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**IN THIS ISSUE**



**children's audio & video**

FOLLOWS PAGE 54

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 22, 1992

ADVERTISEMENTS

## Promoters See Hope In '92 Lineup 3 Big Draws & Package Tours On Tap

BY THOM DUFFY

SAN DIEGO—The promise of three major stadium tours and a full slate of multi-act packages have promoters predicting a rebound for the concert business this year, following one

**GENESIS HITS ROAD WITH BIG ATLANTIC BLITZ. P. 86.**

of the most dismal seasons in memory.

Genesis is planning to embark on a U.S. stadium tour in May, and U2 and a double bill featuring Eric Clapton

and Elton John are expected to hit stadiums this summer. Earlier, U2 will tour arenas, starting Feb. 29 in Lakeland, Fla. Clapton also is expected to play arenas in the spring. Bruce Springsteen is supposed to go out later in the year, but no dates have been announced for his tour.

(Continued on page 86)

## U.S. Labels Look Closer At Belgian Techno Acts

BY LARRY FLICK and MARC MAES

NEW YORK—Belgium's leading dance acts are becoming a pop priority at some stateside labels. Partly due to the strength of the techno dance movement in U.S. clubs, the techno-oriented Belgian music scene has captured the at-

(Continued on page 87)

## INGRAM TO BUY VIDEO RIVAL COMMTRON; DISTRIBUTOR WOULD HAVE 33% OF MARKET

BY PAUL SWEETING

NEW YORK—In a move that has sent shock waves through the home video industry, No. 2 video distributor Ingram Entertainment has signed a letter of intent to acquire its larger competitor, Commtron Corp., from Bergen Brunswig Corp. for \$78.3 million.

If the deal is consummated, the combined entity would have 33%-34% of the video specialty market, according to trade estimates, making the new company more than twice as large as its nearest competitor. Together, Ingram and Commtron have annual sales of roughly \$800 million.

Nashville-based Ingram's offer (Continued on page 83)

## Independent Distributors Building National Networks

BY DEBORAH RUSSELL

LOS ANGELES—Independent record distribution is undergoing changes as key players seek to break out of existing, regional niches and create systems to cover the entire nation.

Koch International Corp., Navarre Corp., Relativity Entertainment Distribution, Landmark Distributors Inc., and the Independent National Distributors Inc. network lead the accelerating move-

ment to go national.

Each company employs sales teams throughout the country to keep tabs on the independent retail marketplace and stimulate business at the major chains. The pattern of sales offices and distribution depots, however, varies from one distributor to another.

Landmark, for example, has warehouses in New York, Los Angeles, and Atlanta, with a sales office in Chicago. In contrast, (Continued on page 49)



Belgian duo Quadrophenia is touring the U.S. in support of its debut album on RCA, "Cozmic Jam."

### IN RADIO NEWS

Shopping Shows Find A New Home On Radio

PAGE 69

**Andreas Vollenweider**, a recent winner of the Crystal Globe Award and an artist with over 7 million albums sold worldwide, has composed a modern classic of extraordinary depth and beauty.

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## Sex-Crime Indemnity Bill Gains Support

BY BILL HOLLAND

WASHINGTON, D.C.—The Pornography Victims' Compensation Act, opposed by virtually all trade groups in the home entertainment and book publishing industries, probably has enough support to gain full Senate action as early as the end of this month, according to Capitol Hill insiders.

