JAZZ INSTRUMENTAL**

PERFORMANCE, INDIVIDUAL OR GROUP Benny Rides Again (Album)-Eddie Daniels & Gary Burton, GRP; Haunted Heart (Album)-

(Album)-Joe Henderson, Verve; I Heard You Twice The First Time (Album)—Branford Marsalis, Columbia: I Remember Clifford (Album)---Arturo Sandoval, GRP

#### BEST LARGE JAZZ ENSEMBLE PERFORMANCE

Carnegie Hall Concert (Album)—Toshiko Akiyoshi Jazz Orchestra, Columbia; Harlem Renaissance (Album)—The Benny Carter Big Band & the Rutgers Univ. Orchestra, Musicmasters; GRP All-Star Big Band (Album)-GRP All-Star Big Band, GRP; Brassy & Sassy (Album)—Rob McConnell & The Boss Brass, Concord Jazz; The Turning Point (Album)—McCoy Tyner Big Band, Verve. COUNTRY

# BEST COUNTRY VOCAL PERFORMANCE, **FEMALE**

I Feel Lucky (Single)-Mary-Chapin Carpenter, Columbia; Wynonna (Album)-Wynonna Judd, Curb/MCA; The Greatest Man I Never Knew (Single)—Reba McEntire, MCA; Something In Red (Single)-Lorrie Morgan, RCA Records; Maybe It Was Memphis (Single)-Pam Tillis,

# BEST COUNTRY VOCAL PERFORMANCE, MALE

The Chase (Album)—Garth Brooks, Liberty; Achy Breaky Heart (Single)—Billy Ray Cyrus, Mercury; I Still Believe In You (Album)-Vince Gill, MCA; Better Class Of Losers (Single)-Randy Travis, Warner Bros.; Lord Have Mercy On The Working Man (Single)-Travis Tritt, Warner Bros. BEST COUNTRY PERFORMANCE BY A DUO

# OR GROUP WITH VOCAL (Organized duos are eligible here.) American Pride (Album)-Alabama, RCA; Boot Scootin' Boogie (Single)- Brooks & Dunn,

Arista; Emmylou Harris & The Nash Ramblers At The Ryman (Album)—Emmylou Harris & The Nash Ramblers, Reprise; Only Daddy That'll Walk The Line (Single)—The Kentucky Headhunters, Mercury: When She Cries (Single)—Restless Heart, RCA

# **BEST COUNTRY VOCAL COLLABORATION** (Duos, trios, etc. of artists who do not normally

sing together are eligible here.) Not Too Much To Ask (Single)-Mary-Chapin Carpenter & Joe Diffie, Columbia; Killybegs (Track from Another Country)—The Chieftains & The Nitty Gritty Dirt Band, RCA Victor; Whatcha Gonna Do With A Cowboy (Track from Whatcha Gonna Do With A Cowboy)—Chris LeDoux & Garth Brooks, Liberty, The Whiskey Ain't Workin' (Single)—Travis Tritt & Marty Stuart, Warner Bros.: Tell Me About It (Track from Can't Run From Yourself)—Tanya Tucker & Delbert McClinton, Liberty,

# **BEST COUNTRY INSTRUMENTAL PERFORMANCE**

Black And White Rag (Track from Greatest Hits-Live & Kickin')-Asleep At The Wheel, Arista; Sneakin' Around (Album)—Chet Atkins & Jerry Reed, Columbia; Cotton-Eyed Joe (Track from Another Country)-The Chieftains with Ricky Skaggs, RCA; Ride The Wild Turkey (Track from Slide Rule)-Jerry Douglas, Sugar Hill; Scotland (Track from Emmylou Harris & The Nash Ramblers At The Ryman)—Emmylou Harris & The Nash Ramblers, Reprise.

# BEST BLUFGRASS ALBUM

Larry Cordle, Glen Duncan & Lonesome Standard Time (Album)—Larry Cordle, Glen Duncan & Lonesome Standard Time, Sugar Hill; Slide Rule (Album)-Jerry Douglas, Sugar Hill; Bluegrass Reunion (Album)—David Grisman, Herb Pedersen, Red Allen, Jim Buchanan, James Kerwin & Jerry Garcia, Acoustic Disc; Every Time You Say Goodbye (Album)—Alison Krauss & Union Station, Rounder; Scene 20-20th Anniversary Concert (Album)—The Seldom Scene, Sugar Hill.

# BEST COUNTRY SONG

(A songwriters award-Artists' names appear in parentheses merely for identification.) I Feel Lucky-Mary-Chapin Carpenter, Don Schlitz, Songwriters (Mary-Chapin Carpenter), Columbia; Achy Breaky Heart-Don Von Tress, Songwriter (Billy Ray Cyrus), Mercury; I Still Believe In You-Vince Gill & John Barlow Jarvis, Songwriters (Vince Gill), MCA; She Is His Only Need-Dave Loggins, Songwriter (Wynonna

Judd) MCA: The Greatest Man I Never Knew— Richard Leigh, Layng Martine Jr., Songwriters (Reba McEntire), MCA.

# GOSPEL

# BEST ROCK/CONTEMPORARY GOSPEL

A Friend Like U (Album)—Geoff Moore & The Distance, Forefront; Not Ashamed (Album)-Newsboys, Star Song; Unseen Power (Album)-Petra, Dayspring; Pray For Rain (Album)—Pray For Rain, Vireo; Tales Of Wonder (Album)-White Heart, Star Song

# BEST POP GOSPEL ALBUM

Angels Of Mercy (Album)—Susan Ashton, Sparrow; Addicted To Jesus (Album)—Carman, Benson: The Great Adventure (Album)—Steven Curtis Chapman, Sparrow: I Choose Joy (Album)-Larnelle Harris, Benson; Faith, Hope & Love (Album)-Mylon LeFevre, Star Song.

# BEST SOUTHERN GOSPEL ALBUM

Sometimes Miracles Hide (Album)-Bruce Carroll, Word; Camp Meeting Live (Album)—The Cathedrals, Canaan; Pickin' The Best ... Live (Album)- Jeff & Sheri Easter, Benson Music Group; Live (Album)—The Florida Boys, New Haven; 70th Anniversary Celebration (Album)— The Speers, Homeland

# BEST TRADITIONAL SOUL GOSPEL ALBUM

He's Working It Out For You (Album)-Shirley Caesar, Word; Standing In The Safety Zone (Album)—Fairfield Four, Warner Bros.; Steppin Out (Album)-Gospel Hummingbirds, Blind Pig; Live (Album)—Albertina Walker, Benson; For The Rest Of My Life (Album)-Mom & Pop Winans,

#### **BEST CONTEMPORARY SOUL GOSPEL** ALBUM

When The Music Stops (Album)—Daryl Coley, Sparrow; Love Is Reality (Album)—Al Green, Word; Testimony (Album)—The Richard Smallwood Singers, Sparrow; Handel's Messiah-A Soulful Celebration (Album)—(Various Artists): Mervyn Warren, Producer, Reprise; The Lady (Album)-Vickie Winans, MCA.

# BEST GOSPEL ALBUM BY A CHOIR OR

African Children's Choir-Live! In Concert (Album)—African Children's Choir; Matthew Kalulu, Choir Director, Maranatha! Music; Only To Him (Album); The Brooklyn Tabernacle Singers; Carol Cymbala, Choir Director, Warner Alliance; With All Of My Heart (Album)—Sandra Crouch And Friends, Sandra Crouch, Choir Director, Sparrow: Edwin Hawkins Music & Arts Seminar Mass Choir—Recorded Live In Los Angeles (Album)-Music & Arts Seminar Mass Choir; Edwin Hawkins, Choir Director, Fixit; Never Let Go Of His Hand (Album)-Rev. Lawrence Thomison & The Music City Mass Choir; O'Landa Draper, Choir Director, New Haven Records.

# LATIN BEST LATIN POP ALBUM

Agua Nueva (Album)—Cristian, Fonovisa Inc.; Calor (Album)-Julio Iglesias, Sony Discos; Romance (Album)—Luis Miguel, WEA Latina; Ave Fenix (Album)—Raphael, Sony Discos; El Puma En Ritmo (Album)-Jose Luis Rodriguez, Sony Discos: Otro Dia Mas Sin Verte (Album)-

#### Jon Secada, Capitol-FMI-Latin BEST TROPICAL LATIN ALBUM

Sov Dichoso (Album)—Ray Barretto, Fania/ Sonido Inc.; Amor Y Control (Album)-Ruben Blades, Sony Discos; Tributo A Ismael Rivera (Album)—Celia Cruz, Vaya/Sonido Inc.; Gracias (Album)-El Gran Combo, Combo; Frenesi (Album)-Linda Ronstadt, Elektra Entertainment.

# BEST MEXICAN/AMERICAN ALBUM

Un Nuevo Comienzo (Album)—Los Diablos, BMG International; Con Sentimiento Y Sabor (Album)-Los Tigres Del Norte, Fonovisa; Unsung Highways (Album)—Emilio Navaira, Capitol/EMI Latin: Mas Canciones (Album)-Linda Ronstadt, Flektra: Ltove My Freedom, 1 Love My Texas (Album)—Mingo Saldivary Sus Tremendos Cuatro Espadas, Rounder

# BEST TRADITIONAL BLUES ALBUM

Someone To Love (Album)—Charles Brown, Bullseye Blues; No Looking Back (Album)-Clarence "Gatemouth" Brown, Alligator; Goin' Back To New Orleans (Album)-Dr. John, Warner Bros.; Got Love If You Want It (Album)-(Continued on next page)

BILLBOARD JANUARY 16, 1993

# **GRAMMY AWARDS NOMINATIONS**

(Continued from preceding page) John Hammond, Charisma; Roots Of Rhythm And

Blues: A Tribute To The Robert Johnson Era (Album)—Don DeVito, Worth Long, Barry Lee Pearson, and Ralph Rinzler, Producers, Columbia. BEST CONTEMPORARY BLUES ALBUM I Was Warned (Album)—Robert Cray, Mercury; Robben Ford & The Blue Line (Album)—Robben Ford & The Blue Line, GRP; The Right Time (Album)—Ftta James, Flektra Entertainment: Peace To The Neighborhood (Album)—Pops Staples, Charisma; The Sky Is Crying (Album)-Stevie Ray Vaughan & Double Trouble, Epic.

# FOLK BEST TRADITIONAL FOLK ALBUM

Just Gimme Somethin' I'm Used To (Album)-Norman and Nancy Blake, Shanachie; An Irish Evening Live At The Grand Opera House, Belfast, With Roger Daltrey & Nanci Griffith (Album)-The Chieftains, RCA Victor; Grandfather's Greatest Hits (Album)—David Holt, Highwindy Audio; A Cathedral Concert (Album)—Le Mystere Des Voix Bulgares, Verve World; Le Trio Cadien (Album)—D.L. Menard, Eddie LeJeune, and Ken Smith Rounder

# **BEST CONTEMPORARY FOLK ALBUM**

Play Me Backwards (Album)-Joan Baez, Virgin; The Criminal Under My Own Hat (Album)-T Bone Burnett, Columbia; Another Country (Album)-The Chieftains, RCA Victor; Rites Of Passage (Album)—Indigo Girls, Epic; Arkansas Traveler (Album)—Michelle Shocked, Mercury.

# REGGAE

**BEST REGGAE ALBUM** Breakout (Album)—Jimmy Cliff, GRS; X-tra Naked (Album)—Shabba Ranks, Epic; Rastafari Centennial/Live In Paris-Elvsee Montmartre (Album)—Steel Pulse, MCA; Committed (Album)-Third World, Mercury; All Over The World (Album)—Wailing Souls, Chaos/Columbia.

# **WORLD MUSIC** BEST WORLD MUSIC ALBUM

Gipsy Kings Live (Album)—Gipsy Kings, Elektra Musician; Kirya (Album)—Ofra Haza, Shanachie; Brasileiro (Album)—Sergio Mendes, Elektra Entertainment; Eyes Open (Album)—Youssou N'Dour, Forty Acres/Columbia; Americas (Album)-Strunz & Farah, Mesa.

# POLKA

# BEST POLKA ALBUM

All American Country Flavored Polkas (Album)-Eddie Blazonczyk's Versatones, Bel-Aire: Where Were You Back Then? (Album)-Lenny Gomulka & The Chicago Push, World Renowned Sounds; 35th Anniversary (Album)—Walter Ostanek, World Renowned Sounds; Sturr-It-Up (Album)-Jimmy Sturr, Starr; Happy Polka Days (Album)-Dick Tady Orchestra (DTO), Corjal.

# CHILDREN'S

(Continued from page 10)

# BEST ALBUM FOR CHILDREN

Chipmunks In Low Places (Album)—(Alvin & The

Chipmunks) John Boylan, Janice Karman, and Ross Bagdasarian, Epic/Sony Kids; Snuggle Up-A Gift Of Songs For Sweet Dreams (Album)—J. Aaron Brown, David R. Lehman, and Barbara Bailey Hutchinson, Jaba; Woody's Grow Big Songs 1 And 2 (Album)—(The Guthrie Family) Woody, Arlo, and Nora Guthrie, and Frank Fuchs, Warner Bros.; Pete Seeger's Family Concert (Album)-Pete Seeger, Sony Kids Music; Beauty And The Beast-Original Motion Picture Soundtrack (Album)—Alan Menken & Howard Ashman, Walt Disney.

# COMEDY BEST COMEDY ALBUM

An Evening With George Burns (Album)—George Burns, Dove Audio; Naked Beneath My Clothes (Album)-Rita Rudner, Penguin-HB, P.D.Q. Bach: Music For An Awful Lot Of Winds And Percussion (Album)-Prof. Peter Schickele, Telarc; Jonathan Winters Is Terminator 3 (Album)-Jonathan Winters, Dove Audio; Off The Deep End (Album)—"Weird Al" Yankovic, Scotti

#### SPOKEN-DOCUMENTARY BEST SPOKEN WORD OR NONMUSICAL ALBUM

Fried Green Tomatoes At The Whistle Stop Cafe (Album)—Fannie Flagg, Random House AudioBooks; What You Can Do To Avoid AIDS (Earvin "Magic" Johnson) (Album)-Earvin 'Magic" Johnson & Robert O'Keefe, Random House AudioBooks; Stories (Album)-Garrison Keillor, Highbridge; Devout Catalyst (Album)-Ken Nordine, Grateful Dead Records; A Christmas Carol (Charles Dickens) (Album)-Patrick Stewart, Simon & Schuster Audio; This Is Orson Welles (Album)-Orson Welles & Peter Bogdanovich, Caedmon

# **MUSICAL SHOW** BEST MUSICAL SHOW ALBUM

The King And I (Album)—(Julie Andrews, Ben Kingsley & others; John Mauceri cond. Hollywood Bowl Orchestra) Michael Gore, Album Producer (Richard Rodgers, Composer; Oscar Hammerstein, Lyricist), Philips Classics; Crazy For You (Album)—(Original Broadway Cast) Thomas Z. Shepard, Album Producer (George Gershwin, Composer, Ira Gershwin, Lyricist), Angel; Guys And Dolls-The New Broadway Cast Recording (Album)—(The New Broadway Cast) Jay David Saks, Album Producer (Frank Loesser, Composer and Lyricist). RCA Victor: Jelly's Last Jam (Album)— (Original Broadway Cast) Thomas 7. Shepard, Album Producer; Luther Henderson, Composer (Jelly Roll Morton, Composer); Susan Birkenhead, Lyricist, Mercury; The Secret Garden (Album)—(Original Broadway Cast) Thomas Z. Shepard, Album Producer; Lucy Simon, Composer; Marsha Norma, Lyricist, Columbia.

COMPOSING

# **BEST INSTRUMENTAL COMPOSITION**

Harlem Renaissance Suite (Track from Harlem Renaissance)—Benny Carter, Composer (Benny Carter), Musicmasters; Magic Fingers (Track from UFO TOFU)-Bela Fleck, Composer (Bela Fleck & The Flecktones), Warner Bros.; Blue Interlude (Track from Blue Interlude)—Wynton Marsalis, Composer (Wynton Marsalis Septet), Columbia: The Truth Will Always Be (Track from Secret Story)—Pat Metheny, Composer (Pat Metheny), Geffen; Oblivion (Track from Symphonic Tango)—Astor Piazzolla, Composer (Ettore Stratta, Royal Philharmonic), Teldec. BEST INSTRUMENTAL COMPOSITION

# WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Rush (Album)-Eric Clapton, Composer (Eric Clapton), Reprise; Mambo Caliente (Track from The Mambo Kings)—Arturo Sandoval, Composer (Arturo Sandoval), Elektra; Theme From "Northern Exposure" (Track from Northern Exposure Sountrack Album)—David Schwartz, Composer (David Schwartz), MCA; Beauty And The Beast (Instrumental Score Portion Of The Album)—Alan Menken, Composer (Various), Walt Disney; Hook (Album)-John Williams, Composer (Various). Epic Soundtrax

# BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Tears In Heaven (from Rush) (Single)-Eric Clapton & Will Jennings, Songwriters (Eric Clapton), Reprise; Beauty And The Beast (from Beauty And The Beast) (Single)—Alan Menken & Howard Ashman, Songwriters (Céline Dion & Peabo Bryson), Epic/Disney; Now And Forever (Track from A League Of Their Own)—Carole King, Songwriter (Carole King), Columbia; Beautiful Maria Of My Soul (Track from The Mambo Kings)—Robert Kraft & Arne Glimcher, Songwriters (Los Lobos), Elektra Entertainment; It's Probably Me (Track From Lethal Weapon 3)-Michael Kamen, Sting & Eric Clapton, Songwriters (Sting with Eric Clapton), Reprise.

# MUSIC VIDEO

BEST MUSIC VIDEO—SHORTFORM Free Your Mind-En Vogue, Mark Romanek, Video Director; Krista Montagna, Video Line Producer, EastWest; Digging In The Dirt-Peter Gabriel, John Downer, Video Director & Video Line Producer, Geffen; Kiko And The Lavender Moon—Los Lobos, Ondrej Rudavsky, Video Director; Axel Ericson, Video Line Producer, Warner Bros.: Church-Lyle Lovett, Matt Mahurin, Video Director: Louise Feldman, Video Line Producer, Curb/MCA Records; What God Wants-Roger Waters, Tony Kave, Video Director; Sarah Whistler, Video Line Producer,

BEST MUSIC VIDEO-LONGFORM

Classic Visions 5-Gershwin, D'Albert, Strauss, Honegger—(The Swiss Radio Symphony Orchestra) Matthias Bamert, Conductor, Adrian Marthaler, Video Director; Armin Brunner, Video Line Producer, RCA Victor Red Seal; Phallus In Wonderland—GWAR, Distortion Wells & Judas Bullhorn, Video Directors; Dean English, Video Line Producer, Metal Blade; Hammerin' Home-Hammer, Rupert Wainwright, Video Director; Guy J. Louthan, Terance Power & Oliver Fuselier, Video Line Producers, Capitol/EMI Music Inc.; Diva—Annie Lennox, Sophie Muller, Video Director: Rob Small, Video Line Producer, 6 West Home Video: The Enemy Strikes Live-Public Enemy, Larry Holland, Video Director: J. Kevin Swain, Video Line Producer, Sony Music.