(Continued on page 87)

### POPULAR • UPRISINGS

## Ugly Kid Joe Enjoys Pretty Big Chart Jump

PAGE 84

### No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I'M TOO SEXY RIGHT SAID FRED	(CHARISMA)
THE BILLBOARD 200	
★ ROPIN' THE WIND GARTH BROOKS	(LIBERTY)
HOT R&B SINGLES	
★ UUH AHH BOYZ II MEN	(MOTOWN)
TOP R&B ALBUMS	
★ DANGEROUS MICHAEL JACKSON	(EPIC)
HOT COUNTRY SINGLES	
★ WHAT SHE'S DOING NOW GARTH BROOKS	(LIBERTY)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY	
★ ONLY LOVE CAN BREAK YOUR HEART ST. ETIENNE	(WARNER BROS.)
HOT DANCE SALES	
★ I'M TOO SEXY RIGHT SAID FRED	(CHARISMA)
TOP VIDEO SALES	
★ FANTASIA	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ THELMA & LOUISE	(MGM/UA HOME VIDEO)



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# Seal Surfaces With 3 Brits Citations

## Newer Acts Edge Out Veterans At Awards Show

■ BY ADAM WHITE  
and JEFF CLARK-MEADS

LONDON—The U.K. record industry moved slightly to the left Feb. 12, honoring a newer wave of talent at the 1992 Brits awards show in London. ZTT recording artist Seal grabbed three prizes—including best album and best male artist—while Beverley Craven, the KLF, and Lisa Stansfield took one each.

Established acts such as Elton John, Dire Straits, Phil Collins, Annie Lennox, George Michael, Van Morrison, and the Pet Shop Boys were nominees but not winners. In most categories, the Brits are awarded on the basis of votes by member companies of the British Phonographic Industry.

According to research firm AGB Television, the BBC-TV telecast of the Brits was seen by an estimated audience of 10.5 million. The show will be broadcast Sunday (16) in the U.S. by cable network E! Entertainment Television.

The show included a tribute to the late Freddie Mercury, and Queen's Brian May and Roger Taylor accepted the band's prize for best single ("These Are The Days Of Our Lives"). This award was voted by viewers to a popular BBC-TV show.

The telecast included performances by the KLF, Stansfield, Craven, Seal, Simply Red, Extreme, and P.M. Dawn. Presenters included Curtis Stigers, Jesus Jones' Mike Edwards, Martika, Boy George, Justin Hayward, and Kim Wilde.

Artists signed to the Warner Music group of labels scooped six awards: three for Seal (ZTT is co-owned by WEA U.K.) and one each for Simply Red, R.E.M., and Prince. Seal was the only multiple winner; ZTT principal Trevor Horn won as best producer.

BPI chairman Maurice Oberstein believes the Brits has another role in addition

to showcasing U.K. talent. Noting the presence at the ceremony of senior figures from all three main political parties and a number of other members of parliament, he says he hopes events such as the Brits will bring a more just appraisal from the government of the British music industry's standing.

He comments, "We've always felt we have, as an industry, been treated as a third- or fourth-class citizen. We've never had the reputation we would have if we'd been working in films or books or classical

theater."

He says that executives in music are of the same caliber as in other industries and that contemporary music production makes the same contribution to the nation's cultural heritage as classical music.

Here are the Brits winners in full: male artist, Seal; female artist, Lisa Stansfield; group (tie), the KLF/Simply Red; newcomer, Beverley Craven; album, "Seal"; producer, Trevor Horn; international solo artist, Prince; and inter-

(Continued on page 85)

# Five Charged In Oct. Heist Of 50,000 'Fantasia' Videotapes

■ BY EARL PAIGE

LOS ANGELES—The U.S. Attorney's office in Detroit has filed charges against five individuals in the Oct. 23 heist of nearly 50,000 copies of the "Fantasia" video.

None of the individuals charged are connected to Kentucky wholesaler WaxWorks/VideoWorks, where the hot merchandise ended up. Assistant U.S. Attorney Jennifer M. Granholm says the Kentucky firm "was not charged" and that "it does not appear that WaxWorks/VideoWorks knew the tapes were stolen."

However, video buyer Noel Clayton and a driver he hired, Kenny Dunaway, transported the stolen merchandise from Detroit to Kentucky, the U.S. Attorney alleges. The FBI investigation is continuing, and it is possible that more charges might

be made.

The initial charges of transporting stolen property across state lines are described in an information document issued Feb. 7 by the U.S. Attorney's office. The five people charged "have signed plea statements admitting their guilt and are cooperating," according to Granholm.

However, there have been no official indictments, and no hearing date has been set.

Meanwhile, WaxWorks/VideoWorks has yet to recover its Oct. 24 payment of \$563,199 for the 48,610 pieces of stolen merchandise that were ultimately reclaimed by Buena Vista Home Video.

Terry Woodward, owner of WaxWorks/VideoWorks and its Disc Jockey retail chain, describes the episode as a "nightmare," adding that the company is "still awaiting the outcome of the investigation

(Continued on page 85)

## THIS WEEK IN BILLBOARD

### BIG PLAYERS ENTERING KID BIZ

The big news on the little-people front, according to Paul Verna and Earl Paige, is the stepped-up commitment to the children's market by leading music and vid companies. **Page 10**

### ELEKTRA'S NEW N'VILLE DIVISION

Country acts seeking 'Asylum' can find it in Nashville now that Elektra Records has announced the establishment of a country division there. Edward Morris checks it out. **Page 12**

### FOCUS ON FLORIDA'S MUSIC SCENE

The Sunshine State has been hot of late, musically speaking. John Lannert reports on the Miami Rocks showcase and on one ex-showcaser that has graduated to bigger things (page 14). And Parry Gettelman preserves winning moments from the Jammy Awards, toasting the state's top talent (page 16).

### BRYAN ADAMS TO DO IT FOR JUNOS

Despite speculation a spat over his Canadian-content status might keep him away from the Junos, Bryan Adams will perform at the event, where he stands to win as many as six awards. Larry LeBlanc has the story and a list of nominees. **Page 48**

### FITNESS VIDEOS IN GREAT SHAPE

Some 500,000 people have exercised their right to buy Cher's new fitness video, and its success seems to have jogged sales of other titles. Chris McGowan reports. **Page 54A**

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### MUSIC

Album Reviews	54
Artists & Music	10
Between The Bullets	85
The Billboard Bulletin	88
Boxscore	17
Canada	48
Chart Beat	88
Classical/Keeping Score	36
Clip List	44
Commentary	6
Country	26
Dance Trax	25
Executive Turntable	12
Global Music Pulse	46
Gospel Lectern	34
Grass Route	51
Hits Of The World	47
Hot 100 Singles Spotlight	79
In The Spirit	32
International	45
Jazz/Blue Notes	36
Latin Notas	35
Lifelines	64
Medialine	68
Music Video	43
Newsmakers	67
Popular Uprisings	84
Power Playlists	74
Pro Audio	60
R&B	19
Radio	69
Retail	49
Rossi's Rhythm Section	22
Single Reviews	76
Studio Action	62
Update	64
Vox Jox	75

### HOME VIDEO

Box Office	59
Health And Fitness	59
Top Kid Video	58
Recreational Sports	59
Store Monitor	57
Video Rentals	55
Video Sales	57

### MUSIC CHARTS

Top Albums	
The Billboard 200	80
Contemporary Christian	34
Country	30
Gospel	32
Heatseekers	84
Latin	35
Modern Rock Tracks	73
New Age	52
R&B	20
Rock Tracks	72
World Music	52
Hot Singles	
Adult Contemporary	71
Country	28
Dance	24
Hot 100	78
R&B	18
R&B Singles Action	22
Rap	23
Top 40 Radio Monitor	77
Top POS Singles Sales	77
<b>CLASSIFIED/REAL ESTATE</b>	<b>65</b>

# Playboy Plunges Into Rental Waters

## Guarantee Offered On Soft-Core Title

■ BY JIM McCULLAUGH

LOS ANGELES—"Where the Twilight Zone meets the erogenous zone."

That's the tag line for "Inside Out," Playboy Home Video's first-ever rental-priced title, which arrives in stores April 9. Suggested retail for the R-rated title will be \$79.95. The pre-order date is March 17.