# **ARRANGING** BEST ARRANGEMENT ON AN INSTRUMENTAL

Bennie Moten's Weird Nightmare (Track from The Calculus Of Pleasure)—(Either/Orchestra) Russ Gershon, Arranger, Accurate; Airegin (Track from GRP All-Star Big Band)—(GRP All-Star Big Band) Michael Abene, Arranger, GRP; Strike Up The Band (Track from Brassy & Sassy)—(Rob McConnell & The Boss Brass) Rob McConnell, Arranger, Concord Jazz: Cherokee (Track from I Remember Clifford)-(Arturo Sandoval) Gary Lindsay, Arranger, GRP; Values (Track from LAB 91)—(Univ. of North Texas One O'Clock Lab Band) Neil Slater, Arranger, North Texas Jazz.

# **BEST INSTRUMENTAL ARRANGEMENT** ACCOMPANYING VOCAL(S)

Lush Life (Track from It's Over)-(Eileen Farrell) Robert Farnon, Arranger, Reference Recordings; Stella By Starlight (Track from Nnenna Freelon)—(Nnenna Freelon) Bob Freedman, Arranger, Columbia; Here's To Life (Track from Here's To Life)—(Shirley Horn) Johnny Mandel, Arranger, Verve Forecast; Guess I'll Hang My Tears Out To Dry (Track from In Tribute)—(Diane Schuur) Jeremy Lubbock. Arranger, GRP; Why Do The Nations So Furiously Rage? (Track from Handel's Messiah: A Soulful Celebration)—(Various) Mervyn Warren, Arranger, Reprise.

#### ENGINEERING BEST ENGINEERED ALBUM (NONCLASSICAL)

Out Of The Cradle (Album)—(Lindsey Buckingham) Lindsey Buckingham, Richard Dashut, Kevin Killen, Greg Droman & Chris Lord-Alge, Engineers, Reprise; Dangerous (Album)-(Michael Jackson) Bruce Swedien & Teddy Riley, Engineers, Epic; Ingenue (Album)—(k.d. lang) Greg Penny & Marc Ramaer, Engineers, Sire/Warner Bros., Brasileiro (Album)—(Sergio Mendes) Moogie Canazio, Engineer, Élektra; The

Hunter (Album)—(Jennifer Warnes) Elliot Scheiner & Walter New, Engineers, Private

# PRODUCER (NONCLASSICAL) PRODUCER OF THE YEAR (NON-CLASSICAL)

Mitchell Froom, Daniel Lanois & Brian Eno, L.A. Reid & Babyface, Teddy Riley, Chris Thomas. **ALBUM PACKAGE** 

# BEST ALBUM PACKAGE

Spellbound—Compact (Special Package)— (Paula Abdul) Melanie Nissen, Art Director, Capitol/Virgin; Queen Of Soul-The Atlantic Recordings (Aretha Franklin) Geoff Gans, Art Director, Rhino; Too Legit To Quit (Special Package) (Hammer) Tommy Steele, Art Director, Capitol; Elvis The King Of Rock 'N' Roll—The Complete 50's Masters—(Elvis Presley) Ria Lewerke & Norman Moore, Art Directors, RCA; 99.9 F (Special Package)-(Suzanne Vega) Len Peltier, Art Director, A&M.

#### ALBUM NOTES **BEST ALBUM NOTES**

The Complete Capitol Recordings Of The Nat King Cole Trio—(Nat King Cole Trio) Will Friedwald & Dick Katz, Album Notes Writers. Mosaic; Queen Of Soul-The Atlantic

Recordings—(Aretha Franklin) Dave Marsh. Jerry Wexler, David Ritz, Thulani Davis, Ahmet Ertegun, Tom Dowd & Arif Mardin, Album Notes Writers, Rhino; Elvis The King Of Rock 'N' Roll—The Complete 50's Masters—(Elvis Presley) Peter Guralnick, Album Notes Writer, RCA; Roots N' Blues The Retrospective (1925-1950)—(Various) Pete Welding & Lawrence Cohn, Album Notes Writers, Columbia/Legacy; You're The Top: Cole Porter In The 1930s-(Various) Robert Kimball & Richard M. Sudhalter, Album Notes Writers, Koch

# International Classics. **HISTORICAL** BEST HISTORICAL ALBUM

The Complete Capitol Recordings Of The Nat King Cole Trio—(Nat King Cole Trio) Michael Cuscuna, Album Producer, Mosaic; Les Paul: The Legend & The Legacy—(Les Paul) Ron Furmanek, Album Producer, Capitol; Elvis The King Of Rock 'N' Roll-The Complete 50's Masters—(Elvis Presley) Ernst Mikael Jorgenson & Roger Semon, Album Producers, RCA; The Music Of Disney—A Legacy In Song—(Various) Michael Leon, Album Producer, Walt Disney; You're The Top: Cole Porter In The 1930s—(Various) Susan Elliott, Robert Kimball & Richard Sudhalter, Album Producers, Koch International Classics/Indiana Historical

# ERIC CLAPTON PLUGS INTO 9 GRAMMY NOMINATIONS

country superstar Garth Brooks, whose top-selling album "The Chase" generated only one nomination, in the best country male vocal category. Brooks also shared a nod with Chris LeDoux for best country vocal collaboration on the title cut from Le-Doux's "Whatcha Gonna Do With A Cowboy."

Another surprise is the absence of Boyz II Men and their megahit "End Of The Road" in any of the top categories. The act and song were recognized in the categories of best R&B vocal by a duo or group and best R&B song, respectively.

The nominations were announced at a Jan. 7 press conference at the Hard Rock Cafe here. Debbie Gibson, Pat Metheny, Beverly Sills, Abbey Lincoln, Lisa Fischer, Julie Gold, and Ray Barretto were on hand to pre-

**Next week: Complete Grammy nominations** in the classical field

sent the nominations.

The recordings inducted into the Grammy Hall of Fame are "Sgt. Pepper's Lonely Hearts Club Band" by the Beatles, "Celeste Aida" as sung by Enrico Caruso, "Georgia On My Mind" by Ray Charles, "Round About Midnight" by the Thelonious Monk Quintet, "St. Louis Blues" by Bessie Smith with Louis Armstrong, and "Le Sacre Du Printemps" by Stravinsky, with Pierre Monteux conducting the Boston Symphony Orchestra.

This is the second time recordings by Caruso, Charles, and Smith have been inducted into the recording academy's Hall of Fame.

Recipients of the Lifetime Achievement Awards are Monk, Chet Atkins, Little Richard, Bill Monroe, Pete Seeger, and Fats Waller. Ahmet Ertegun, W.C. Handy, and George Simon will receive Trustee Awards.

The 35th annual Grammy Awards Ceremony will be telecast Feb. 24 on CBS television live from the Shrine Auditorium in Los Angeles.

**MICK JAGGER'S ATLANTIC DEBUT** (Continued from page 10)

with the record."

went well.'

But Morris also admits the album was not completed without some wrangling between Jagger and his co-producer: "They're two strongwilled guys. I was always in the middle of that, to make sure everything

"I get the sense that Mick is used to working in a confrontational mode," Rubin says. "I found it to be difficult, but I think it's a really good record.

Beyond some expected Stonesstyle rockers, the album's 14 tracks exhibit a dizzying diversity of styles-from the funk of the first single, "Sweet Thing," to the Sun Records-influenced guitar twang of the title cut; from the gospel-inflected "Out Of Focus" to the country ballad "Evening Gown." The album also includes three R&B covers—Bill Withers' "Use Me," Frederick Knight's obscure 1972 Stax single "I've Been Lonely For So Long," and the Five Royales/James Brown classic "Think"—and an Appalachian Mountains ballad, "Handsome Molly," that

Jagger says he unearthed on a Mike Seeger album and first performed in the early '60s.

"All these styles, I feel happy in them," Jagger says. "I don't feel I'm learning them. I'm comfortable with them, and that comes out in the writ-

ing."
"Mick wrote probably about 35 or 40 songs that were all in really different styles," Rubin says. "Throughout his history with the Stones, he had a lot of experience working in different styles. I picked my favorite songs from the batch as the ones we would focus on.

Guests on the album include Lenny Kravitz, who duets with Jagger on Use Me"; British jazz saxophonist Courtney Pine, who had played in Stones drummer Charlie Watts' big band; Red Hot Chili Peppers bassist Flea; new Living Colour bassist Doug Wimbish, a former member of Jagger's touring band; and keyboardists Billy Preston and Benmont Tench (of Tom Petty's Heartbreak-

Jagger says of the variety of styles

and sidemen, "The worrying thing was, was it all going to fit together? But it doesn't seem to jar.'

Concerning promotion of "Wandering Spirit," Morris says, "We're going every which way but loose ... We're going top 40, AOR. There are different mixes to go to clubs. It's going to be across-the-board."

"Sweet Thing" will be launched Wednesday (13) with a satellite feed to U.S. radio stations. It will be the first time Atlantic has delivered a track in this fashion. Morris says, "The idea was to try to come up with new ways of getting things out, to do something special.'

The Julien Temple-directed video for the song will be premiered next week on MTV. Jagger is scheduled to appear on NBC's "Saturday Night Live" Feb. 6.

"I don't expect to do a long tour behind the record," says Jagger. "I expect to do some shows, a few little shows." One of these dates may be a live performance in New York that will coincide with the album's February release.

BILLBOARD JANUARY 16, 1993 www american radiohistory com

# CHINA'S MUSIC INDUSTRY RESTRICTS INTERNATIONAL RELEASES

(Continued from page 1)

million this year in China.

threat in terms of China's 1992 trade. Even as a minor player in China, however, the music industry feels it cannot afford to be complacent. Without pressure to enforce existing rules and change antiquated ones, international record companies say, they could continue to be mostly left out of a market that may be worth \$1 billion by 1994. The three foreign firms with any significant mainland business-PolyGram, Warner, and EMI—will together sell less than \$10

"There is no doubt that the government in Beijing wants to abide by its international agreements," says Jui Chian Giouw, Asian director of the International Federation of the Phonogram Industry (IFPI) and the man tasked with nurturing sales and copyright protection for the music industry. "The problem is that it has so little regional control over day-to-day activities." Giouw will set up the first IFPI office in China early this year. Even before the telephones are installed, he is being pulled in two different directions.

Record company executives are concerned about controlling the estimated \$75 million worth of pirated cassettes and CDs that sell on the streets of a thousand Chinese cities each year. But Giouw says it is more important to secure wider market access for international product.

In 1992, IFPI estimates, at least 200 million cassettes and about 3 million CDs, not including pirated items, were sold in China. Giouw reckons that legitimate sales-most by Chinese record companies—are growing

by 30%-40% a year.
"Piracy is very much a major concern, but how much does it matter if you don't have access?" Giouw asks. There are so many written and unwritten laws that keep out international recordings. These are things we should work on first." Since China opened its doors to foreign recordings in the mid-'70s, the number of international releases has never risen above 100-120 per year. Most of this quota has gone to Chinese repertoire from Hong Kong and Taiwan.

Given the IFPI's figures, executives are anxious to re-establish their mainland offices, which were closed by the Communist takeover in 1949. It is difficult for international label executives to watch China Records, the state-owned distributor (and IFPI member), sell 5 million copies of a disco version of Mao Tse-Tung's patriotic workers' songs and not wonder about the potential revenue from product by international superstars.

"We all know that China has the biggest long-term potential in the industry," says Lachlan Rutherford, EMI Music's regional director for Asia. "And we also know that the Chinese aren't like the Russians, who have forgotten how to trade. But until they change regulations, figures are kind of meaningless.'

# **BUREAUCRATIC OBSTACLES**

China's size is a huge logistical obstacle to antipiracy enforcement. Most music is not sold in the political and industrial capitals of Beijing and Shanghai, but a thousand miles south in the four entrepreneurial provinces of southern China. There, per-capita income is about four times the national average of \$1,200. In the Special Economic Zones (SEZs) of Guangdong and Fujien, cassettes and CDs are sold at the same pace as in Hong Kong and Taipei; buyers are mainly

the young-and often spoiled-children of South China's red capitalists.

On commercial matters, these southern boom areas all but ignore the edicts of Beijing. And, even at the most cooperative of times, the bureaucratic wheels turn extremely slowly. In Hong Kong, PolyGram Far East president Norman Cheng has learned to wait. "Music is becoming a big part of trade agreements. It seems the only way [to gain market access] because that is how it worked in other countries in Asia," he says.

China's value lies not only in its sales potential, but also in its role as a source of Chinese repertoire, which feeds the mainland's 200 record companies. Chinese music, most of it from Taiwan and Hong Kong, al-

There are so many written and unwritten laws that keep out international recordings'

ready makes up more than half of foreign record company sales in Asia, and that will rise as high as 80% in the near future, according to Paul Ewing, Warner Music International's VP and regional director for Southeast Asia. Cui Jian, mainland China's best known rock'n'roll performer. has sold hundreds of thousands of records in other Asian countries.

Consequently, label executives say, the mainland must be cultivated as a partner, not just treated like a transgressor. "You have to remember that music is still a very political/ cultural area and always under scrutiny [in China]," observes Cheng. "From a pure access standpoint, it is important to respect their domestic market and priorities."

Yet he remains adamant about China's need to enforce existing laws before losses to piracy grow higher. "I can see it open much wider in about three years . . . if piracy is controlled

# CHINESE COMMITMENTS

In October, by threatening punitive sanctions, U.S. trade negotiators forced China to adopt a set of rules that would lift import quotas and licensing requirements, among other items. This came on the heels of China's accession to the Berne Convention on intellectual property rights, also in October. At the same time, the country's National Copyright Administration set up the China Music Copyright Assn., the first performing rights society there.

The October agreements were attempts by Beijing to become an acceptable international trading partner, complete with corporation law protection and membership in the General Agreement On Tariffs And Trade (GATT). But, as one U.S. trade negotiator puts it, "Time after time, Western officials have gone home with agreements, and nothing changes at all. [Beijing is] still only discussing what corporate law means.

Music has not been hit as hard as computer programs, books, or movies, but many believe music piracy could become second in size to software ripoffs within three years. When that happens, the frustration of music executives could boil over.

'Somehow they have to realize the only way to create an industry is by attracting investment, and that means protection," says Warner's Ewing. "Right now I'm more concerned about protecting the goods we already have. Limited-access practices will continue unless piracy can be controlled.'

Executives say piracy has picked up noticeably during the past one to

two years in China, despite its signing of three copyright treaties. This is mainly due to demand created by rising disposable income and the lack of a clear mandate for enforcement.

Three government ministries have partial control over import, copyright, and licensing processes. This undefined jurisdiction has created nightmares for the industries most open to pirating. No law is truly enforceable when one "governing body doesn't want to make a decision and risk stepping on another's toes," says Simon Cheetham, general manager for Pinkerton's, an investigation firm in Hong Kong. "We aren't yet involved in any music investigations in China, but it is an inevitable sector for [enforcement help]."

#### **OWNERSHIP THEORY**

Another international property dilemma for the mainland lies in its political theory. Under the communist system, there is no individual ownership of rights and ideas (unless you are a high-ranking official with a villa at the plush seaside resort of Beidaihe). Yet there is significant brand awareness and a commensurate desire to achieve that awareness.

Under foreign trade pressure, Chinese officials are desperate to show how willing they are to embrace international law. In some cases, they can become quite zealous. The China Daily reported recently that authorities had executed a man who made fake moatai (rice liquor) as an "unmistakable warning" to other copyright thiefs.

Naturally, it is domestic material that is suffering the worst losses through piracy. Cui Jian, for example, went public in November with a plan to sue mainland companies that have profited by pirated copies of his records. The threat is virtually unenforceable in China's current chaotic legal system, yet officials consider it a positive step.
"A bit naive, but I am happy to see

it," says PolyGram's Cheng. "Maybe it will become a trend, something officials will take seriously."

#### IFPI'S GOALS

The IFPI's job is to "understand the problems of the Chinese market and help promote education of the value of original ideas and copyright," says Giouw. "I think you can see that the [international] executives who understand this have the best performance in China."

The organization will be under close scrutiny as the first foreign trade association to be allowed in the country. "We will spend a lot of money and make mistakes because we've never had experience handling piracy in a country as large as China," says Giouw. "But I think the time is right—the framework and desire [for copyright protection] is there. I think next year you'll see a lot more companies selling [in China].'

Giouw ideally wants to set up three offices: one in Beijing to lobby for market access; one in Guangzhou to fight piracy; and one in Shanghai to do market research and work on the mainland's newest threat, CD plants that turn out counterfeit discs. So far, there are five of these plants known to the IFPI, not operated by mainlanders but rather by pirates fron Taiwan and Hong Kong. There is a Beijing directive prohibiting new CD plants, but the SEZs in Shanghai and South China are exempt.

On Jan. 1, the Chinese government was due to enact its first-ever patent law, which calls for stiff penalties for copyright infringement. This will work in conjunction with the patent cooperation treaty that guarantees Chinese royalties overseas.

"Because copyrights are more difficult to enforce than trademarks, protection on a reciprocal basis is the best way to show the system's val-' says Pinkerton's Cheetham. "It ue. will take time for this to percolate through to enforcement."

# CD ONE-STOP OFFERS INDIE RETAILERS CASH DEAL FOR POS INFORMATION

(Continued from page 8)

• \$500 in cash for joining the pro-

• an additional \$2,400 in cash, to be paid in quarterly allotments of \$100 for six years;

• access to the CD One-Stop database, valued at \$850, and updates to the database worth \$150:

• an additional \$600 in cash if the customer chooses to receive the quarterly cash payments described above in the form of CD One-Stop credit;

• a \$500 cash bonus for retailers who have their point-of-sale system operating by May 15 of this year.

According to SoundScan and CD One-Stop executives, neither Sound-Scan nor the record companies are financially involved in the program. Both the data collection firm and the labels would benefit, however, from a greater representation of independent stores on the SoundScan reporting panel and, by extension, on the Billboard charts.

SoundScan principals Mike Shalett and Mike Fine say SoundScan has approximately 500 independent retailers on line. That figure includes 200 stores that had their own point-ofsale systems plus 300 outlets that received POS equipment from Sound-Scan on a lease basis.

Meltzer says "accommodations

and arrangements" have been made "with some of the larger POS manufacturers to place their systems" in stores. According to Fine, all of the leading POS systems are compatible with SoundScan's software.

Asked to pinpoint how this unprecedented scheme will pay dividends for CD One-Stop, Meltzer says, "Realistically, we anticipate that many of these retailers will become CD One-Stop customers." He estimates the program will cost CD One-Stop \$2 million-\$4 million but expresses confidence it will more than pay for itself.

We have to create some kind of network, some kind of structure, that indie retailers can thrive in," he says. "The indie retailer right now is an endangered species. Picking up the cost of computerizing indie retailers now, as costly as it might be, is far better

than picking up the pieces later."
Steven Lerner, VP of marketing for the Titus Oaks Record Companies, which comprise CD One-Stop, "Our goal is to computerize the stores to make them better retailers. We just thought it'd be a good thing to include them into the SoundScan network."

# FLOW OF DATA

SoundScan's Fine explains that CD One-Stop will receive sales data from

retailers, which the wholesaler will in turn report to SoundScan. Noting that the figures will be supplied to SoundScan on an individual store basis, Fine says his firm will employ the same methodology it uses with other reporters to ensure that these retailers don't tamper with sales figures.

Fine adds that "there will be a twoweek test period [for each new reporter] before the stores send in data

Commenting on the effect CD One-Stop's offer could have on the music business, SoundScan's Shalett says, "The industry wanted there to be a good indie representation [in the SoundScan database]. We look at the CD One-Stop situation as a continuation of that philosophy."

He adds, "The exciting thing for us is that an entity has come to us and said they want to bring in more stores and can they be SoundScan reporters? The answer from us is yes. We're delighted to be able to expand our independent-store base.'

Several distribution executives and one-stop competitors contacted by Billboard said they hadn't heard about CD One-Stop's offer and therefore declined to comment on it. However, a few distribution sources said the formula appeared to be in the best interests of the industry as a

# **LONG GESTATION PROCESS**

Meltzer describes the process by which CD One-Stop selected its target customers: "We spent a good year, if not longer, through our marketing company, Hard Core Marketing, identifying the indie retailer base-who they are, what they do, when they do it. We went out with extensive questionnaires, asking retailers to rank 22 genres of music, asking them what radio stations impact their stores, what media they advertise in, the demographics of their customer base, their available display space in-store, etc. We captured large amounts of information and now we're taking advantage of that."

Meltzer says "several thousand" retailers were targeted for the promotion. He adds that he does not know how many of those are current CD One-Stop clients. Meltzer estimates CD One-Stop's 4,000 "active customers" represent "a good third" of the independent retail universe.
In a booklet touting its plan, CD

One-Stop promises participating retailers "a wide variety of in-store play materials ... plus plenty of complimentary product for distribution in your store." Discount purchasing programs are also offered.

# by Michael Ellis

HE HOT 100 HAS been topsy-turvy for the past three weeks as sales followed the normal pattern of exploding over the Christmas holiday, then contracting severely in the next weeks. During the Christmas week, "I Will Always Love You" by Whitney Houston (Arista) scored the highest weekly sales total by far of any single since SoundScan began tracking sales: more than 630,000 units. Since then the total has come down to about 310,000 units, but it's still remarkable—only one other title has sold more than 300,000 copies in one week, "(Everything I Do) I Do It For You" by Bryan Adams. No song before "Always" had topped 400,000 singles in one week. Aided by this Christmas boom, "Always" is on track to become the biggest-selling single of the rock era. With eight weeks already at No. 1, 'Always" probably will eclipse the record 13-week run at No. 1 just set by Boyz II Men with "End Of The Road."

SEVERAL RAP SINGLES SURGED on the Hot 100 during the Christmas season due to explosive sales, and then drop back this week, such as "Flex" by Mad Cobra, "Back To The Hotel" by N2Deep, and "Slow And Sexy" by Shabba Ranks. One new rap single, "Ditty" by Paperboy (Next Plateau), falls back also in the post-Christmas crash, but it has a chance to turn around again since top 40 airplay is just kicking in. It's No. 1 in airplay at Z90 San Diego and KSOL San Francisco. Another quirk of the season is that several older singles such as "End Of The Road" by Boyz II Men, "Baby-Baby" by TLC, and "Sometimes Love Just Ain't Enough" by Patty Smyth moved up this week. The monitored week used for this week's chart caught part of the New Year's period when top 40 radio gives heavy play to the previous year's big hits.

TIVE OF THE SIX artists making their Hot 100 debuts in the last three weeks are rappers. Chaka Demus & Pliers are from Jamaica, which has also produced rap stars Mad Cobra and Shabba Ranks. The duo's first Hot 100 single, "Murder She Wrote" (Mango), is breaking out of Philadelphia, where it's No. 4 in airplay at Q102. Snow is a rapper from Toronto with a reggae style. His first single, "Informer" (Atco EastWest) is at No. 72 with a bullet nationally, but already No. 1 at KUBE Seattle. Also making their Hot 100 bows are rap groups Brand Nubian from New Rochelle, N.Y., with "Punks Jump Up To Get Beat Down" (Elektra); Digable Planets from the Washington, D.C., area with "Rebirth Of Slick" (Pendulum); and a male duo from Georgia and Florida, Duice, with 'Dazzey Duks" (TMR), a takeoff on "The Dukes Of Hazzard" television show. And New York female group SWV (Sisters With Voices) enters with its top 20 R&B hit, "Right Here" (RCA). Early top 40 activity includes No. 14 at KQPW Fresno, Calif.

QUICK CUTS: The Power Pick/Airplay goes to Duran Duran's new single, "Ordinary World" (Capitol), jumping 16 places to No. 51. It's already No. 1 in airplay at KTUX Shreveport, La., and 99X Atlanta... The highest new entry at No. 83 is "Lights" by Journey (Columbia), which is No. 2 at WRVQ Richmond, Va. The original studio version of "Lights" went to No. 68 in 1978; this is a live version of the song.

# **BUBBLING UNDER HOT 100®**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	7	HEY LOVE (CAN I HAVE A WORD) MR. LEE (JIVE)
2	14	4	FEELS LIKE HEAVEN PETER CETERA/C.KHAN (WARNER BROS.)
3	10	6	TELL THE TRUTH JUDE COLE (REPRISE)
4	4	3	HAPPY DAYS SILK (ELEKTRA)
5	9	4	SPEED ALPHA TEAM (STRICTLY HYPE)
6	16	2	I'M GONNA GET YOU BIZARRE INC. (COLUMBIA)
7	_	1	LITTLE BIRD ANNIE LENNOX (ARISTA)
8	3	5	MAKE LOVE 2 ME LORENZO (ALPHA INT'L/PLG)
9	15	3	GANGSTA BITCH APACHE (TOMMY BOY)
10	11	6	PAPER DOLL FLEETWOOD MAC (WARNER BROS.)
11	17	3	WHO'S THE MAN? HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	7	7	GONNA HAVE A GOOD TIME MARKY MARK (INTERSCOPE)
13	5	5	ALL I SEE CHRISTOPHER WILLIAMS (UPTOWN/MCA)

WEEK	WEEK	S ON	
THIS \	LAST	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	-	1	BED OF ROSES BON JOVI (JAMBCO/MERCURY)
15	6	5	STRAIGHT OUT THE SEWER DAS EFX (ATCO EASTWEST)
16	19	3	DIZZ KNEE LAND DADA (I.R.S.)
17	8	3	DAMN U PRINCE & THE N.P.G. (PAISLEY PARK/WB)
18	18	7	NEVER SAW A MIRACLE CURTIS STIGERS (ARISTA)
19	21	7	TASTE IT INXS (ATLANTIC)
20	_	4	ONE NITE STAND FATHER M.C. (UPTOWN/MCA)
21	_	5	ARE YOU READY TO FLY? ROZALLA (EPIC)
22	_	1	N.Y.C. CHARLES & EDDIE (CAPITOL)
23	-	1	SAVE A LITTLE LOVE ROOM EDDIE MONEY (COLUMBIA)
24	23	2	CHECK IT OUT GRAND PUBA (ELEKTRA)
25	22	6	GOOD TIME TRILOGY (ATCO EASTWEST)

**HOT 100 A-Z** 

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

TITLE (Publisher – Licensing Org.) Sheet Music Dist.
360 DEGREES (Rushtown,ASCAP)
7 (Controversy, ASCAP/WB, ASCAP/Warner Chappell,
ASCAP/Budget, BMI/Bug, BMI) WBM
ALL ALONE ON CHRISTMAS (FROM HOME ALONE 2)
(TFC, ASCAP/Blue Midnight, ASCAP) WBM
BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
BABY, I BELIEVE IIN YOU (EMI April, ASCAP/Maurice
Star, ASCAP) HI

BABY I'M FOR REAL/NATURAL HIGH (Jobete.

ASCAP/Crystal Jukebox, ASCAP) CPP BACK TO THE HOTEL (Promuse, BMI/Deep Groove

BMI/Youges, BMI)
CHAINS AROUND MY HEART (Chi-Boy,
ASCAP/Feesongs, BMI) CLM
DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI) 95

DAZZEY DUKS (Giglic Chez, BMI/Alvert, BMI)
DEEPER AND DEEPER (MB, ASCAP/Webo Girl,
ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
DITTY (Next Plateau, ASCAP/Cisum Ludes,
ASCAP/Saja, BMI/Troutman, BMI)
DONT WALK AWAY (Gradington, ASCAP/MCA,
ASCAP/Ronnie Onyx, BMI) HL
DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign

DO YOU BELIEVE IN US (Estefan, ASCAP/Foreign Imported, BMI) CPP DRIVE (Night Garden, BMI/Unichappell, BMI) HL END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP EROTICA (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shessongs, ASCAP/MCA, ASCAP) HL/WBM EVERYTHING'S GONNA BE ALRIGHT (EMI April, /Across 110th Street,/Father M.C.,ASCAP/Music Corp. Of America,/Second Generation Rooney Tunes,/EMI Blackwood,/Flow Tech, BMI) HL/WBM FAITHFUL (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM/CPP FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows

FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows t'I RMI) CPP

FOREVER LOVE (Kenny G, BMI)
FOREVER LOVE (Me Good,/Flyte Tyme,/Burbank
Plaza, ASCAP) WBM

Plaza, ASCAP) WBM
FREE YOUR MIND (Irving, BMI) CPP
GAMES (Count Chuckula,/Trycep,/Black Satin,/Big
Giant,/Warner-Tamerlane, BMI) WBM/CPP
GANGSTA (HIP City, ASCAP/Hi Frost, ASCAP)
GET AWAY (Zomba,/Donili,/WB,/B Funk,/Polygram
Int'I,/Toe Knee Hangs,/MCA,/Bobby Brown,ASCAP)
GET UP (MOVE BDY MOVE) (BMG, ASCAP,/Max
Model, ASCAP,/ISA Import Atherer, ASCAP), HI

World, ASCAP/USA Import Antwerp, ASCAP) HL
GIVE IT UP, TURN IT LOOSE (Two Tuff-Enuff,
BMI/Irving, BMI) CPP
GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane,
BMI/Hudmar, ASCAP) WBM

HERE WE GO AGAIN! (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB. ASCAP/Stone Diamond, BMI/Jobete

ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete,
ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/WBM
HOMIES (Hip Hop, BMI/Jams R Us, BMI/Jobete,
ASCAP)
HOW DO YOU TALK TO AN ANGEL (Tyrell, BMI/Bug,
BMI/Songsters, BMI/Warner-Tamerlane, BMI) WBM
I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA,
ASCAP)

ASCAP) HL
I DON'T CARE (EMI, ASCAP) HL/WBM
IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music
Corp. Of America, BMI) HL
I GOT A MAN (Step Up Front, BMI)
I GOT A THANG 4 YAI (New Perspective, ASCAP)
I LOVE YOU PERIOD (Slow Train, ASCAP/Trailer
Trash, ASCAP/BMC, ASCAP) HL
I'M EVERY WOMAN (FROM THE BODYGUARD) (NickO-Val, ASCAP)
INFORMER (Motor Jam, ASCAP/Green Snow,
ASCAP/M.C. Shan, ASCAP)
IN THE STILL OF THE NITE (FROM THE JACKSONS)

IN THE STILL OF THE NITE (FROM THE JACKSONS)

(LIEE, BMI) HL
IRRESISTIBLE (Colgems-EMI, ASCAP) WBM
IT'S ALRICHT (FROM SOUTH CENTRAL) (Buff Man,
BMI/Screw Box, BMI/Fat Hat, BMI)
IT'S GONNA BE A LOVELY DAY (Unichappeli,

BMI/Golden Withers, ASCAP) HL

I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)

I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)
(Velvet Apple, BMI) CPP
I WILL BE HERE FOR YOU (O'Ryan, ASCAP/Reunion,
ASCAP/Realsongs, ASCAP) WBM/HL
I WISH THE PHONE WOULD RING (Ensign,
ASCAP/Captain Hook, BMI/Marvin Morrow, BMI) CPP
JUMP ARQUIND (T-Boy, ASCAP/Soul Assasins,
ASCAP ACA, ASCAP).

JUMP AROUNU (1-00), ASCAP/SQUI ASSASIIIS, ASCAP/MCA, ASCAP) HL KEEP THE FAITH (Polygram Int'I,/Bon Jovi,/Aggressive,/EMI April, /Desmobile, ASCAP) HL THE LAST SONG (Big Pig, ASCAP/Warner Chappell,

LAYLA (Stigwood, BMI) HL

LIGHTS (Weed High Nightmare, BMI)
LITTLE MISS CAN'T BE WRONG (Sony Songs,
BMI/Mow B'Jow, BMI) HL
LOVE CAN MOVE MOUNTAINS (Realsongs, ASCAP)

LOVE IS ON THE WAY (Love Tribe, ASCAP/MCA.

ASCAP) HL
LOVE SHOULDA BROUGHT YOU HOME (Saba
Seven,/Kear,/Ensign, /Greenskirt, BMI) CPP
LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante'
7, BMI/EMI April, ASCAP) WBM
MR. WENDAL (EMI Blackwood, BMI/Arrested

20 Development, BMI) WBM

Development, BMI) WBM
MUROER SHE WROTE (Island, BMI/Ixat, BMI) HL
NEVER A TIME (Anthony Banks, BMI/Phil Collins,
PRS/M.Rutherford, PRS) WBM
NO MISTAKES (EMI Blackwood, BMI/Pink Smoke,
BMI/Almo, ASCAP/Kevin Savigar, ASCAP) WBM
NO ORDINARY LOVE (Silver Angel, ASCAP/Sony
TURES ASCAP (Murback) ASCAP)

41 Times, ASCAP/Playhard, ASCAP) HL

Tunes, ASCAP/Playnaro, ASCAP) II.
ORDIMARY WORLD (Copyright Control)
PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested
Development, BMI) WBM
PLEASURE (Big Life, BMI/Warner-Tamerlane, 77

PUNKS JUMP UP TO GET BEAT DOWN (Def Jam.

ASCAP)
QUALITY TIME (Willesden, BMI/R.Kelly, BMI)
REAL LOVE (Music Corp. Of America, BMI/Second
Generation Rooney Tunes, BMI) HL
REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves,

REMINISCE (Stone Jam. ASCAP/WB, ASCAP/Ness.

Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
REVOLUTION (FROM MALCOLM X) (EMI Blackwood,
BMI/Arrested Development, BMI) WBM

Billboard.

**FOR WEEK ENDING JANUARY 16, 1993** 

# Top Singles Sales..

mpiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report mber of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