The 90-minute tape, produced by Playboy in association with Propaganda Films, consists of "nine vignettes ranging from five to 14 minutes each," according to Jeff Jenest, senior VP/GM, Playboy Home Video.

"We were looking to do something different," he says, "something cutting edge, quirky, and erotic. Propaganda's involvement guaranteed that 'Inside Out' would have a unique vi-

sual style and extremely high production value. We set out to establish an entirely new form of dramatic product, a new genre of home entertainment."

The vignettes, he says, which are story-driven and should appeal to both sexes, as well as couples, entail "bizarre twists and turns in the relationships between men and women. Some are dark. Some are comic. Some bite with social commentary."

The vignettes, which have been previously seen on the Playboy Channel and foreign pay-per-view, feature bare breasts, simulated sex, and provocative adult language, but avoid explicit, hard-core content.

Among Propaganda's credits are director David Lynch's "Wild At Heart" and Madonna's "Truth Or Dare," as well as the offbeat TV se-

(Continued on page 83)

# Music Flat, Film Unit Up

## For Time Warner In '91

■ BY DON JEFFREY

NEW YORK—The Warner Music Group's worldwide revenues were essentially flat in 1991 and down in the fourth quarter, mainly reflecting the loss of a lucrative distribution agreement with Geffen Records earlier in the year.

But operating profits for Time Warner Inc.'s music unit, although also flat for the year, were up 9.1% in the fourth quarter. That gain is mostly due to the addition of 50% of the profits from the Columbia House direct-mail joint venture, co-owned by Time Warner and Sony Corp.

Time Warner's filmed-entertainment unit posted gains in revenues and profits for the quarter and the

entire year. Home video sales were particularly strong in the fourth quarter, with "Robin Hood" and a new Jane Fonda workout tape leading the way.

For the fiscal year that ended Dec. 31, the music group's revenues rose 1% to \$2.96 billion from \$2.90 billion the year before. For the fourth quarter, revenues fell 4.2% to \$877 million from \$916 million for the prior-year period. Top-selling albums distributed last year by WEA were recorded by Natalie Cole, R.E.M., Metallica, and Color Me Badd.

Besides losing Geffen as a distributed label, the Warner Music Group also lost the distribution of Island Records after Island was

(Continued on page 88)

# Home Vid To Reap Rewards

## Of Start-Up H'wood Firms

LOS ANGELES—The product-flow picture for home video dealers over the next 12-18 months is likely to brighten with the establishment of several new Hollywood production and distribution entities, say industry analysts.

Chief among the new players are Rocket Pictures, a production company founded by Tom Coleman, former chairman of Atlantic Entertainment Group; Savoy Pictures Enter-

tainment, a distribution company created by former Columbia Pictures Entertainment heads Victor Kaufman and Lewis J. Korman; and Prism Pictures, a production company founded by Prism Entertainment, which is headed by home video veteran Barry Collier (see separate story, page 55).

The new companies could bring some relief in light of the predicted A-title shortage that could face rental retailers following production cuts by major and independent studios (Billboard, Nov. 9). The trimmed output is a result of the continuing recession, Hollywood consolidation, the fall 1991 box-office slump, and the woes of such companies as Orion and Carolco.

Moreover, viable B and C product, much of which does well in rental and foreign video markets, is said to be drying up.

The new entities—which appear to be founded on fresh economic and business philosophies—all have an eye toward home video. In addition, many of the major studios have been aggressively seeking home video distribution deals with smaller production entities.

Among the recent developments:

- Rocket Pictures inked a deal with MCA/Universal Home Video to develop, produce, co-produce, acquire, and finance pictures in the \$1 million-\$6 million range for home video.

Rocket, which claims to have \$20 million in financing, plans to limit its investment to \$2.5 million a picture and is deliberately going directly to home video to avoid major overhead costs associated with theatrical distribution, unless the picture warrants it.