1   1   9   I-WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)   33   36   15   SSAME'S TREET   SMART E'S (PYPOTECH)   33   36   15   SSAME'S TREET   SMART E'S (PYPOTECH)   34   35   14   MALKING ON BROKEN GLASS   ANNIAGASOLINE ALLEY/MCA)   44   6   IN THE STILL OF THE NITE   BY SIMPHONY OF DESTRUCTION   42   41   14   PSAME CHINCA/RISTA   43   9   THE LAST SONG   SAMP (ARISTA)   44   45   IN THE STILL OF THE NITE   BY SYMPHONY OF DESTRUCTION   MERCH CIGIANT-WARNER BROS.)   44   42   10   MICKED   LECTON LOHN (MCA)   45   45   12   MALKING ON BROKEN GLASS   ANNING FOREVER FOR YOU   44   42   10   MICKED   LECTON LOHN (MCA)   46   44   45   10   MICKED   LECTON LOHN (MCA)   46   47   55   MART J. BLUE GENERAL (MCA)   48   53   7   GUISS AND SHEANINGAN   47   47   55   SHAMMOCKS AND SHEANINGAN   49   49   8   SABY I'M FOR REALINATURAL   ARISTO LONG (MART SHO)   49   49   8   SABY I'M FOR REALINATURAL   47   47   47   47   47   47   47	THIS WEEK	LAST WEEK			THIS WEEK		WEEKS ON	
1   1   3   WHITTEY HOUSTON (ARISTA)				** NO. 1 **	38	40	18	
2   2   16	1	1	9	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISYA)	39	36	15	
3   3   13   IF I EVER FALL IN LOVE   SHAI (GASOLINE ALLEY/MGA)   4   4   6   IN THE STILL OF THE INTE BOYZ IMEN (MOTOWN)   42   41   14   SYMPHONY OF DESTRUCTION   MEGADETI (CAPITOL)   42   11   14   SYMPHONY OF DESTRUCTION   MEGADETI (CAPITOL)   43   43   9   17   INTERNATION (ARISTA)   42   11   14   INTERNATION (ARISTA)   44   42   10   WICKED	2	2	16	RUMP SHAKER WRECKX-N-EFFECT (MCA)	40	52	3	I GOT A MAN
4   4   6   IN THE STILL OF THE NITE BOYZ IMEN (MOTOWN)	3	3	13	IF I EVER FALL IN LOVE	41	35	14	WALKING ON BROKEN GLASS
1	4	4	6	IN THE STILL OF THE NITE	42	41	14	SYMPHONY OF DESTRUCTION
6 8 10   SAVING FOREVER FOR YOU   SHANICE (GIANT/WARNER BROS.)   44 42 10   WICKED   CECUBE (PRIORITY)     7 5 16   PD DIE WITHOUT YOU   P.M. DAWN (GEE STREET/LAFACE/ARISTA)   45 55 12   SADE (EPIC)     8 9 12   GOOD ENOUGH   SOBBY BROWN (MCA)   46 34 5   HOMIES   ALIGHTER SHADE OF BROWN (PUMP)     9 6 18   WHAT ABOUT YOUR FRIENDS   17 ILC (LAFACE/ARISTA)   47 47 5   SHAMBROCKS AND SHENANIGANS   10 ILC (LAFACE/ARISTA)   48 53 7   WESTERDAYS   GUNS N' ROSES (GEFFEN)     11 10 14   FLEX   MAD COBRA (COLUMBIA)   50 45 21   SOMETIBES LOVE JUST AINT	5	7	20	RHYTHM IS A DANCER	43	43	9	THE LAST SONG
7   5   16     PID DIE WITHOUT YOU PRIN DAWN (GE STREET/LAFACE/ARISTA)   46   34   5   SADE (EPIC)     9   6   18   WHAT ABOUT YOUR FRIENDS   17 (CLAFACE/ARISTA)   47   47   5   SHAMROCKS AND SHENANIGANS     10   12   8   GANGSTA   48   53   7   VESTERDAYS   GUNS N' ROSES (GEFFEN)     11   10   14   FLEX   MAD COBRA (COLUMBIA)   50   45   21   SOMETIMES LOVE JUST AINT	6	8	10	SAVING FOREVER FOR YOU	44	42	10	WICKED
8   9   12	7	5	16	I'D DIE WITHOUT YOU	45)	55	12	NO ORDINARY LOVE
9   6   18   WHAT ABOUT YOUR FRIENDS   10   12   8   GANGSTA   11   10   14   FLEX   MAD COBRA (COLUMBIA)   11   10   14   FLEX   MAD COBRA (COLUMBIA)   12   13   22   REAL LOVE   MAPY J. BLIGG (UPTOWN/MCA)   13   11   28   BACK TO THE HOTEL   NZDEEP (PROFILE)   15   15   10   WHOLE NEW WORLD   15   14   17   LOVE IS ON THE WAY SAIGON NICK (THIRD STONE/AG)   15   14   17   LOVE IS ON THE WAY SAIGON NICK (THIRD STONE/AG)   15   14   17   LOVE IS ON THE WAY SAIGON NICK (THIRD STONE/AG)   15   14   17   LOVE IS ON THE WAY SAIGON NICK (THIRD STONE/AG)   16   17   15   13   13   13   13   14   15   14   17   LOVE IS ON THE WAY SAIGON NICK (THIRD STONE/AG)   16   17   17   18   18   18   18   18   18	8	9	12	GOOD ENOUGH	46	34	5	HOMIES
10   12   8	9	6	18	WHAT ABOUT YOUR FRIENDS	47	47	5	SHAMROCKS AND SHENANIGANS
11   10   14   FLEX   MAD COBRA (COLUMBIA)   19   49   8   BABY I'M FOR REAL/NATURAL   AFTER 7 (VIRGIN)   10   14   FLEX   MARY J. BLIGE (UPTOWN/MCA)   50   45   21   SOMETIMES LOVE JUST AIN'T   PAPTTY SMYTH (MCA)   51   51   10   WHO'S GONNA RIDE YOUR WILD   52   59   5   PUNKS JUMP UP TO GET   52   59   5   PUNKS JUMP UP TO GET   51   51   10   WHO'S GONNA RIDE YOUR WILD   52   59   5   PUNKS JUMP UP TO GET   51   51   51   51   51   51   51	(10)	12	8	GANGSTA	(48)	53	7	YESTERDAYS
12   13   22   REAL LOVE   MARY J. BLIGE (UPTOWN/MCA)   50   45   21   SOMETIMES LOVE JUST AIN'T     13   11   28   BACK TO THE HOTEL   N. DEEP (PROFILE)   51   51   10   WHO'S GONNA RIDE YOUR WILD     15   14   17   LOVE IS ON THE WAY SAIGON KICK (THIRD STONE/AG)   53   58   15   FOREVER LOVE COLOR ME BADD (GIANT)     16   21   4   DEEPER AND DEEPER MADDONNA (MAVERICK/SIRE/WB)   53   58   15   FOREVER LOVE COLOR ME BADD (GIANT)     17   15   13   SLOW AND SEXY MADDONNA (MAVERICK/SIRE/WB)   55   48   6   REMINISCE (WARNER BROS.)     18   24   3   MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)   66   71   4   LIVISH THE PHONE WOULD RING ENCOSE (ARISTA)     19   19   18   FREE YOUR MIND EN VOQUE (ATCO EASTWEST/AG)   72   4   FAITHFUL GOWEST (EMICHAE)   72   4   FAITHFUL GOWEST (EMICHAE)   73   74   FAITHFUL GOWEST (EMICHAE)   74   74   FAITHFUL GOWEST (EMICHAE)   75   75   76   77   77   77   77   77	_		$\vdash$	FLEX	49	49	8	BABY I'M FOR REAL/NATURAL
13	12	13	22	REAL LOVE	50	45	21	SOMETIMES LOVE JUST AIN'T
14	13	11	28	BACK TO THE HOTEL	51	51	10	WHO'S GONNA RIDE YOUR WILD
15	(14)	16	5	A WHOLE NEW WORLD	(52)	59	5	PUNKS JUMP UP TO GET
16   21   4       DEEPER AND DEEPER   MADONINA (MAYERICK/SIRE/WB)   17   15   13   SLOW AND SEXY SHABBA RANKS/JOHNNY GILL (EPIC)   18   24   3   MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)   19   19   18   FREE YOUR MIND EN VOGUE (ATCO EASTWEST/AG)   19   19   18   FREE YOUR MIND EN VOGUE (ATCO EASTWEST/AG)   19   10   10   10   10   10   10   10	$\vdash$	-	-	LOVE IS ON THE WAY	_	58	15	FOREVER LOVE
17   15   13   SLOW AND SEXY   SHABBA RANKS/JOHNNY GILL (EPIC)   18   24   3   MR. WENDAL   ARRESTED DEVELOPMENT (CHRYSALIS)   19   18   FREE YOUR MIND   EN VOGUE (ATCO EASTWEST/AG)   19   18   FREE YOUR MIND   EN VOGUE (ATCO EASTWEST/AG)   10   HERE WE GO AGAIN!   FORTRAIT (CAPITOL)   10   HERE	(16)	21	4	DEEPER AND DEEPER	(54)	62	9	WHERE YOU GOIN' NOW
18         24         3         MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS)         56         71         4         I WISH THE PHONE WOULD RING EXPOSE (ARISTA)           19         19         18         FREE YOUR MIND EN VOGUE (ATCO EASTWEST/AG)         57         72         4         FAITHFUL GOWEST (EMI/ERG)           20         26         6         7 PRINCE & THE N.P.G. (PAISLEY PARK/WB)         58         —         1         GIVE IT UP, TURN IT LOOSE EN VOGUE (ATCO EASTWEST)           21         23         10         HERE WE GO AGAIN! PORTRAIT (CAPITOL)         60         63         3         WALK ON THE OCEAN TOAD THE WET SPROCKET (COLUMBIA)           22         22         10         I GOT A THANG 4 YA! LO-KEY? (PERSPECTIVE/A&M)         60         63         3         WALK ON THE OCEAN TOAD THE WET SPROCKET (COLUMBIA)           23         30         5         QUALITY TIME PHONE WOULD RING WITH A PROCESS (RISTA)         60         63         3         WALK ON THE OCEAN TOAD THE WET SPROCKET (COLUMBIA)           24         17         14         LAYLA ERIC CLAPTON (DUCK/REPRISE/WB)         62         56         41         BABY GOT BACK SIR MIRAL-LOT (DEF AMERICAN/REPRISE)           25         25         10         LOVE SHOULDA BROUGHT YOU TONI BRAXTON (LAFACE/ARISTA)         63         67         3         I	$\vdash$			SLOW AND SEXY	-	$\vdash$	6	REMINISCE
19   19   18   FREE YOUR MIND   EN VOQUE (ATCO EASTWEST/AG)   57   72   4   FAITHFUL   GO WEST (EMI/ERG)   58   1   GIVE IT UP, TURN IT LOOSE   EN VOQUE (ATCO EASTWEST/AG)   58   1   GIVE IT UP, TURN IT LOOSE   EN VOQUE (ATCO EASTWEST)   59   16   COULD'VE BEEN ME   BILLY RAY CYRUS (MERCURY)   59   16   COULD'VE BEEN ME   BILLY RAY CYRUS (MERCURY)   60   63   3   WALK ON THE OCCEAN   TOAD THE WEST SPROCKET (COLUMBIA)   61   60   20   HAVE YOU EVER NEEDED   DEFLEPARD (MERCURY)   62   56   41   BABY GOT BACK   SIR MIX-ALOT (DEF AMERICAN/REPRISE)   64   64   2   DAZZEY DUKS   SIR MIX-ALOT (DEF AMERICAN/REPRISE)   65   50   15   IMISSED THE BUS   KRIS KROSS (RUFFHOUSE/COLUMBIA)   66   61   61   62   CRUSTON (LITTLE MISS CAN'T BE WRONG   CRUSTON (LAFACE/ARISTA)   65   50   15   IMISSED THE BUS   KRIS KROSS (RUFFHOUSE/COLUMBIA)   66   61   61   67   38   14   HOW DO YOU TALK TO AN ANGEL	(18)	24	3	MR. WENDAL	(56)	71	4	I WISH THE PHONE WOULD RING
20   26   6   7   PRINCE & THE N.P.G. (PAISLEY PARK/WB)   58   - 1   GIVE IT UP, TURN IT LOOSE EN VOGUE (ATCO EASTWEST)   1   23   10   HERE WE GO AGAIN! PORTRAIT (CAPTOL)   1   GOT A THANG 4 YA! LO-KEY (PERSPECTIVE/A&M)   60   63   3   WALK ON THE OCEAN TOAD THE WET SPROCKET (COLUMBIA)   1   4   LAYLA ERIC CLAPTON (DUCK/REPRISE/WB)   62   56   41   BABY GOT BACK SIR MIX-ALOT (DEF AMERICAN/REPRISE)   62   25   10   LOVE SHOULDA BROUGHT YOU TONI BRAXTON (LAFACE/ARISTA)   63   67   3   LOVE YOU PERIOD DAN BAIRD (DEF AMERICAN/REPRISE)   64   64   2   DAZZEY DUKS   27   18   5   DITTY PAPERBOY (NEXT PLATEAU/FFRR)   65   50   15   IMISSED THE BUS KRIS KROSS (RUFFHOUSE/COLUMBIA)   66   61   61   67   38   14   HOW DO YOU TALK TO AN ANGEL	Ε.		-	FREE YOUR MIND		72	4	FAITHFUL
23   10	(20)	26	6	7			1	
22   22   10	$\vdash$			HERE WE GO AGAIN!			16	COULD'VE BEEN ME
23   30   5	22	22	10	I GOT A THANG 4 YA!	-	63	3	WALK ON THE OCEAN
24   17   14   LAYLA   ERIC CLAPTON (DUCK/REPRISE/WB)   62   56   41   BABY GOT BACK   SIR MIX.A-LOT (DEF AMERICAN/REPRISE)   25   25   10   LOVE SHOULDA BROUGHT YOU   (53)   67   3   I LOVE YOU PERIOD   DAN BAIRD (DEF AMERICAN/REPRISE)   (64)   64   2   DAZZEY DUKS   DALITLE MISS CANT BE WRONG   SPIN DOCTORS (EPIC ASSOCIATED/EPIC)   (64)   64   2   DAZZEY DUKS   DUICE (TMR/BELLMARK)   (65)   50   15   I MISSED THE BUS   RRISK RROSS (RUFFHOUSE/COLUMBIA)   (66)   61   61   61   61   61   61   61	(23)	30	5	QUALITY TIME	61	60	20	HAVE YOU EVER NEEDED
25 25 10 LOVE SHOULDA BROUGHT YOU 26 28 9 LITTLE MISS CANT BE WRONG SPIN DOCTORS (EPIC ASSOCIATED/EPIC)  27 18 5 DITTY PAPERBOY (NEXT PLATEAU/FFRR)  28 20 29 JUMP AROUND HOUSE OF PAIN (TOMMY BOY)  27 30 22 7 WHEN SHE CRIES  63 67 3 ILOVE YOU PERIOD DAN BAIRD (DEF AMERICAN/REPRISE)  64 64 2 DAZZEY DUKS CHIMPAGELLMARK)  65 50 15 IMISSED THE BUS KRIS KROSS (RUFFHOUSE/COLUMBIA)  66 61 6 REVOLUTION ARRESTED DEVELOPMENT (CHRYSALIS)	$\vdash$	-		LAYLA	62	56	41	BABY GOT BACK
26   28   9   LITTLE MISS CAN'T BE WRONG   SPIN DOCTORS (EPIC ASSOCIATED/EPIC)   64   2   DAZZEY DUKS   DUICE (TMR/BELLMARK)   27   18   5   DITTY   PAPERBOY (NEXT PLATEAU/FFRR)   65   50   15   I MISSED THE BUS   RRIS KROSS (RUFFHOUSE/COLUMBIA)   66   61   6   REVOLUTION   HOUSE OF PAIN (TOMMY BOY)   66   61   6   REVOLUTION   ARRESTED DEVELOPMENT (CHRYSALIS)   67   38   14   HOW DO YOU TALK TO AN ANGEL	25	25	10	LOVE SHOULDA BROUGHT YOU	(63)	67	3	I LOVE YOU PERIOD
27   18   5   DITTY   18   DITTY   1	26	28	9	LITTLE MISS CAN'T BE WRONG			2	DAZZEY DUKS
28 20 29 JUMP AROUND HOUSE OF PAIN (TOMMY BOY)  66 61 6 REVOLUTION ARRESTED DEVELOPMENT (CHRYSALIS)  73 22 7 WHEN SHE CRIES  67 38 14 HOW DO YOU TALK TO AN ANGEL	27	18	5	DITTY	65	50	15	I MISSED THE BUS
20 22 7 WHEN SHE CRIES 67 38 14 HOW DO YOU TALK TO AN ANGEL	28	20	29	JUMP AROUND	66	61	6	REVOLUTION
RESILESS HEART (RCA)	29)	32	7	WHEN SHE CRIES	67	38	14	HOW DO YOU TALK TO AN ANGEL
(30) 31 14 EROTICA MADONNA (MAVERICK/SIRE/WB) (68) 74 14 MY NAME IS PRINCE PRINCE & THE N.P.G. (PAISLEY PARK/WB)		_		EROTICA	(68)	74	14	MY NAME IS PRINCE
31 29 10 TO LOVE SOMEBODY 69 66 28 THIS USED TO BE MY PLAYGROUND	$\vdash$	$\vdash$	$\vdash$	TO LOVE SOMEBODY		_		THIS USED TO BE MY PLAYGROUND
32 27 23 HUMPIN' ARQUIND  TO 22 JUMP!  THE MOVEMENT (SINSHINE / ARISTA)	32	27	23	HUMPIN' AROUND	(70)	_	22	JUMP!
33 33 12 DRIVE	33	33	12	DRIVE		_		DON'T WALK AWAY
R.E.M. (WARNER BROS.)  72 46 23 PEOPLE EVERYDAY				DO YOU BELIEVE IN US	_	46	-	PEOPLE EVERYDAY
35 37 12 KEEP THE FAITH 77 1 REBIRTH OF SLICK	F	$\vdash$	$\vdash$	KEEP THE FAITH	73)		1	REBIRTH OF SLICK
36 39 7 EVERYTHING'S GONNA BE ALRIGHT 74 1 I DON'T CARE	H		_	EVERYTHING'S GONNA BE ALRIGHT			Η.	I DON'T CARE
FATHER M.C. (UPTOWN/MCA)  SHAKESFEAR'S SISTER (LONDON/PLG)  75 70 12 GAMES		-		FATHER M.C. (UPTOWN/MCA)  SOMEONE TO HOLD		70	H	GAMES
37   44   13   TREY LORENZ (EPIC)   23   70   12   CHUCKII BOOKER (ATLANTIC/AG)     Singles with increasing sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.		نـــــــا		TREY LORENZ (EPIC)	L Commi			

- 6 RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of

Cogic, BMI/Intersong, ASCAP) HL
RIGHT HERE (Bam Jams, BMI)
THE RIGHT KIND OF LOVE (MCA,/Matak,/Mad
Fly,/Dresden China,/WB, ASCAP) HL/WBM

RUMP SHAKER (EMI April, ASCAP/Abdur Rahman,

SASCAP/D. Wynn, ASCAP/Comba, ASCAP) WBM
SAVING FOREVER FOR YOU (Realsongs, ASCAP) WBM
SESAME'S TREET (EMI Waterford, ASCAP/Sesame
Street, ASCAP)

SEXUAL (Bolland & Bolland, ASCAP)
SHAMROCKS AND SHENANIGANS (Tee Girl,/Irish Intellect, /Immortal,/BMG, BMI) HL SLEEPING WITH YOU (Sony Tunes, ASCAP/Wocka-

SLEEPING WITH YOU (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
SLOW AND SEXY (Flyte Tyme,/Sony Tunes,
/Zomba,/Aunt Hilda, ASCAP/Songs Of PolyGram,/Ixat,
BMI/EMI Virgin,/EMI April, ASCAP) HL/WBM
SOMEONE TO HOLD (Rye Songs, BMI/Sony Songs,
BMI/WB, ASCAP/Wallyworld, ASCAP/Smitty's Son,
BMI) WBM/HL
SOMETIMES LOVE JUST AIN'T ENOUGH (EMI
Blackwood, BMI/Pink Smoke, BMI/WB.

Blackwood, BMI/Pink Smoke, BMI/WB,
ASCAP/Hampstead Heath, ASCAP) HL/WBM
STAND UP (KICK LOVE INTO MOTION) (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL

STEAM (Real World, BMI/Pentagon Lipservices Real World, BMI)
SYMPHONY OF DESTRUCTION (Screen Gems-EMI,

BMI/Mustaine, BMI) WBM

67 THESE ARE DAYS (Christian Burial, ASCAP)

- 92 THIS COULD BE THE ONE (Warner Chapoell.
- THIS COULD BE THE ONE (Warner Chappell, /TJT,/Phantom,/WB, ASCAP)WBM
  TO LOVE SOMEBODY (Gibb Brothers, BMI/Careers-BMG, BMI) HL
  UNDERSTAND THIS GROOVE (Swemix)
  WALKING ON BROKEN GLASS (La Lennoxa, ASCAP/BMG, ASCAP) HL
  WALK ON THE OCEAN (Sony Tunes, ASCAP/Wet
  Sycooket, ASCAP) HI.

WALK ON THE DEBNI (SOLIT TURES, ASCAP/WEL Sprocket, ASCAP) HL WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP/EMI April,

14 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI)

40 WHERE YOU GOIN' NOW (Ranch Rock, ASCAP/Warner-Tamerlane, ASCAP/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM 13 A WHOLE NEW WORLD (ALADDIN'S THEME)

13 A WHOLE NEW WORLD (ALADDIN'S THEME)
(Wonderland, BMI/Wait Disney, ASCAP) HL
42 WHO'S GONNA RIDE YOUR WILD HORSES (U2,
ASCAP/Chappell & Co., ASCAP) HL
82 WICKED (Gangsta Boogie, ASCAP/WB, ASCAP/One In
The Chamba, ASCAP) WBM
29 WOULD I LIE TO YOU? (Virgin, BMI) HL
91 YESTERDAYS (Guns N' Roses, ASCAP/Virgin,
ASCAP/West Arkeen, ASCAP/Warner-Tamerlane,
ASCAP/Watmarcoreck, ASCAP/Warner-Tamerlane,
ASCAP/Watmarcoreck, ASCAP/Warner-Tamerlane, neck, ASCAP/EMI April,

ASCAP/McCloud, BMI) HL/WBN

# THE Bilboard 200 FOR VI JANU.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

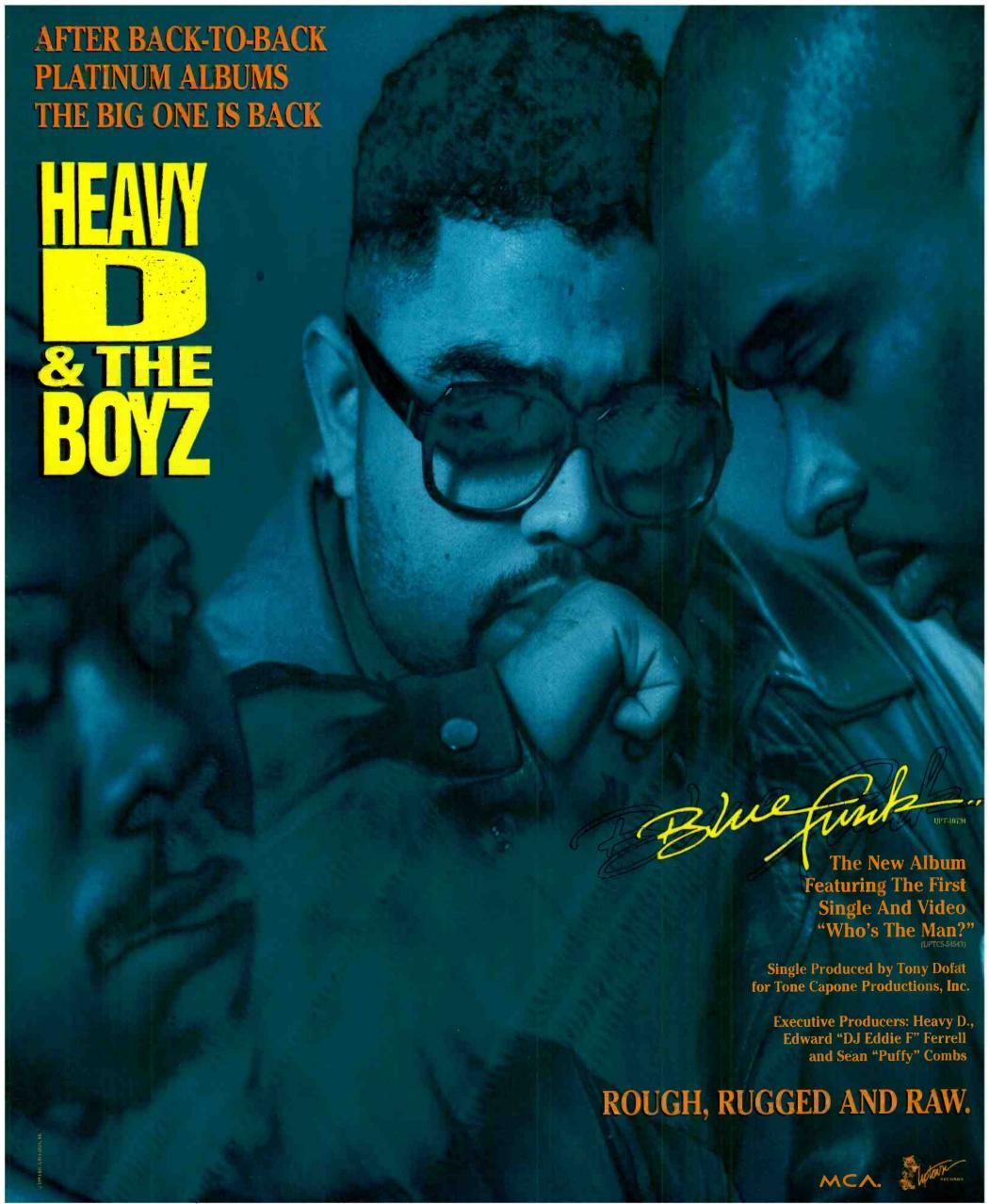
#### FOR WEEK ENDING JANUARY 16, 1993



	LAST	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
1	1	1	7	* * * NO. 1 * * *  SOUNDTRACK ARISTA 18699* (10.98/15.98)  6 weeks at No. 1  THE BODYGUARD	1
2	5	4	15	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)  THE CHASE	1
3	4	3	14	MICHAEL BOLTON ▲ 3 COLUMBIA 52783* (10.98 EQ/16.98) TIMELESS (THE CLASSICS)	1
4	2	2	19	ERIC CLAPTON ▲ <sup>3</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED	2
5	7	6	33	BILLY RAY CYRUS ▲ 5 MERCURY 510635* (9.98 EQ/13.98) SOME GAVE ALL	1
6	3	5	7	KENNY G ARISTA 18646* (10.98/15.98)  BREATHLESS	3
7	6	11	55	PEARL JAM ▲ <sup>4</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)  TEN	2
8	17	-	2	SHAI GASOLINE ALLEY 10762/MCA (9.98/15.98)  IF I EVER FALL IN LOVE	8
9	12	14	3	REBA MCENTIRE MCA 10673* (10.98/15.98) IT'S YOUR CALL	9
10	10	18	6	WRECKX-N-EFFECT MCA 10566* (9.98/15.98) HARD OR SMOOTH	10
11	14	22	23	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98) WHAT'S THE 411?	6
12	13	13	16	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	6
13	8	12	13	R.E.M. WARNER BROS. 45138* (10.98/15.98)  AUTOMATIC FOR THE PEOPLE	2
14	18	26	40	ARRESTED DEVELOPMENT	13
15	15	16	9	CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF  SADE EPIC 53178* (10.98 EW15.98) LOVE DELUXE.	3
10	13	10	J	***TOP 20 SALES MOVER ***	-
16	34	27	3	THE CHRONIC	16
17)	32	28	19	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)  BOBBY	2
18	21	30	73		1
19	16	17	45		14
20	29				11
_		21	58	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98) BRAND NEW MAN	-
21	19	15	40	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) TOTALLY KROSSED OUT	1
22	20	31	7	ICE CUBE PRIORITY 57185 (10.98/15.98)  THE PREDATOR	1
23	30	32	8	SOUNDTRACK WALT DISNEY 60846* (10.98/16.98)  ALADDIN	16
24	23	29	27	SOUNDTRACK ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)  BOOMERANG	4
25	35	49	14	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)  DIRT	6
26	36	33	41	EN VOGUE ▲ ² ATCO EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS	8
27	26	35	29	SPIN DOCTORS ▲  EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)  POCKET FULL OF KRYPTONITE	26
28	37	38	11	MADONNA MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98) EROTICA	2
29	33	24	122	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98) NO FENCES	3
30	55	47	13	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22
31	31	23	9	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)  GREATEST HITS	15
32	22	20	86	BOYZ II MEN & 4 MOTOWN 6320* (9.98/13.98)  COOLEYHIGHHARMONY	3
	25	10	19		2
33	-	-	69		1
34	47	34			10
35	42	36	18	VINCE GILL ▲ MCA 10630* (10.98/15.98)  I STILL BELIEVE IN YOU	-
36	40	39	7	GENESIS ATLANTIC 82452*/AG (10.98/16.98)  LIVE: THE WAY WE WALK VOLUME 1  HOUSE OF PAIN A TOUR OF VISCO (10.98/16.98)	35
37	38	52	23	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)  HOUSE OF PAIN	14
_	54	53	10	AC/DC ▲ ATCO EASTWEST 92215*/AG (10.98/15.98)  LIVE	15
39	45	51	3	NIRVANA DGC 24504/GEFFEN (10.98/15.98)  INCESTICIDE  NELL VOLING PERSON (55578/M/N)/55 2750 (10.00)/5 20)  HARVEST MOON	39
	27	25	10	NEIL YOUNG REPRISE 45057*/WARNER BROS. (10.98/15.98)  HARVEST MOON	16
40		1 27	40	WYNONNA ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98) WYNONNA	4
40 41	43	37		ODEATEST LUIC	11
40 41 42	46	42	16	QUEEN ● HOLLYWOOD 61265*/ELEKTRA (10.98/16.98). GREATEST HITS	+-
40 41 42 43	46	42 45	14	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?	22
40 41 42 43 44	46 41 52	42 45 41	14	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH	22 5
40 41 42 43 44	46	42 45	14	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH  JON SECADA ▲ SBK 98845*/ERG (9.98/15.98) JON SECADA	22 5
40 41 42 43 44	46 41 52	42 45 41	14	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH	5 31
40 41 42 43 44 45 46	46 41 52 73	42 45 41 84	9 33	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH  JON SECADA ▲ 58K 98845*/ERG (9.98/15.98) JON SECADA  MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS  ALVIN & THE CHIPMUNKS ● CHIPMUNKS IN LOW PLACES	22 5 31
40 41 42 43 44 45 46	46 41 52 73 49	42 45 41 84 46	14 9 33 89	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH  JON SECADA ▲ SBK 98845*/ERG (9.98/15.98) JON SECADA  MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98)  ALVIN 8. THE CHIDMINKS	22 5 31 1 31
40 41 42 43 44 45 46	46 41 52 73 49 74	42 45 41 84 46 48	14 9 33 89 13	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH  JON SECADA ▲ 58K 98845*/ERG (9.98/15.98) JON SECADA  MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS  ALVIN & THE CHIPMUNKS ● CHIPMUNKS 53006*/EPIC (9.98/13.98) CHIPMUNKS IN LOW PLACES	22 5 31 1 31
40 41 42 43 44 45 46 47 48	46 41 52 73 49 74 39	42 45 41 84 46 48 43	14 9 33 89 ,13 59	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBGO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH  JON SECADA ▲ SBK 98845*/ERG (9.98/15.98) JON SECADA  MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS  ALVIN & THE CHIPMUNKS ● CHIPMUNKS 3006*/EPIC (9.98/13.98) CHIPMUNKS IN LOW PLACES  U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98) ACHTUNG BABY  ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98) DIVA	22 5 31 1 31
40 41 42 43 44 45 46 47 48 49 50	46 41 52 73 49 74 39 48 53	42 45 41 84 46 48 43 52 58	14 9 33 89 13 59 34	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98) WHAT HITS?  BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98) KEEP THE FAITH  JON SECADA ▲ SBK 98845*/ERG (9.98/15.98) JON SECADA  MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS  ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98) CHIPMUNKS IN LOW PLACES  U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98) ACHTUNG BABY  ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98) DIVA  10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98) OUR TIME IN EDEN	22 5 31 1 31 1 23 34
40 41 42 43 44 45 46 47 48 49 50	46 41 52 73 49 74 39 48 53 0 65	42 45 41 84 46 48 43 52 58 63	14 9 33 89 13 59 34 14	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)       WHAT HITS?         BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98)       KEEP THE FAITH         JON SECADA         MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98)       TIME, LOVE AND TENDERNESS         ALVIN & THE CHIPMUNKS ● CHIPMUNKS IN LOW PLACES         CHIPMUNKS 53006*/EPIC (9.98/13.98)       CHIPMUNKS IN LOW PLACES         U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98)       ACHTUNG BABY         ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)       DIVA         10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)       OUR TIME IN EDEN         DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)       ADRENALIZE	22 5 31 1 31 1 23 34
40 41 42 43 44 45 46 47 48 49 50 51 52	46 41 52 73 49 74 39 48 53 0 65 44	42 45 41 84 46 48 43 52 58 63 40	14 9 33 89 13 59 34 14 40 28	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)       WHAT HITS?         BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98)       KEEP THE FAITH         JON SECADA         MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98)       TIME, LOVE AND TENDERNESS         COLUMBIA 46771 (10.98 EQ/15.98)       CHIPMUNKS IN LOW PLACES         ACHTUNG BABY         ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)       DIVA         10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)       OUR TIME IN EDEN         DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)       ADRENALIZE         ELTON JOHN ▲ MCA 10614* (9.98/15.98)       THE ONE	222 5 31 1 31 23 34 1 8
40 41 42 43 44 45 46 47 48 49 50	46 41 52 73 49 74 39 48 53 0 65	42 45 41 84 46 48 43 52 58 63	14 9 33 89 13 59 34 14	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)       WHAT HITS?         BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98)       KEEP THE FAITH         JON SECADA         MICHAEL BOLTON ▲ 6 COLUMBIA 46771 (10.98 EQ/15.98)       TIME, LOVE AND TENDERNESS         ALVIN & THE CHIPMUNKS ● CHIPMUNKS IN LOW PLACES         CHIPMUNKS 53006*/EPIC (9.98/13.98)       CHIPMUNKS IN LOW PLACES         U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98)       ACHTUNG BABY         ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)       DIVA         10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)       OUR TIME IN EDEN         DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)       ADRENALIZE	22 5 31 1 31 1 23 34

			TM	JANUARY 16, 1993	
	<b>&gt;</b>	S	ON		NOIL
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK
56	50	55	68	GUNS N' ROSES ▲ 3 GEFFEN 24415 (10.98/15.98)  USE YOUR ILLUSION I	2
57	66	81	27	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10 98 EQ/15.98) SINGLES	6
58	67	59	47	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)  SEMINOLE WIND	35
59	51	54	14	PETER GABRIEL ▲ GEFFEN 24473* (10.98/15.98)  US	2
60	61	74	28	TOAD THE WET SPROCKET   ◆ COLUMBIA 47309 (10.98 EQ/15.98)  FEAR	49
61	58	72	25	MEGADETH ▲ CAPITOL 98531* (10.98/15.98) COUNTDOWN TO EXTINCTION	2
62	70	71	31	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98) MTV UNPLUGGED EP	3
63	69	76	67	NIRVANA ▲ ⁴ pgc 24425/GEFFEN (9.98/13.98)  NEVERMIND	1
64	62	60	141	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
65	59	77	67	RED HOT CHILI PEPPERS ▲ 3  BLOOD SUGAR SEX MAGIK	3
66	56	61	68	WARNER BROS. 26681* (10.98/15.98)  GUNS N' ROSES A 4 GEFFEN 24420 (10.98/15.98)  USE YOUR ILLUSION II	1
67	76	68	18	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98) HEARTS IN ARMOR	46
68	75	86	30	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)  TEMPLE OF THE DOG	5
69	71	62	27	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98) COME ON COME ON	31
(70)	92	79	20	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)  T-R-O-U-B-L-E	27
71	80	67	13	TANYA TUCKER ● LIBERTY 98987* (10.98/15 98)  CAN'T RUN FROM YOURSELF	51
72	60	70	59	ENYA A REPRISE 26775*/WARNER BROS. (10.98/15.98)  SHEPHERD MOONS	17
73	79	65	21	ALABAMA © RCA 66044* (9.98/15.98)  ALABAMA © RCA 66044* (9.98/15.98)  AMERICAN PRIDE	46
74	63	57	59	SOUNDTRACK \$\(\text{\Delta}\) 2 walt disney 60618* (8.98/14.98)  BEAUTY & THE BEAST	19
75	77	69	25	CLINT BLACK ▲ RCA 66003* (10.98/15.98)  THE HARD WAY	8
76	9	7	13	AMY GRANT ▲ A&M 0001* (10.98/15.98)  HOME FOR CHRISTMAS	2
77	87	103	15	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)  BROKEN	7
78	85	83	40	CELINE DION ● EPIC 52473* (10.98 EQ/15.98) CELINE DION	34
79	72	75	80	BONNIE RAITT ▲ 4 CAPITOL 96111 (10.98/15.98) LUCK OF THE DRAW	2
80	84	107	3	<b>EAZY E</b> RUTHLESS 53815/PRIORITY (4.98/6.98) 5150 HOME 4 THA SICK	80
81	88	87	16	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)  GREATEST HITS, VOL. 2	67
82	115	158	6	SOUNDTRACK SIRE 026978*/WARNER BROS. (10.98/15.98)  TRESPASS  TRESPASS	82
83	28	9	13	NEIL DIAMOND ● COLUMBIA 52914* (10.98 EQ/15.98) CHRISTMAS ALBUM	8
84	82	94	34	THE BLACK CROWES A THE SOUTHERN HARMONY & MUSICAL COMPANION	1
				DEF AWICKIONIVINEERISE 20976 / WARINER BROS. (10.56/15.56)	
85	11	8	10	VARIOUS ARTISTS A&M 0003* (10.98/15.98)  A VERY SPECIAL CHRISTMAS 2  DA LENCH MOB	7
86	100	125	15	STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)  GUERILLAS IN THA MIST	24
87	101	104	68	OZZY OSBOURNE ▲ 2 EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)  NO MORE TEARS	7
88	89	82	60	GENESIS ▲ <sup>3</sup> ATLANTIC 82344*/AG (10.98/15.98) WE CAN'T DANCE	4
(89)	122	100	12	LORRIE MORGAN BNA 66047* (9.98/15.98) WATCH ME	65
90	68	66	150	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/15.98)  PHANTOM OF THE OPERA HIGHLIGHTS	46
91	<b>9</b> 9	93	66	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98) FOR MY BROKEN HEART	13
92	86	64	11	SOUNDTRACK CAPITOL 80328* (10.98/15.98)  THE HEIGHTS	40
93	93	95	183	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98) SOUL PROVIDER	3
94	96	99	43	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98) CLASSIC QUEEN	4
95	95	85	86	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681 • (9.98/13.98) DON'T ROCK THE JUKEBOX	17
96	137	126	31	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98) MTV: PARTY TO GO, VOL. 2	19
97	104	118	22	HELMET INTERSCOPE 92162*/AG (9.98/13.98) MEANTIME	68
98	132	137	17	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)  AMERICA'S LEAST WANTED	29
99	102	97	16	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98) GREATEST HITS, VOL. 1	44
100	108	89	21	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98) HONEYMOON IN VEGAS	18
101	105	131	28	N2DEEP PROFILE 1427* (9.98/14.98)  BACK TO THE HOTEL	55
102	109	113	71	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)  FOREVER MY LADY	18
103	98	123	55	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)  CYPRESS HILL	31
104	114	122	14	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)  XTRA NAKED	64
105	116	117	112	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98) THE IMMACULATE COLLECTION	2
106	112	110	15	EXTREME ● A&M 40006* (10.98/15.98)  III SIDES TO EVERY STORY	10
107	81	78	96	AMY GRANT ▲ <sup>3</sup> A&M 5321 (10.98/15.98) HEART IN MOTION	10
108	142	120	10	GEORGE JONES MCA 10652* (9.98/15.98) WALLS CAN FALL	102
109	133	171	9	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98) GRAVE DANCERS UNION	109
		100		1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums	