- Savoy Pictures Entertainment has indicated a desire to offer independent producers a different theat-

(Continued on page 83)

# VSDA Board

## Ousts Three

### Directors

■ BY PAUL VERNA

NEW YORK—In an apparent major shakeup in the board of the Video Software Dealers Assn., directors Tom Keenan, Allan Caplan, and Jim Salzer have been forced out.

The move, sources say, comes after months of controversy regarding the status of Keenan and Caplan, neither of whom are technically retailers. Caplan, who recently sold his retail stores to Blockbuster Entertainment, has been operating as a distributor, while Keenan owns less than 50% of one store, The Video Outlet (Everybody's) in Portland, Ore. However, news of Salzer's departure was greeted with surprise by members of the industry.

While Caplan and Keenan were unavailable for comment at press time, Salzer confirms reports of the three ousters. He says, "Basically there's been an issue regarding Caplan and Keenan being on the board and yet not being retailers . . . At the VSDA Regional Leaders Conference [Jan. 23-26 in Scottsdale, Ariz.] I circulated a letter—on a limited basis—asking chapter presidents to give me feedback as to whether or not they felt this was an important issue."

He notes that the board resolved to remove Caplan and Keenan on the basis of their lack of credibility as retailers. At the same time, acting on a provision in VSDA's guidelines prohibiting board members from communicating with the press or with fellow board members, the board de-

(Continued on page 83)



**Assembly Of Presidents.** NARAS, the recording academy, recently hosted its annual President's Advisory Council meetings in New York and Los Angeles. Shown in top photo at the New York meeting, from left, are Sony Music president Tommy Mottola; Columbia Records president Don Ienner; ASCAP president Morton Gould; PolyGram Label Group president/CEO Rick Dobbis; RCA Records U.S. president Joe Galante; NARAS president Michael Greene; Arista Records president Clive Davis; and BMI president/CEO Frances Preston. Shown in bottom photo at the Los Angeles meeting, from left, are Giant Records president Irving Azoff; Motown Records president Jheryl Busby; Word Records president Roland Lundy; Capitol-EMI Music president/CEO Joe Smith; NARAS president Michael Greene; Capitol Records president Hale Milgrim; Warner Bros. Records president Lenny Waronker; and Virgin Records president Jeff Ayeroff.

# LIVE Reduces Its Staff To Relieve Financial Woes

■ BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc., beset by big debts and diminished cash flow, has taken further steps to cut costs by axing executives and other employees and consolidating its businesses.

There is speculation that president and COO Devendra Mishra is on his way out, along with at least two other top managers. The company declines comment on this speculation, but acknowledges that five employees, including public relations VP

Vicki Greenleaf, have been let go.

David Bishop, senior VP/GM of LIVE Home Video, says further cuts in LIVE Entertainment's staff will be through attrition. He adds that some staffers cut from LIVE Entertainment will be shifted to the home video unit.

Another source says more than 20 additional positions will be eliminated. And, it is also expected that LIVE Home Video will merge the LIVE and Vestron sales staffs, which will mean three staff cuts.

These moves follow the ascension

of David Mount, who has been chief executive of the LIVE Home Video division, to CEO of the entire company, replacing Wayne Patterson.

According to analysts, the cost cuts are being dictated by the shrinkage of the company from a three-pronged music and video distributor, rackjobber, and retailer, as well as by recent cash-flow pressures, delays in obtaining further bank financing, and the burdens of a \$200 million debt.

"LIVE has less business," says Keith Benjamin, analyst with Laden-

burg, Thalmann. "It sold off [rack-jobber] Lieberman, trimming its corporate overhead. They clearly need fewer people to run a smaller business."

But Benjamin and other analysts do not believe the cutbacks by LIVE signal an imminent bankruptcy filing or that banks will force LIVE to sell off assets.

Although the company has not released any numbers for its most recent quarter, analysts believe earnings were depressed by severance

(Continued on page 83)



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Management: BuzzTone Management.