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



# board 20

# continued

# FOR WEEK ENDING JANUARY 16, 1993

				TM CUMUNUEU FOR WEEK	ENDIN
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
110	130	108	21	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98) GREATEST HITS PLUS	50
111	110	119	48	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) MACK DADDY	9
112	121	135	6	ERASURE SIRE/REPRISE 45153*/WARNER BROS. (10.98/15.98) POP! THE FIRST 20 HITS	112
113	119	105	21	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)  DON'T TREAD	22
114	103	92	67	BRYAN ADAMS ▲ ³ A&M 5367* (10.98/15.98) WAKING UP THE NEIGHBOURS	6
115	131	169	13	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98) WHUT? THEE ALBUM	49
116	113	101	58	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)  DANGEROUS	1
117	97	90	42	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98) INGENUE	44
118	129	143	99	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98) MCMXC A.D.	6
119	123	106	11	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98) BEVERLY HILLS, 90210	82
120	128	124	20	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98) LIZARD	80
121	83	80	82	NATALIE COLE ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	1
122	141	134	23	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) WHATCHA GONNA DO WITH A COWBOY	65
123	146	168	39	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)  DEAD SERIOUS	16
124	111	116	138	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98) THE BEST OF VAN MORRISON	41
<b>125</b> )	188	_	2	***POWER PICK***  PORTRAIT CAPITOL 93496* (9.98/13.98)  PORTRAIT	125
126	143	127	15	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98) HERE COMES TROUBLE	40
127)	177	165	9	DIAMOND RIO ARISTA 18656* (9.98/13.98) CLOSE TO THE EDGE	127
128	125	121	10	AC/DC ATCO EASTWEST 92212*/AG (19.98/27.98) LIVE: SPECIAL COLLECTOR'S EDITION	34
129	180	194	21	HI-FIVE JIVE 41474* (10.98/15.98) KEEP IT GOIN' ON	82
130	NEV	٧	1	***TOP DEBUT ***  CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9,98/15,98)  CHANGES	130
131	RĒ-Ē	NTRY	7	TRAVIS TRITT TRAVIS TRITT CHRISTMAS WARNER BROS. 45029* (10.98/15.98)	109
132	134	112	29	BILLY DEAN SBK 96728*/ERG (9.98/13.98)  BILLY DEAN	88
133	126	166	25	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98) PSALM 69	27
134	153	146	38	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98) GREATEST HITS	9
135	120		23	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)  EAST COAST FAMILY VOLUME ONE	54
133	120	115	20		_
136	156	115	14	DOUG STONE EPIC 52436* (9.98 EQ/13.98) FROM THE HEART	99
-				STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98) CORE	99
136	156		14		<del></del>
136	156 170	156	14 2	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  CORE THE BLACK CROWES   3  SHAKE YOUR MONEY MAKER	137
136 137 138	156 170 127	156 — 130 114	14 2 148	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98) CORE  THE BLACK CROWES ▲ 3  DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98) SHAKE YOUR MONEY MAKER	137
136 (137) 138 139 (140) 141	156 170 127 118 RE-E	156 — 130 114 WTRY	14 2 148 13 2	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES A 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY	137 4 42 140
136 (137) 138 139 (140) 141 142	156 170 127 118 RE-E 162 155	156 — 130 114 NTRY — 144	14 2 148 13 2 2	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES A 3 DEF AMERICAN/REPRISE 24278/MARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES	137 4 42 140 141 142
136 (137) 138 139 (140) 141 142 143	156 170 127 118 RE-E 162 155 136	156 — 130 114 WTRY — 144 149	14 2 148 13 2 2 11 15	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES \$\( \)^3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL	137 4 42 140 141 142 136
136 (137) 138 139 (140) 141 142 143 144	156 170 127 118 RE-E 162 155 136 157	156 — 130 114 WTRY — 144 149 141	14 2 148 13 2 2 11 15 40	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES A 3 DEF AMERICAN/REPRISE 24278/MARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/13.98)  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES	137 4 42 140 141 142 136 68
136 (137) 138 139 (140) 141 142 143 144 145	156 170 127 118 RE-E 162 155 136 157 167	156 — 130 114 WTRY — 144 149 141 —	14 2 148 13 2 2 11 15 40 8	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES A 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/13.98)  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL GEFFEN 24489* (9.98/13.98)  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  BLIND	137 4 42 140 141 142 136 68 103
136 137 138 139 140 141 142 143 144 145 146	156 170 127 118 RE-E 162 155 136 157 167 189	156 — 130 114 NTRY — 144 149 141 — 162	14 2 148 13 2 2 11 15 40 8	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/MARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL  MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)  DON'T GO NEAR THE WATER	137 4 42 140 141 142 136 68 103 95
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147)	156 170 127 118 RE-EI 162 155 136 157 167 189 176	156 — 130 114  VTRY — 144 149 141 — 162 147	14 2 148 13 2 2 11 15 40 8 52 14	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/MARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/13.98)  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL  MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98)  HOMEWARD LOOKING ANGEL	137 4 42 140 141 142 136 68 103 95 82
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148)	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186	156 — 130 114 NTRY — 144 149 141 — 162 147 188	14 2 148 13 2 2 11 15 40 8 52 14 25	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SHAKE YOUR MONEY MAKER  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL  MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)  DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98)  HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)  HORMONALLY YOURS	137 4 42 140 141 142 136 68 103 95 82 56
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148) 149	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186	156 — 130 114 NTRY — 144 149 141 — 162 147 188 154	14 2 148 13 2 2 11 15 40 8 8 52 14 25 72	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SHAKE YOUR MONEY MAKER  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL  MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)  DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98)  HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)  THE COMFORT ZONE  VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98)  THE COMFORT ZONE	137 4 42 140 141 142 136 68 103 95 82 56 17
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148) 149 150	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186 150 140	156 130 114 NTRY 144 149 141 162 147 188 154	14 2 148 13 2 2 11 15 40 8 52 14 25 72 34	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/MARNER BROS. (9.98/13.98) SHAKE YOUR MONEY MAKER  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98) THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98) LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98) IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/13.98) JACKYL GEFFEN 24489* (9.98/13.98) JACKYL MARK CHESNUTT MCA 10530* (9.98/15.98) LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98) DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98) HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98) HORMONALLY YOURS  VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98) CHECK YOUR HEAD	137 4 42 140 141 142 136 68 103 95 82 56 17 10
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148) 149 150 151	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186 150 140	156	14 2 148 13 2 2 11 15 40 8 8 52 14 25 72 34 45	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98) SHAKE YOUR MONEY MAKER  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98) THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98) LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98) IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/13.98) JACKYL GEFFEN 24489* (9.98/13.98) JACKYL MARK CHESNUTT MCA 10530* (9.98/15.98) LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98) SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98) DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98) HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98) HORMONALLY YOURS  VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98) THE COMFORT ZONE  BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98) VULGAR DISPLAY OF POWER	137 4 42 140 141 142 136 68 103 95 82 56 17 10
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148) 150 151 (152)	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186 150 140 135	156 — 130 114 NTRY — 144 149 141 — 162 147 188 154 197 174 157	14 2 148 13 2 2 111 15 40 8 8 52 14 25 72 34 45 19	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SHAKE YOUR MONEY MAKER  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)  DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98)  HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)  HORMONALLY YOURS  VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98)  THE COMFORT ZONE  BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)  VULGAR DISPLAY OF POWER  COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)  IN THIS LIFE	137 4 42 140 141 142 136 68 103 95 82 56 17 10 44 42
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148) 150 151 (152) 153	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186 150 140 135 184	156 — 130 114 NTRY — 144 149 141 — 162 147 188 154 197 174 157	14 2 148 13 2 2 11 15 40 8 52 14 25 72 34 45 19 12	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/MARNER BROS. (9.98/13.98)  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL  MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)  HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)  HORMONALLY YOURS  VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98)  THE COMFORT ZONE  BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)  VULGAR DISPLAY OF POWER  COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)  IN THIS LIFE  SNAP ARISTA 18693* (9.98/13.98)  MADMAN'S RETURN	137 4 42 140 141 142 136 68 103 95 82 56 17 10 44 42 121
136 (137) 138 139 (140) 141 142 143 144 145 (146) (147) (148) 150 151 (152)	156 170 127 118 RE-EI 162 155 136 157 167 189 176 186 150 140 135	156 — 130 114 wtry — 144 149 141 — 162 147 188 154 197 174 157 151	14 2 148 13 2 2 111 15 40 8 8 52 14 25 72 34 45 19	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)  THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)  SHAKE YOUR MONEY MAKER  SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)  THE LAST OF THE MOHICANS  SILK KEIA 61394*/ELEKTRA (10.98/15.98)  LOSE CONTROL  LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)  IT'S A SHAME ABOUT RAY  RESTLESS HEART RCA 66049* (9.98/15.98)  BIG IRON HORSES  JACKYL GEFFEN 24489* (9.98/13.98)  JACKYL MARK CHESNUTT MCA 10530* (9.98/15.98)  LONGNECKS & SHORT STORIES  THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)  SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)  DON'T GO NEAR THE WATER  PAM TILLIS ARISTA 18649* (9.98/13.98)  HOMEWARD LOOKING ANGEL  SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)  HORMONALLY YOURS  VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98)  THE COMFORT ZONE  BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)  VULGAR DISPLAY OF POWER  COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)  IN THIS LIFE	137 4 42 140 141 142 136 68 103 95 82 56 17 10 44 42

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
156	195	172	20	<b>PATTY SMYTH</b> ● MCA 10633* (9.98/15.98) PATTY SMYTH	47
<b>157</b> )	191	183	76	COLOR ME BADD ▲ 2 GIANT/REPRISE 24429 /WARNER BROS. (9.98/15.98) C.M.B.	3
158	183	_	10	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98) MOTHER LOVE BONE	77
159	196	_	2	DREAM THEATER ATCO EASTWEST 92148*/AG (9.98/15.98) IMAGES & WORDS	159
160	172	160	84	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)  IT'S ALL ABOUT TO CHANGE	22
161	NEV	٧	1	SOUNDTRACK DGC 24505*/GEFFEN (10.98/15.98) TOYS	161
162	RE-EI	NTRY	14	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)  VERY BEST & BEYOND	123
163	94	102	13	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98) SONGS OF FREEDOM	86
164	139	148	24	JOE SATRIANI   RELATIVITY 1053* (10.98/15.98)  EXTREMIST	22
165	159	192	11	GRAND PUBA ELEKTRA 61314 (10.98/15.98) REEL TO REEL	28
166	161	163	95	<b>R.E.M.</b> ▲ <sup>4</sup> WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
167	165	136	31	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98) SHADOWS AND LIGHT	4
168	163	152	12	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98) VOICES IN THE WIND	116
169	166	173	79	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)  TRISHA YEARWOOD	31
170	173		2	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98) HOMEBELLY GROOVE	170
<b>171</b> )	RE-E	NTRY	18	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)  BUSINESS NEVER PERSONAL	14
172	182	193	48	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)  BORN INTO THE '90'S	42
173	199	_	20	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98) HOTWIRED	97
174	147	150	22	INXS ● ATLANTIC 82394*/AG (10.98/15.98) WELCOME TO WHEREVER YOU ARE	16
175	174	_	10	MAD COBRA COLUMBIA 52751* (9.98 EQ/13.98) HARD TO WET, EASY TO DRY	125
176	178	161	46	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98) WAYNE'S WORLD	1
177	91	88	247	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  PHANTOM OF THE OPERA	33
178	RE-EI	NTRY	57	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)  FACELIFT	42
179	175	189	122	QUEENSRYCHE ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98) EMPIRE	7
180	145	159	<b>.34</b>	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98) RITES OF PASSAGE	21
181	168	164	51	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98) ACES	83
182	148	133	18	MICHAEL W. SMITH ● REUNION 24491*/RCA (9.98/13.98) CHANGE YOUR WORLD	95
183	RE-EI	NTRY	82	<b>DIAMOND RIO</b> ARISTA 8673* (9.98/13.98)  DIAMOND RIO	83
184	179	145	87	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98) SOMETHING IN RED	53
185	197		58	SOUNDGARDEN ● A&M 5374 (9.98/13.98) BADMOTORFINGER	39
186	185	184	6	SOUNDTRACK COLUMBIA 53165* (10.98 EQ/15.98)  BRAM STOKER'S DRACULA	94
187)	RE-EI	NTRY	7	SAWYER BROWN CURB 77574* (9.98/13.98)  CAFE ON THE CORNER	174
188	90	98	4	JOURNEY COLUMBIA 48937* (36.98 E0/51.98) TIME 3	90
189	NEV	<b>V</b>	1	COLOR ME BADD GIANT 24480-/WARNER BROS. (10.98/15.98)  YOUNG, GIFTED & BADD - THE REMIXES	189
190	200	_	4	GETO BOYS  RAP-A-LOT 57183*/PRIORITY (9.98/15.98)  GETO BOY'S THE BEST UNCUT DOPE	147
191	171	153	95	VINCE GILL ▲ MCA 10140* (9.98/13.98)  POCKET FULL OF GOLD	37
192)	RE-EI	NTRY	8	LO-KEY?	140
193)	RE-EI	NTRY	18	AFTER 7 TAKIN' MY TIME	76
194	198	_	99	VIRGIN 86349* (9.98/13.98)  NINE INCH NAILS ● TVT 2610 (9.98 EQ/14.98)  PRETTY HATE MACHINE	75
(195)	RE-EI	NTRY	9	IZZY STRADLIN AND THE JU JU HOUNDS  GEFFEN 24490* (10.98/15.98)  IZZY STRADLIN AND THE JU JU HOUNDS	102
196	181	_	33	TORI AMOS ATLANTIC 82358*/AG (10.98/15.98)  LITTLE EARTHQUAKES	54
(197)	RE-EI	NTRY	13	PUBLIC ENEMY ● CREATEST MISSES	13
198	192	_	21	DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)  TOO SHORT ● JIVE 41467 (10.98/15.98)  SHORTY THE PIMP	6
(199)	NEV	<b>v</b>	1	DADA I.R.S. 13141* (7.98/11.98)  PUZZLE	199
200	187	198	14	SUZANNE VEGA A&M 54005* (9.98/13.98) 99.9 F	86
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Mary J. Blige 11
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Bobby Brown 17
Mariah Carev 62 Mariah Carey 62 Mary-Chapin Carpenter 69 Mark Chesnutt 144

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Dada 199
Da Lench Mob 86
Damn Yankees 113
Das EFX 123
Billy Dean 132
Def Leppard 51
Diamond Rio 127, 183
Neii Diamond 83
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# U.K. PREPARES TO BREAK IN FIRST COMMERCIAL POP RADIO NETWORK

(Continued from page 1)

indication of the final product—included music by the Doors, the Rolling Stones, Eric Clapton, Dire Straits, and Led Zeppelin. In addition, there were current and recurrent rock hits from such artists as Guns N' Roses, Mr. Big, Bon Jovi, and Chris Rea.

Promising Virgin will broadcast plenty of new music, Campbell says, "We are in the early stages of talks with record companies on how we can work together and build a relationship."

Campbell explains Virgin's programming goals are to reach and serve a mainstream audience currently not catered to on a national basis. "The programming is going to fall between top 40 and gold stations [that cover individual metro markets]. We think there's an opportunity out there to serve the 20- to 45-year-olds. That group isn't well served at the moment. The charts have gotten far too young for them."

Malcolm Hill, head of promotion at EMI Records' Parlophone division, agrees Virgin offers a potentially mature alternative to the current output on U.K. radio, including national pop network BBC Radio 1 FM. "Hopefully, some of the glamour will be lost and the music will become more important than looks," he says. "If they're going to play music which isn't dictated by the charts, then we'll be fine. It's exciting: the first true, album-oriented station in the country on a national scale."

Among those who stand to benefit from Virgin's arrival, the mood is upbeat. Neil Ferris, managing director of highly rated independent promotion firm Ferret & Spanner, says, "It's going to give the music industry a chance to broaden what we hear on the radio. I think it's very exciting because of the fact that it is a national music station."

Naturally, Ferris hopes the sta-

tion's programming policies will be open to new music from acts such as Depeche Mode, which he promotes. "[They] launch in March about the same time Depeche Mode launch their new album worldwide. I hope Virgin is receptive to this kind of release."

BMG Records (U.K.) chairman John Preston takes a more conservative view. "I am not sure we will see a dramatic boost in record sales," he says. "Sure, it will help back-catalog material, but I want to see what the station does before I get too enthusiastic. But of course it is a major, positive development in radio." He says he also hopes the station will give more than token consideration to new album releases.

# COMPETITORS' VIEWPOINT

At BBC Radio 1, executive producer Paul Robinson appears confident Virgin's presence will not harm his station's position. "From what I can tell, they are going to offer a fairly narrow format, which is going to leave Radio 1, as now, the only station which nourishes and nurtures new talent as well as playing a wide breadth of music. I wish them good luck."

In contrast, Mark Story, PD at Manchester commercial CHR outlet Piccadilly Radio, says, "Virgin Radio will prove to be more damaging to Radio 1 than [to] local commercial stations. With the kind of programming they're proposing, they will take away Radio 1's older listeners. If you look at new services, they seem to have taken largely from BBC national services.

"Virgin will create some movement [of listeners], and it will probably cut down everybody's share a little—if it is successful. So we are not being complacent about it. I think the competition is great. It keeps everybody on their toes."

#### **MAJOR STAFF CHANGES**

Oddly, as the launch countdown commences, Virgin Radio is undergoing staff changes. Program controller Andrew Marshall is leaving unexpectedly, and will be replaced by Richard Skinner and John Revell as joint program directors. Campbell—who refuses to say whether Marshall was fired or resigned—is himself new to the chief executive's post; he was appointed Jan. 5 by Virgin Radio chairman Bruce Gyngell. Station managing director John Aumonier, who reports to Campbell, was previously in charge of operations.

A Virgin spokesperson denies Aumonier intends to quit the station. "As far as I know, he is still on board and will remain there," says the source. However, other sources say Aumonier is disgruntled and upset at the shift of control two months before the station comes on-air. Neither Aumonier nor Marshall could be reached for comment.

The incoming program directors at Virgin, Revell and Skinner, have extensive national and major-market backgrounds. Revell has produced leading U.K. broadcasters such as Jonathan Ross, Johnnie Walker, and Tommy Vance. Most recently, he worked on marketing and promotions for Planet 24 and European syndicator Unique Broadcasting's Rockline programming for BBC Radio 1 FM.

Skinner was wooed to Virgin Radio from London BBC station GLR, where he currently presents the midmorning slot. GLR is virtually the only major-market station in the U.K. that has extensive album/classic rock programming. Skinner also worked at Radio 1 and London's Capital Radio, the country's largest and most successful commercial station, where he presented an album-rock slot.

Campbell admits that the new outlet's location on the AM dial is a drawback. "We'd be kidding ourselves to say AM is an advantage—but it's not as much of a disadvantage as people in the U.S. or Australia might think. Look at the successful gold AM stations such as Capital Gold in London and Manchester's Piccadilly Gold. They've proved it can work on AM." (AM stereo is not available in the U.K., and will not be for several years.)

Campbell contends Virgin's research reveals that if the station's programming is right and is consistent, listeners will put up with the disadvantage of AM. Adds EMI's Malcolm Hill, "If the music is good, people will listen. In my experience, the average person in this country doesn't listen to radio on very high-quality equipment anyway."

# THREE NATIONAL SERVICES

The 1990 U.K. Broadcasting Act allowed for three national commercial radio services. The first franchise on FM was prohibited by the government from being a pop or rock station; the license was awarded to Classic FM, which debuted last year, playing classical music. The next available license was AM only, and won by Virgin. The third license will be for a national, speech-based service, yet to be put out for bid.

Virgin Radio is a 50/50 venture between the Virgin Communications (part of Richard Branson's Virgin Group) and TV-am, the former national commercial TV morning-show broadcaster. The station was awarded its franchise last April by the U.K. radio regulatory body, the Radio Authority, after the highest bidder's business plan was found wanting. (By law, national commercial franchises must go to the highest bidder if their bid is deemed sustainable.)

Virgin won with a bid of 1.8 million pounds (\$2.8 million at current exchange rates) a year for the life of the eight-year license.

Virgin Radio will be the first national network based outside London. Its offices and studios are being set up in the former premises of County Sound Radio (a local station) in Woking, West Surrey—the birthplace of Peter Gabriel and the Jam. The outlet's sales team will, however, be based in London.

# **WOMAD's Future Appears Wobbly**

LONDON—WOMAD, the organization that brought ethnic music to audiences worldwide, is facing an uncertain future after its main companies went into liquidation.

The WOMAD festival, which Peter Gabriel helped to start 10 years ago, has lost its six operating and support companies, which were put into voluntary liquidation Dec. 30.

Total unsecured debt is about \$300,000, according to accountants Cape and Dalgleish, while assets were put at little more than \$7,500.

Operations company WOMAD U.K. and WOMAD Productions, the body that organized the festivals, are the two key companies being liquidated. The four others are WOMAD Promotion and Design, WOMAD Communications, WOMAD Records, and WOMAD Agency.

At press time, WOMAD and Gabriel's Real World company were discussing ways of saving the WOMAD festival, with support from Real World.

Real World Records, in which the WOMAD Foundation has a large minority stake, is unaffected by the collapse. It continues to operate through a new worldwide licensing deal with Virgin/EMI. Other Real World companies such as the Real World Recording Studios also are unaffected.

DOMINIC PRIDE

# JAZZ GREAT DIZZY GILLESPIE REMEMBERED FOR STANDARDS, STYLE, STAGE PRESENCE

(Continued from page 1)

6 at Englewood Hospital in Englewood, N.J., where he had been undergoing treatment for pancreatic cancer. He was 75.

Gillespie, who catalyzed the bebop revolution of the '40s in partnership with saxophonist Charlie Parker, formed a notable post-bop big band, and served as a prime mover of Afro-Cuban jazz, was one of the great innovators and supreme virtuosos on his instrument.

In his "The Jazz Book," historian Joachim Berendt says Gillespie's trumpet "became the clearest, most clarionlike, and yet most flexible ... voice in the history of jazz." Of his influence, Berendt adds, "Just as all trumpeters of traditional jazz come from [Louis] Armstrong, so do all modern trumpeters stem from Gillespie."

pie."

The trumpeter also composed a large catalog of jazz standards, including "Salt Peanuts," "Groovin' High," "A Night In Tunisia," "Woody'n You," "Dizzy Atmosphere," "Con Alma," and "Tin Tin Deo."

He will also be fondly remembered for his high-spirited presence on concert stages and his inimitable style, epitomized by his unique puffycheeked blowing and his famous horn, with its bell tilted up at a 45-degree angle.