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COLUMBIA

## ROCK HALL OF FAME: AN ELITIST CLUB?

### Public Ought To Make Its Voice Heard

BY JEFF TAMARKIN

Just in time to celebrate the 10th anniversary of its namesake institution, the Rock and Roll Hall of Fame and Museum should finally open its doors to the public some time in the next few years. Its legal, logistical, and fund-raising problems theoretically behind it, the hall will then have one last problem confronting it: Will that public come? And, perhaps, one question: Why *should* people come?

The Rock and Roll Hall of Fame was created and is operated by the music industry for the music industry. The general public, those same rock fans the hall's founders pray will make the trek to Cleveland, does not participate in the nomination or induction of artists into the hall. Those record buyers and concertgoers do not share in the invitation-only, black-tie, \$1,250-a-plate, nontelevised induction ceremony; the closest they come is a sound bite on the 11 o'clock news and a photo spread in Rolling Stone. Nothing like finding out you've missed the party of the year, seven years in a row.

Assuming there will eventually be a building and something inside of it, those same snubbed rock fans are being asked to plan future vacations in Cleveland and to pay to find out what it's all about. As the hall's perennial band leader, Paul Shaffer, might say, "Ha!"

Rock fans are perhaps the most passionate and dedicated supporters of an entertainment form in the world (European soccer nuts being the possible exception). They often live and breathe favorite artists, spend the rent money on their records, follow them from town to town, build shrines to them. Yet these devo-

tees have no influence in determining whether those artists will be inducted into the Rock and Roll Hall of Fame. Who does? Something called the Nominating Committee.

The Nominating Committee is composed of 28 members of the music industry, encompassing record company executives, journalists, managers, promoters, and Phil Spector. Each



#### 'Heart and soul should be the yardstick for the Hall of Fame'

Jeff Tamarkin is editor of *Goldmine*, a record and CD collectors' magazine based in Iola, Wis.

spring, this crew spends a day in a conference room in New York and tosses out names of eligible artists (an artist must have recorded at least 25 years ago to become eligible) until it settles on 15. That list is then sent out to a larger body of more than 500 industry professionals, who choose from it five to seven new inductees each year.

To the vast majority of rock fans, and even to most in the industry, the makeup of this committee and its selection process are shrouded in mystery—it often appears that one would have better luck uncovering who killed J.F.K.

What isn't a secret is that the manner in which the committee chooses nominees has nothing to do with the yearnings of those ardent rock fans. As a member of the hall's Nominating Committee, I've been privileged to have a say in choosing the artists

who are ultimately inducted into the Hall of Fame. But something is missing from that board room even as we bandy names about: the public. This is a vote by politburo, not a general election.

Some say that's a good thing, that allowing public opinion to affect Hall of Fame nominations would turn it into a popularity poll, that the hall's standards would be lowered, that insignificant artists would be voted in. Rock journalist Dave Marsh has said that a hall of fame is inherently elitist, and that the nature and function of a hall of fame is to honor the elite. But rock'n'roll music has always been popular, not elitist, and no rock star ever became one without the adoration of fans.

As it stands now, who is nominated to the hall, and why, simply comes down to the tastes of the tastemakers. The committee members are asked to vote for artists they feel have been influential and important, who have made an impact, who they like, all viewed from a quarter-century's distance.

An artist's sales record, fan following, and impact during peak years is played down. Unlike, say, the Baseball Hall of Fame, an artist's performance record has nothing to do with our decisions. We're not looking at batting averages here; we're being asked to use heart and soul in our decisions, to choose artists who mean something to us.

Undoubtedly, heart and soul *should* be the major yardstick by

which the Rock and Roll Hall of Fame's celebrity gallery is selected. But whose heart and whose soul?

Granted, this isn't the People's Choice Awards, but it is lamentable that the decisions concerning who receives this honor should take place in a closed room, among an elite few, far away from the applause and screams of the millions who have given *their* heart and soul to rock'n'roll.