Born John Birks Gillespie on Oct. 21, 1917, in Cheraw, S.C., he was the son of an amateur musician father; he started out playing trombone at 14, picking up the trumpet at 15. He taught himself theory and harmony on the family piano.

He was inspired by the adept swing trumpeter Roy Eldridge ("He was my man, I tried to copy his whole thing," Gillespie told Musician's Chip Stern in 1992). Gillespie's first professional gig found him replacing Eldridge in Teddy Hill's band; there Gillespie established his reputation as an exuberant cut-up, which resulted in his indelible nickname.

During the '30s and early '40s, he supplied arrangements to Woody Herman and Jimmy Dorsey, and played with the big bands of Cab Calloway (who, according to legend, fired Gillespie after the trumpeter hit him with a spitball on stage), Benny Carter, Charlie Barnet, Lucky Millinder, Duke Ellington, Earl Hines, and Billy Eckstine. Gillespie encountered altoist Parker in the Hines band and continued on with him in Eckstine's unit, which was an incubator for the harmonically and rhythmically radical music that became known as bebop.

As their reputations grew in the mid-'40s via jam sessions at Minton's in Harlem (booked by Gillespie's former employer, Hill), combo appearances on New York's 52nd St., and 78s on tiny independent jazz labels, Gillespie and Parker became identified as the leaders of the bebop re-

volt. Gillespie also helped establish the "bop look" with his beret, thickrimmed glasses, and goatee.

From 1946 to 1950, Gillespie returned to big band work, as he would periodically for the rest of his life. Among the most celebrated of his recordings from this era are early Afro-Cuban excursions featuring Cuban percussionist Chano Pozo. He maintained a love of Latin stylings: He recorded in later years with Machito, Mongo Santamaria, and Arturo Sandoval, and cut the first American bossa nova album in 1962.

During the '50s, Gillespie recorded extensively in combo formats, playing with his idol Eldridge and such young Turks as John Coltrane (who cut some of his first dates with the trumpeter), Sonny Rollins, Sonny Stitt, and Stan Getz. In 1953, he journeyed to Toronto to perform a famed all-star bop concert at Massey Hall with Charlie Parker, Bud Powell, Charles Mingus, and Max Roach. The same year, he began an eight-year as sociation with Norman Granz's Verve Records; he would renew his relationship with Granz on Pablo Records in the '70s.

In 1956, Gillespie toured Latin America and Europe for the U.S. State Department; although the funding of a jazz group by the government aroused controversy, the tour marked the beginning of Gillespie's tenure as a popular spokesman for jazz around the world.

In later years, Gillespie, who was a devout observer of the Baha'i faith, recorded tirelessly in both combo and big-band formats, helped advance the careers of such younger trumpeters as Jon Faddis, and became a regular at jazz festivals around the world.

His antic stage personality and penchant for scat-singing (a fixture of his recordings and live appearances from "Oop-Pop-A-Da" in 1947) ruffled the feathers of some critics who found his demeanor undignified; but it endeared him to audiences, which cited him as a favorite in jazz magazine polls throughout his career.

Gillespie won two Grammy awards, in 1975 and 1991. Additionally, NARAS, the recording academy, honored Gillespie with its Lifetime Achievement Award in 1989.

Gillespie's discography is too voluminous to be summarized, but albums and collections remain in print on Prestige, PolyGram, RCA, and Pablo, among others. Last October, Verve issued "Dizzy's Diamonds/The Best Of The Verve Years," a three-CD set of his combo and big band work for that label that commemorated the musician's 75th birthday. An anthology of his important early work, "Dizzy Gillespie: The Development Of An American Artist 1940-46," is available from the Smithsonian Institution.



# **'BODYGUARD' ALBUM, SINGLE SET RECORDS, IGNITE RETAIL SALES**

(Continued from page 10)

album's co-executive producer, predicts that, by the time it has been out for eight weeks, "The Bodyguard" will have sold 6 million units. (It is eligible for RIAA certification 60 days after release.) Already, according to BMG Distribution president Pete Jones, the company has shipped nearly that many to its accounts.

"I Will Always Love You," meanwhile, has topped Bryan Adams' hit single "(Everything I Do) I Do It For You" by selling 3 million units within two months, a month earlier than the Adams single reached that mark. According to Davis, the Houston single stands a good chance of topping the all-time single record of 4 million units set by "We Are The World" from the "USA For Africa" album, which was released in 1985.

Houston's previous album, "I'm Your Baby Tonight," has sold 3 million units in the U.S. and 7 million units worldwide since its introduction in October 1990.

The "Bodyguard" album has also been well-received internationally, according to Davis. "The combination of Whitney's following and the unprecedented impact of this song combined to make this a very, very strong worldwide album," he says. "We'll be over 4 million units outside the U.S. and over 6 million units in the U.S. by [Jan. 8]."

the U.S. by [Jan. 8]."

"I Will Always Love You" and two other Houston songs on the album—

"I Have Nothing" and "Queen Of The Night"—began receiving exposure about 41/2 months before the soundtrack's release date by being featured in trailers for the film.

Arista also sent key retailers advance cassettes containing portions of the album, according to Jim Chiado, senior VP of sales and distribution for Arista. The sales team plugged into fourth-quarter retail advertising and created posters and displays to accompany the singles, notes Chiado.

Arista's aggressive marketing campaign included a half-hour television program ("Arista Gallery Of Stars") spotlighting its artists, a TV campaign encompassing spots on MTV, VH-1, BET, and network stations, and print ads in People, Us, Entertainment Weekly, The New York Times and Los Angeles Times, (Billboard, Nov. 21).

"It's the phenomenon of an incredible song from an incredible artist in an incredible performance, and then you have the movie as well, and you have these two media working together," says Jack Rovner, senior VP. "The time of year and the emotional chord it hits has a great impact. To put that under the guise of marketing would be wrong."

# POWER OF THE SONG

Acknowledging the power of the song and the draw of the film, Jim Dobbe, VP of sales merchandise at Wherehouse Entertainment, Torrance, Calif., says "Arista did a wonderful job in putting together and marketing it."

He adds the title helped make the Christmas selling season a successful one for retailers. "You have to give credit to Arista and this record to bringing consumers in. You want something that brings consumers into the store, and that's what this became. It's what retailers have been looking for throughout the year, with Michael Jackson and Bruce Springsteen, that never really happened. This became a destination title."

Stan Goman, senior VP at Tower Records, West Sacramento, Calif., attributes the success of the project to "all the advertisements they had on TV, playing the songs and scenes from the movie, plus she's really sexy, and you've got Kevin Costner. That's what sells. Plus the music's good. If the music was lousy, it wouldn't sell . . . I hope this thing is like a Michael Jackson "Thriller.' We need a big seller to bring people in."

Ron Phillips, director of marketing for Miami-based Spec's Music, notes that "I Will Always Love You" fills a gap for the adult-contemporary customer and that the album has a "huge cross-format appeal" as well.

So swiftly did the album take off that Arista and BMG Distribution were initially taken by surprise. According to Jones, "We went out with 800,000 units, but the record accelerated so quickly that there was some catchup involved."

Due to the volume of reorders pouring in, Jones says, BMG got into a "back-order situation," but it lasted only a couple of days. By using some additional suppliers outside of BMG's usual sources of product, he says, the company was able to fill the massive volume of orders.

When "I Will Always Love You" was released, it received a nearly instantaneous response at radio, and it is still receiving heavy airplay. Nevertheless, Arista senior VP of promotion Rick Bisceglia recalls he had to overcome some initial skepticism. "One out of four stations said to me, "We can't play a record with an a cappella intro—our audience will get bored and flip away," he recalls.

"They wanted us to edit the song, but we wouldn't do it."

Despite this, however, he says, "We still had an incredible first week at radio. This record is the fastest-reacting I've ever promoted."

Programmers tell the same tale. Johnny Williams, PD of WUSA-FM, Tampa, Fla., says the first time the song was tested, it became "an instant No. 1."

Bobbi Maxwell, music director for WWNK-FM Cincinnati, says Houston's song quickly became a hit at the station because Dolly Parton's country original had long been a staple of the station's love-song program, "Pillow Talk."

Joining "I Will Always Love You" is Houston's new single "I'm Every Woman," which holds at No. 66 on the Hot 100 this week. Her "I Have

Nothing" will be released as a single in early February. Considering the closeness of the release dates and the fact that all three records are receiving strong airplay, Bisceglia ventures, "It's possible we'll have three top 10 singles at the same time."

Other artists featured on the album also are benefiting from its success. S.O.U.L. S.Y.S.T.E.M.'s single "It's Gonna Be A Lovely Day" topped the Hot Dance Music Club Play chart (Billboard, Jan. 9) and jumps to No. 48 with a bullet this week on the Hot 100. The Kenny G/Aaron Neville song "Even If My Heart Would Break" will also be released as a single, according to Davis.

Assistance in preparing this story was provided by Eric Boehlert, and Ken Terru.

# MUSIC, VIDEO MERCHANTS HAVING HAPPY NEW YEAR SO FAR

(Continued from page 8)

is great. It got even better in the week after Christmas, when it was three to four times as good as it was in the week prior to Christmas. I think we are going to have a very strong January. We are experiencing huge increases over last year."

Lipton declines to specify a comparable-store increase percentage, as does Jim Dobbe, VP of sales merchandise at 314-unit Wherehouse Entertainment. But Dobbe does say the chain was up on a comparable-store basis in the week following Christmas, adding, "Optimism is running pretty good around here."

J.D. Mandelker, president of 25unit, St. Louis-based Streetside Records, reports the chain experienced a 22.9% comp-store increase for December, including a big week after Christmas, and a total sales increase of 36.2%.

Jim Roe, music buyer at 132-unit, Owensboro, Ky.-based WaxWorks, says overall Christmas sales were up 21% over the previous year, with the post-Christmas sales "still very strong for us."

# SURVEY FINDS 10.9% INCREASE

Macey Lipman Marketing's annual survey of the holiday selling season—which this year consisted of calling 220 accounts representing more than 8,000 locations—reports music sales were up 10.9% over 1991 for the holiday selling season.

Not everyone, however, experienced that kind of performance. For instance, in Albany, N.Y., at 550-unit Trans World Music Corp., Jeff Jones says the chain turned in a 1% compstore gain for the nine-week period, ended Jan. 2. He declines to break out performance for December but adds the chain suffered negative compstore numbers in November. Analysts following Trans World project the chain had about a 3% comp-store increase in December.

In Cleveland, George Tunder, chief buyer for the 13-store Record Den/Music Box chain, reports the chain was about 5% ahead of its 1991 performance for the holiday selling season. "The last week before Christmas was excellent, and the week after was just as good," he says. Among the chain's bestselling albums are titles by Pearl Jam, Kris Kross, Michael Bolton, and TLC, and the "Bodyguard" and "Boomerang" soundtracks.

According to merchants surveyed by Billboard, top-selling video titles include "Beauty And The Beast," "Sister Act," "101 Dalmatians," and "A Year And A Half In The Life Of Metallica."

"The customer recognized that video is a great gift idea," says Trans World's Jones, who reports the company's Saturday Matinee chain "did a little better than the music stores in the month of December."

Spec's video buyer Barry Erra says rentals and sell-through sales were "exceptionally good" through the Christmas season and post-Christmas sales have been "very good." Sales and rentals are up over the previous Christmas season, but the chain has yet to compile its numbers, he adds. At WaxWorks, Diane Ulber, retail video buyer, reports post-Christmas sales have been "pretty incredible. It really didn't

slow down much." Video sales were up at least 60% over the previous Christmas for the chain, which mainly sells music video, although about 30% of its video sell-through business consists of movies.

As in music, video rental volume kicked in late, which can be seen dramatically in results from specialty chains like West Coast Video. The Philadelphia-based chain reports that, for the last half of December, total revenue was up 15%, vs. 8% for the first 11 months of the year, according to Len Schmidt, business analyst at the 500-unit chain. But he adds figures are still being tallied and sell-through versus rental income is not available yet.

In Texas, Home Video Plus Music/Discount Entertainment saw its rental in 10 stores shoot up 30% for the week after Christmas, says Herb Wiener, president. New Year's Eve day, traditionally the top day in any rental store, "was way above a year ago," says Wiener. Sell-through in the 10 stores, all in Austin, "was about even," says Wiener.

Steve Litig, president of United Management, a Blockbuster franchisee with stores in Nevada, reports that total volume "was better than in either of the past two years," over Christmas. More sell-through "is probably a part of it," as the chain is just emphasizing it.

Looking ahead, sell-through merchants are hoping that video can hold its own through the first quarter, when Disney releases "Pinocchio," which should provide a big boost.

# **BLOCKBUSTER REORGANIZES EXECUTIVE BRANCH**

(Continued from page 8)

"very good for the sell-through business," he says. "It's too bad we haven't been able to come up with something similar for rental."

From the point of view of still another franchisee, "Joe was brought in when we needed real retail help, but he did not understand the role we can play. All decisions were made at the top. It was frustrating for us and for him."

Despite these criticisms, it is not known whether the franchisees had any impact on Baczko's decampment. Neither Huizenga nor other high-level Blockbuster executives were available for comment.

Wall Street sources profess surprise at the top-level change. "The reorganization was expected, Joe's departure was not," says one analyst. "He is the strongest retailer there. I have to view his departure as something of a negative."

Because of his sales acumen and paring of costs, Baczko gets full credit for Blockbuster's earnings growth, in this analyst's view. Blockbuster, he estimates, had a 12%-15% gain in same-store corporate revenues during the fourth quarter; sell-through is thought to have accounted for 21% of dollar volume during the same period. A number of franchisees, he believes, lagged on both counts.

# BACZKO'S VIEWPOINT

Calling his departure from Blockbuster "totally amicable," Baczko says, "I feel a lot more comfortable going off into a retail venue."

Baczko expects to be among the acquisition partners of a going concern Blockbuster elected not to buy several months ago. "I don't have those kinds of pockets" to be the majority owner, he adds, but "I'm going to head this thing."

For now, Blockbuster's big play is in music, enhancing its recent Sound Warehouse and Music Plus acquisitions and joint retailing venture with the Virgin Group.

the Virgin Group.

"The question in 1993 is how quickly they'll expand on the music side," comments Keith Benjamin of New York brokerage house Ladenburg

Thalman & Co. "The company has made all the right moves in the past couple of months."

Benjamin adds that, despite Baczko's exit, the chain is well stocked with executive talent. "There's no underlying statement that anything's wrong," he says.

Frank Slugaski, purchasing and sales VP at Blockbuster's New Jersey franchise, says the same of the company's reorganization. "Basically, they're doing the right thing. It's the time in the industry to diversify."

the time in the industry to diversify."
"Clearly, video has peaked,"
agrees an entertainment analyst.
"Where is their opportunity to grow
except on the record side?"

# SHANACHIE SAYS YIPPIE ABOUT O'YABA

(Continued from page 10)

when he started out and, like Lucky, O'Yaba have strong songs and a classic reggae sound. Yet they're distinctive—they have a lot of African influences, and their lyrics are striking and evocative, not the usual catchwords and phrases." As an example, he points to "Fly Away," a plea for world peace that uses the metaphor of an African eagle flying to visit friends in different countries.

Shanachie's marketing plan is to start slow and build steadily. "They're totally unknown at this point, so our first step is to get the album to the right people in the media, everything from Billboard to the Village Voice to Pulse!, and start a buzz that way," says Grass. "We're not releasing a single, but we're servicing the album to reggae radio shows.

"Then, when we do advertising for Lucky's record, we're going to hook this in with it—'If you like Lucky Dube, you'll love O'Yaba.' Then, as soon as it's practical and we get some reviews, we'll see about getting them over here to tour. That's what really established Lucky over here—he's great live, and we did a big marketing push behind each of the live dates,"

# **EMERGING ACTS MAKE EPIC SHINE**

(Continued from page 1)

question that it's kicked in now," says Glew. "Michael Jackson is a cornerstone of the company, but the labels of the '90s will have very diversified rosters and will have people that understand how to market to all different formats."

Griffiths, who added Epic executive VP to his title in March, 1991, built on Glew's foundation. "I think we'd become a little one-dimensional," he says. "If you look back to the fall and Christmas of 1990 and 1991. we had a lot of records by major staple acts like Joan Jett, Cheap Trick, the Fabulous Thunderbirds, and REO Speedwagon. We didn't manage to get a hit single with any of those acts. [At that point] we made a very conscious decision to move away from those acts and concentrate on the newer acts that had a longterm future rather than ones that were dependent upon a radio hit.'

Over the past 18 months, the label cut its roster from 150 to the current 102 acts. Simultaneously, it began to take a new approach to marketing. "Something we've been instilling in ourselves for over a year is how important it is to set up a record. There's just no reason to go into the marketplace without a solid setup," says VP of marketing John Doelp.

To achieve that end, Epic began to utilize touring and television more effectively. For example, although the first single from Dion's second record was released in November 1991, the album didn't come out until March 1992, after Dion had garnered an Oscar nomination for her "Beauty And The Beast" duet with Peabo Bryson and had performed it with him on the Academy Awards show. The album is now approaching platinum

A lot of setup also preceded the success of the debut Spin Doctors album, now platinum, and the Pearl Jam title, which has gone triple platinum. Both acts toured for months on end as club headliners and arena opening acts, propelling album sales long before radio play kicked in.

We learned patience from the Spin Doctors and Pearl Jam," says Griffiths. "If you see a spark anywhere, it doesn't matter how small it is. If you can spread it from there, there's no limit, especially if it's a touring act."

More time has also been spent on advancing already established artists. One of the label's biggest successes in 1992 was Ozzy Osbourne, whose "No More Tears" album has sold more than 2 million copies and has been on the Billboard Top 200 album chart for more than a year. According to Epic, the success of "No More Tears" has helped sell a million Osbourne catalog records.

To set up the Indigo Girls' fourth album, "Rites Of Passage," Epic ran a classified ad in alternative and college papers across the country with an 800 number. The line, which received close to 10,000 calls, featured an interview with the act, played snippets of the new album, and gave upcoming tour dates.

The Epic success story, note all of the label's senior executives, springs from teamwork. "I don't think you can segregate success from a promotional or marketing or A&R perspective," says senior VP of promotion Polly Anthony. "The fact that it's a team effort can't be stressed enough. This is not a company of cubbyholes, it's a company of people working together.

Sade, whose first record in four years, "Love Deluxe," has sold 1.7 million copies, immediately benefited from the combined effort. Ads showing the photogenic artist began running weeks before the album's release. Then, says Anthony, "we delivered Sade to a very specific 18-to-34year-old audience by putting her on Arsenio Hall immediately and going on 'Saturday Night Live,' etc. We had a radio plan that kept unfolding week after week after week at the various formats [R&B, pop, AC, NAC], not to mention the monstrous sales in every market. What we put through to radio is that Sade is truly a lifestyle art-

Epic also revitalized its dance department in 1992. "We parted ways with a lot of the older artists and we didn't have much in the dance area,' says Griffiths. "Frank Ceraolo came in as the head of dance and has made an incredible impact.'

In addition to breaking new dance artists such as the Shamen and Rozalla, Epic has garnered dance hits with established bands, such as Prefab Sprout, who were never club favorites before. Jackson, who received moderate club play on previous albums, became a bona-fide dance artist for the first time via remixes.

# WHAT'S COMING UP

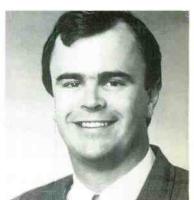
The next area that the company will turn its attention to is the R&B division. "That is an area of concentration that we're going to work on," says Glew. "We have Luther, Michael, Baby Face, Sade ... We have some major superstars. We're looking for some more up-and-coming artists like Trey Lorenz.