Although the nomination of artists ultimately is decided solely by the Nominating Committee, fans and music industry professionals can, by writing letters, attempt to persuade the committee that an artist should be selected. In order to reach all 28 members of the committee, 28 individually addressed letters must be mailed to the Hall of Fame, which will then forward the letters to each member.

The next annual meeting of the Nominating Committee will take place in early spring. They will vote on artists who recorded in 1967 or earlier.

In order to make a case for an artist's nomination, write to one of the committee members c/o Suzan Evans, Rock and Roll Hall of Fame, 1290 Avenue of the Americas, New York, N.Y. 10104.

The 28 current members of the committee are Bob Altshuler, Frank Barsalona, Clive Davis, Anthony DeCurtis, Ahmet Ertegun, Danny Fields, Gregg Geller, Nelson George, Jim Henke, Robert Hilburn, Lenny Kaye, Bob Krasnow, Jon Landau (co-chairman), Arthur Levy, Kurt Loder, Dave Marsh, Joe McEwen, Bob Merlis, Doug Morris, Bob Porter, Lisa Robinson, Joe Smith, Phil Spector, Seymour Stein (chairman), Jeff Tamarkin, Al Teller, Jerry Wexler, and Noreen Woods.

## LETTERS

### 'IRRESPONSIBLE' TV AD

We are writing to express our concern over a current Sony audio products television ad. The spot, which we saw on WABC during prime time on a Wednesday night, featured young adults expressing frustration over their inability to re-record compact discs onto standard-length cassette tape without losing part of their program, due to the extended format often found in that configuration.

Sony Corp.'s answer to their quandary is "CD-It," a slick little slogan for blank audiotape specifically designed to facilitate the duplication of CDs in their entirety.

We were amazed, appalled, and angered by the ad. Given the time slot selected and the actors used in the spot, it was clear that this campaign is geared toward a demographic that may not regularly have the resources to purchase pre-programmed CDs. Those in this age group tend to be the most active home tapers, with friends borrowing CDs from each other and making multiple tape copies. This practice results in lowered sales volume, decreased royalties, and diminished record-industry revenue.

As concern grows over making various professional technologies available to the home consumer at the risk of rampant misuse and unauthorized duplication, how can Sony be so blatantly irresponsible in its encouragement of copyright infringement?

As songwriter/musicians and consumers with a conscience, we are doubly affected and offended by Sony's actions. Given the diversified nature of Sony's corporate operations, it would be easy to point a finger and accuse Sony of using "if we can't get 'em coming, we'll get 'em going" tactics, but we would prefer receiving a response from the company as to how it can rationalize such reprehensible behavior.

C.R. Keyser  
Rick Eppedio  
Blue City Productions  
Massapequa, N.Y.

### WHERE ARE YOUNG RASCALS?

I read with great interest Craig Rosen's report on the forthcoming Rhino/WEA connection (Billboard, Feb. 8). Perhaps at long last the Young Rascals will get their just desserts at the hands of Rhino, the original reissue-compilation king.

In an era when bands of such dubious import as Poco and Paul Revere & the Raiders are celebrated with meticulously compiled retrospectives, it is shameful that Atlantic has treated this seminal, if sadly underrated group with such careless indifference.

In addition, some attention and respect on the recording front might serve as a catalyst for a genuine reunion of Felix Cavaliere, Dino Danelli, Gene Cornish, and Eddie and David Brigati—something soulful and real that could erase the memory of 1988's half-baked "Good Lovin'" tour.

Bob Coyne  
West Long Branch, N.J.

## EDITORIAL

Would-be censors in the U.S. Congress are preparing to strike a blow at civil liberties that makes record-labeling bills and the NEA funding controversy look relatively innocuous.

In a couple of weeks, the Senate Judiciary Committee is expected to make a positive recommendation on the Pornography Victims Compensation Act, S. 1521, which would allow sex-crime victims to sue video, record, book, and magazine retailers if they claim that the crime was caused by an "obscene" work that the dealer had rented or sold. Civil suits for damages could also be filed against distributors, exhibitors, and producers of such materials.