"R&B is absolutely the next tar-Griffiths agrees. "We haven't really been breaking acts for a while. Shabba Ranks' second album has gone gold and Trey has just started. We really have gone back to retrench and break some new artists." Griffiths cites two new signees: female singers Denetria Champ and Patra,









Gloria Estefan, upper left, is among the artists who helped account for Epic's banner year in 1992. The label is aiming for similar success in '93 with acts like Screaming Trees, upper right, according to label president Dave Glew, bottom left, and Epic executive VP/Epic Associated president Richard Griffiths

both of whom will release records this year.

Additionally, Epic has placed an emphasis on rap music, which had never been a focal point before, through its own signings and through licensing deals with Queen Latifah's Flavor Unit Records, artist managers Amanda Scheer and Happy Walters' Immortal Records, and manager Brian Leetch. The first record from Flavor Unit will be a compilation album, which contains a single featuring such hit rappers as Queen Latifah, Heavy D, and Naughty By Nature.

Hank Caldwell, Epic's senior VP, black music division, also aims to bring Living Colour's next album to an urban audience.

With groups like Living Colour, we hope to at least get more exposure for them in the black marketplace," he says. "They've guaranteed me that this time they're going to be bringing me something to work with, but not at the expense of alienating their already faithful fans.'

Epic has also managed to keep

multi-platinum seller Vandross, despite a lawsuit filed by the singer last vear to get off the label. "The lawsuit was settled and Luther's re-signed. which we're absolutely thrilled about," says Griffiths. "We'll have a new album from him in May and will be giving him a major push in pop.'

The label is also planning how to reintroduce Lauper to the marketplace after a long hiatus. "We're going directly to the consumer," says Doelp. "We're doing a showcase tour with her and really starting at the beginning even though she's a wellknown name. Our main thrust will be her signature voice." Among those collaborating on the album are Mary-Chapin Carpenter and producer Junior Vasquez

Epic has also made inroads with new talent in the exploding country market with Doug Stone, who has four albums on the Top Country Albums chart, and Collin Raye, who has two. Although Epic's Nashville division operates autonomously from the New York office, the two entities regularly confer.

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# by Geoff Mayfield

ATTITUDE ADJUSTMENT: To the uninitiated, a glance at the Sound-Scan sales figures that produced this week's point-of-sales charts might look like a scene of total disaster. But, when one looks at the calendar, one understands that this is the week of adjustment when music retailers move from exhilarating weekly sales increases that roll from Thanksgiving week through the week after Christmas to the more mundane pace of non-holiday week sales. That said, it is not surprising to report that only one title on The Billboard 200, Silk's "Lose Control" (No. 141), showed a sales gain over the previous week. Thus, the wall-to-wall sales declines are no cause for panic, but rather an annual event. Unit sales of titles on The Billboard 200 declined by 44% from the previous week's tally, while Top Country Albums dropped by 35% and Heatseekers fell by 26%. Top R&B Albums only declined by 2%, but volume on Top Pop Catalog, affected by the annual disappearing act that Christmas titles make this time of year, falls by 51%.

HE WHO LOSES LEAST: Given the background stated above, you can figure that titles that rise on our point-of-sales charts advance because their sales losses are smaller than those suffered by other albums. And, we adjusted our bullet criteria to award those titles that see the smaller percentage losses. Likewise, the chart's sales awards-Top 20 Sales Mover and Power Pick-go to the titles that show the smallest unit declines. Dr. Dre wins the former on a 34-16 move; Portrait, at No. 125, wins the latter. Of the two, Portrait has the smaller sales loss.

WOW, WHITNEY: I heard a lot of people whisper that Whitney Houston was "over" when her third studio album peaked at No. 3. Oh yeah? After setting a new one-week SoundScan tally in the week that Billboard did not go to press, the soundtrack from "The Bodyguard," which features six Houston songs, broke the 1-million mark in the Jan. 9 chart (see story, page 10). This week, despite a sales decline of more than 50%, her total—in excess of 520,000 units-is still huge. Put it this way: In 1992, there were only a couple of weeks that this total would not have had a lock on No. 1. And, the only title that posted larger numbers in the past year was, guess what-"The Bodyguard." Although the film, which stars Kevin Costner and Houston, continues to have a respectable run at the box office, it's safe to say that this is a case of a soundtrack's performance overwhelming a movie's track record ... Another testimony of this soundtrack's awesome run is that it won Top 20 Sales Mover five weeks in a row. Since we introduced that award at the start of last year, Billy Ray Cyrus is the only other artist to win it for five weeks, and his weeks were not consecutive.

BUMPER CROP: It appears to be more a matter of luck of the draw than advance planning, but a common woe that labels and retailers face at the start of each New Year-the annual dearth of superstar product-will occur in first quarter '93. Due between now and the end of March are new releases by the likes of Aerosmith, Bell Biv DeVoe, Regina Belle, David Bowie, Brooks & Dunn, Coverdale/Page, Taylor Dayne, Duran Duran, Genesis, Bruce Hornsby, Ice T, Mick Jagger, Jesus Jones, Kentucky Headhunters, Cyndi Lauper, Living Color, Paul McCartney, K.T. Oslin, Poison, Rod Stewart, Sting, Van Halen, and Hank Williams, Jr. And that's just a short list of the name artists whose albums are scheduled for first quarter.

BILLBOARD JANUARY 16, 1993

# Array Of Acts To March In For Clinton Inauguration

WASHINGTON, D.C.—The multiday celebration of the inauguration of Bill Clinton will include one of the largest assemblages of musical talent ever to invade this city.

Topping the news of inaugurationbound artists is the announcement that Fleetwood Mac will reunite Jan. 19 for a one-time-only appearance at the invitation-only Presidential Inaugural Gala concert at the Capitol Centre in nearby Lanham, Md.

Inaugural Gala associate producer Ricky Kirshner confirmed that group members Mick Fleetwood, John McVie, Christine McVie, Stevie Nicks, and Lindsey Buckingham have accepted the offer to play at the glittery event.

The Big Mac will be sharing the spotlight with Barbra Streisand, Aretha Franklin, Elton John, Judy Collins, Chuck Berry, opera star (and fellow Arkansas native) Barbara Hendricks, and an all-star jazz group that will include Herbie Hancock, Clark Terry, Wynton Marsalis, Al Grey, Grover Washington Jr., Wayne Shorter, Illinois Jacquet, Ron Carter, and Thelonious Monk Jr.

Fleetwood Mac's 1977 hit "Don't Stop (Thinking About Tomorrow)" became an anthem of the Clinton campaign and was played throughout the Democratic Convention last

Drummer Fleetwood had earlier said, when asked if he would agree to perform, "I would love to play—I would get up and hit the skins for him.

The Inaugural Gala will be telecast, with a 11/2-hour tape delay, on CBS-TV at 9 p.m. EST.

Inauguration festivities Jan. 17-18 on the Mall and at the Lincoln Memorial also include a wide-ranging musical lineup.

Appearing on the four Mall stages: Los Lobos, Bill Monroe & the Bluegrass Boys, the Elvin Jones Jazz Machine, Linda Ronstadt and the mariachi band Los Comperos De Nati Cano, Peter, Paul & Mary, the Robert

Cray Band, the Winans, Little Feat, Booker T. & the MG's, Ruth Brown, Beausoleil, and the Texas Tornados.

At the Lincoln Memorial, Quincy Jones is assembling an all-star lineup for a Jan. 17 twilight concert that will include Aretha Franklin, Michael Bolton, Kenny G, and a number of unconfirmed artists.

The Jan. 17-18 events on the Mall, to be held under dozens of giant, heated tents, have been planned as an "open" populist cultural celebration of the inauguration. They will feature more than 60 local, regional, and national musicians, performers, artisans, and entertainers over a 10block area. Other participants will include the Sesame Street characters. storytellers, crafts people, and ethnic-food vendors, much in the style of the annual Smithsonian Folklife Festival.

In addition to the Gala and the Mall events, Washington will also play host to 11 "official" and at least six "unofficial" Inaugural Balls or celebrations during the week, most of them including star-studded musical entertainment.

A hot ticket is the Jan. 19 reception to benefit Rock The Vote. The event is co-hosted by the member labels of the Recording Industry Assn. of America, member studios of the Motion Picture Assn. of America, and the Pepsi-Cola Co. The event celebrates "the unprecedented increase in turnout of young voters in the 1992 elections.

MTV is also hosting an inaugural ball Jan. 20 at the Washington Convention Center with an all-star lineup of performers expected. It will be broadcast on cable from 10-11:30 p.m.

Musical participants in the Jan. 20 Inaugural Parade and Parade Stage will include reggae group Steel Pulse, children's recording artist Raffi, Elvis impersonators, and Latin and African heritage dance and music groups, as well as the traditional service bands, drill teams, and high school and college

# **Camelot Expanding With Buy Of 26 Hastings Stores**

NEW YORK-Camelot Music, in the biggest acquisition in the company's history, has bought 26 stores from Hastings Books, Music & Video, bringing the North Canton, Ohiobased chain's store count to 355.

Terms of the deal were not released, but observers speculate Camelot paid about \$6 million for the package. Paul David, chairman/CEO of Camelot, says the company is financing the acquisition through cash flow. "It won't put any strain on our operating income," he adds.

The acquired Hastings outlets are all mall sites, located mainly in Texas, but also include stores in Oklahoma, Kansas, and Arizona.

The acquisition boosts Camelot's Texas store count from 28 to about 50, notes Jim Bonk, Camelot's executive VP and COO. That makes Texas the No. 1 state in terms of Camelot store count.

"The acquisition give us penetration in markets where we weren't and solidifies our presence in states where we needed more market share," he says. "Now, we can move on building our presence in the Southwest.

John Marmaduke, president and CEO of Hastings, was unavailable for comment. In a press release, he states, "This sale of mall stores constitutes less than 10% of our volume, and will allow us to focus on our mul-timedia concept." Hastings' main growth area has been building superstores—averaging about 18,000 square feet but ranging as large as 27,000 square feet—in freestanding and strip-center locations.

Hastings has retained about 23 stores in enclosed environments. Sources speculate Hastings kept those mall stores because they likely perform well and allow the chain to retain market share dominance in certain markets. Bonk says Camelot bought all the stores that were offered by Hastings. ED CHRISTMAN

# The Billboard Bulletin....

# **BROOKS SIGNS AGAIN WITH LIBERTY**

Capitol-EMI CEO Joe Smith confirms he renegotiated a new deal for megastar Garth Brooks to continue on Liberty Records. Although details of the deal are shielded by a confidentiality provision in the contract, Brooks previously told Billboard (Dec. 26) that "it's a full incentive contract where we start from scratch every time. If we don't sell any records, we don't get a cent; and if we sell a lot of records, we get a lot of money

# MTV ADDS DAILIES, 'YO!' WEEKLY

The hourlong daily programs "MTV Jams" and "Alternative Nation" have been added to MTV's regular lineup, while "Yo! MTV Raps," formerly a daily half-hour show, moved on Jan. 8 into a weekly Friday time slot, from 10 p.m. to midnight. "Yo!'s" new look will combine the contributions of its two sets of hosts, Ed Lover & Doctor Dre and Fab 5 Freddy."MTV Jams" (11 a.m. and 6 p.m.) features pop, R&B, and hip-hop fare, while "Alternative Nation" (midnight) programs cutting-edge clips. Also, "The Day In Rock" was discontinued Jan. 4. "The Week In Rock" remains intact.

# CEMA AD PENALTY ON USED CD SALES

When some major chains began carrying used CDs recently-a business long considered taboo by chains and manufacturers-other merchants wondered how the labels and its distributors would react. Well, CEMA just dropped the first

shoe. A customer ad policy memo states: "In no event will CEMA pay any [co-op advertising] claim for any advertising in which ... used CDs also are advertised.

# INTERSCOPE PUB SET UNDER VANCE

Ted Fields has established a music publishing company, Interscope Music, as part of his entertainment holdings, with Ronny Vance, formerly head of David Geffen's publishing unit, as its L.A.-based chief. Company, which includes a self-titled ASCAP firm and a BMI affiliate, Interscope/Pearl, is a joint venture with Warner/Chappell. A sister firm is the hot Interscope label through Atlantic Records.

# **ROCK HALL FOR REGULAR FOLKS**

For the first time in its eight-year history, the annual Rock and Roll Hall of Fame induction dinner Tuesday (12)-to be held in L.A. for the first time-will be open to the public. People can purchase seats for \$750, \$1,250, and \$1,500.

# U.K. LOVES WHITNEY, TOO

Whitney Houston has a new career high in Britain, and it all has to do with her record-shattering U.S. performance of "I Will Always Love You," which has become the U.K.'s biggest-selling CD single to date, according to BMG Records (U.K.) chairman John Preston. He says that as of Jan. 5, the hit had sold 985 680 units at retail, a total of 34% of which were on the CD configuration. The other format breakdowns were: 45%, cassette; 19%, 7-inch vinyl; and 2%, 12-inch vinyl.

# RESTLESS HEART LOSES ONE MORE

The RCA group Restless Heart has lost the second of its original five band members in less than a year with the recent departure of keyboardist Dave Innis. Earlier, lead singer Larry Stewart split to sign a solo contract with RCA. No word yet on where Innis is bound. Instead of replacing Innis and Stewart, a spokesman says, the group will hire two backup musicians. Restless Heart is currently high on the AC charts with "When She Cries."

# DISNEY TOPPLES DUTCH DISTRIB

It wasn't the weather. Disney can take the credit for the collapse of Face Holdings, a veteran Dutch record and video distributor. The studio filed legal action against Face's CNR Video/HVP subsidiary, reportedly forcing the parent into bankruptcy. Face had blamed Holland's blistering summer for the poor sales that triggered its demise.

# BOB WEISS ON MEND AFTER SURGERY

Bob Weiss, the veteran music man who operates One World Of Music. an international music/records consultant, is recovering at his Granada Hills, Calif., home from emergency surgery for the removal of a gangrenous gall bladder. He and his partner, Tielak Chang of Singapore, also operate a seven-country distribution firm, Chiang Huat Around The World, in S.E. Asia.

# **Houston Conquers Cities The World Over**

WHITNEY HOUSTON remains on top of the Hot 100 for an eighth week with "I Will Always Love You." That may seem like an everyday occurrence, with Boyz II Men still basking in the glow of a 13week run at the chart summit, but it's not. Only 17 singles in the rock era have been No. 1 for eight weeks or longer, and only four in the last 10 years: "Every Breath You Take" by the Police (eight weeks), 'Jump" by Kris Kross (eight weeks), "End Of The by Boyz II Men (13 weeks), and Houston's first Bodyguard" single.

"I Will Always Love You" is a hit all over the world. Houston is in the top 10 in Japan, Germany, and Italy, and she's No. 1 in Australia, Spain, and Holland. Most impressive, she's No. 1 for the sixth week in the U.K. That's the longest run at the top for a female solo artist since Freda Payne's "Band Of Gold" was No. 1 for six weeks in 1970, according to Alan Jones of Music Week.

Whitney's husband, Bobby Brown, holds at No. 8 with "Good Enough." That means the couple has cohabitated in the top 10 for eight weeks. So, you may ask, is this the first time a married couple has been in the top 10 with separate hits? Chart Beat found some near misses: Eydie Gorme entered the top 10 on Feb. 23, 1963, with "Blame It On The Bossa Nova," just two weeks after her husband Steve Lawrence departed with "Go Away Little Girl." On Oct. 2, 1965, Sonny Bono's "Laugh At Me" was No. 10 while "Baby Don't Go" by Sonny & Cher ranked No. 9, and on April 29, 1972, Cher was No. 7 with "Gypsys, Tramps And Thieves" while Sonny & Cher were No. 8 with "All I Ever Need Is You." Brian Carroll of North Hollywood, Calif., points out that James Taylor was No. 6

with "You've Got A Friend" and Carly Simon was No. 10 with "That's The Way I've Always Heard It Should Be" the week of July 10, 1971. Of course, Carly and James didn't get married until Nov. 3, 1972.

N2DEEP falls out of the top 30 this week with "Back To The Hotel," which means it peaked at No. 14 in its 27th consecutive week on the Hot 100. That's the latest a song has peaked in a single chart run since Soft Cell peaked at No. 8 with "Tainted Love" in its 27th

week on July 17, 1982. In the history of the Hot 100, only two singles have peaked later: "I Go Crazy" by Paul Davis peaked in its 30th week on March 18, 1978, and "Why Me" by Kris Kristofferson peaked in its 32nd week on Nov.

10, 1973. NUMBERS GAME: On The Bill-

board 200, "Ten" is No. 7, "25" is No. 53, "90210" is No. 119, and "MCMXC A.D." is CXVIII. Over on the Hot 100, "7" is No. 15. Ah, for the good old days, when "Eighteen With A Bullet" really was No. 18 with a bullet.

If you thought Christmas albums took a drop last week, take another look: Amy Grant's "Home For Christmas" plunges from No. 9 to No. 76, and "A Very Special Christmas" sinks from No. 11 to No. 85. One consolation: they'll be back next year at holiday time.

Thanks to Bill O'Neill of Saco, Maine, and Louis Iacueo of Covina, Calif., for pointing out there are four artists on the Hot 100 who first peaked in the '60s. The list: Darlene Love, Eric Clapton, Ted Nugent, and Michael Jackson. "I Want You Back," the first chart single by the Jackson 5, peaked at No. 1 Jan. 31, 1970, but it entered the Hot 100 the week of Nov. 15, 1969.

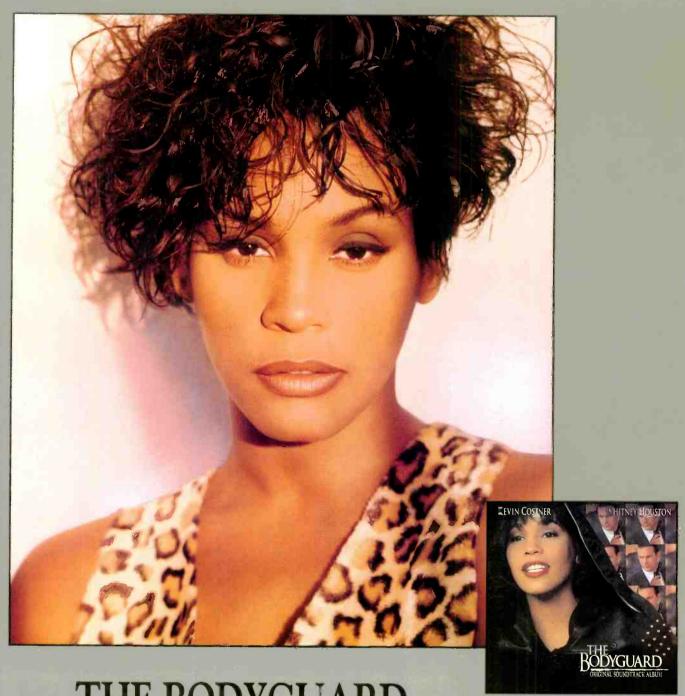




by Fred Bronson

BILLBOARD JANUARY 16, 1993

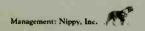
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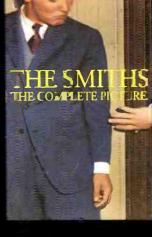
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# <u>-atful Of Hallow</u>

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