When this bill was introduced last year by Sens. Mitch McConnell, R-Ky., Charles Grassley, R-Iowa, and Strom Thurmond, R-S.C., few observers thought it had much chance of success. Even after the original bill was revised to

cover only "obscene" (as opposed to explicit) material and the grounds for a suit were more strictly delineated, Senate Judiciary Committee chairman Joseph Biden, D-Del., questioned the premise that nonviolent sexual works had been proven to lead to criminal acts.

In fact, the premise has never been proven. Even the ideologically slanted Meese Commission, which embraced the idea, admitted that its conclusion was based partly on nonscientific, anecdotal reports. And other studies, such as those cited by Sen. Thurmond in a recent letter to The New York Times, fail to show that the alleged cause leads to the effect.

Yet, despite this lack of scientific evidence, the majority of the Judiciary Committee appears to favor the bill. Washington observers say that, if the committee approves the measure, Senate passage is likely. The chances of

House passage are unknown at this point; but, considering the recent activity of the Justice Department antiporn unit, President Bush would almost certainly sign the bill if it is approved by both houses of Congress.

This would be a disaster for free speech, for the arts, and for the entertainment industry. For starters, it would have a profoundly chilling effect on artistic endeavor. Since sex crimes can be committed anywhere, distributors and retailers would be afraid to deal in any material that could be judged obscene by the most conservative communities.

Secondly, pro-censorship groups like the American Family Assn. and Focus On The Family would be able to use the sex-crime compensation law to exert pressure on independent-minded film producers, book publishers, and record companies. Only the boldest would dare to risk civil suits

that could cost them millions of dollars.

Since nothing is legally obscene until it is declared as such in court, no supplier could be certain that even slightly risqué material might not be found obscene somewhere at some point in time. And, if a rape victim tearfully described her ordeal in conjunction with the showing of a lurid videotape or the playing of a salacious CD that the rapist had seen or heard, many juries would be inclined to find for the plaintiff.

How can this awful legislation be headed off? First, all those who make their living from the arts should write or call their representatives in the Senate and the House. Also, retailers should make every effort to enlist their customers in the fight against this bill.

Unfortunately, as Wendell Phillips noted in 1852, "Eternal vigilance is the price of liberty."

# marc cohn

## 3 GRAMMY NOMINATIONS

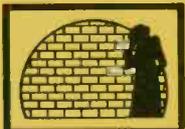
- Best new artist
- Song of the year  
“Walking In Memphis”
- Best pop vocal performance, male  
“Walking In Memphis”

**Gold album in the  
U.S., Canada, U.K. and Ireland**

“Nimble songwriting and heartfelt singing in the kind of debut album that harkens back to the halcyon days of James Taylor and Jackson Browne... On tracks like the streamlined “Silver Thunderbird” and “Walking In Memphis” Cohn shows off a style that’s clearly all his own.”—*Time*

“It doesn’t much happen like this anymore, where a new guy pops on the scene full-blown with all the things that matter: the songs, the voice, the delivery and the charisma... One of the honest, emotional voices we need in this decade.”—*Los Angeles Times*

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M. F. C. MANAGEMENT



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# BMI

# grammy nominees

proudly congratulates our songwriters and composers

## record of the year

Losing My Religion  
R.E.M.

Unforgettable  
NATALIE COLE  
DAVID FOSTER

## album of the year

Out Of Time  
R.E.M.

The Rhythm of the  
Saints  
PAUL SIMON

Unforgettable  
NATALIE COLE  
DAVID FOSTER

## song of the year

[Everything I Do] I Do For You  
MICHAEL KAMEN

Losing My Religion  
BILL BERRY  
PETER BUCK  
MIKE MILLS  
MICHAEL STIPE

## best rock song

Been Caught Stealing  
JANE'S ADDICTION

Silent Lucidity  
CHRIS DeGARMO

## best country song

Don't Rock The Jukebox  
ROGER MURRAH  
KEITH STEGALL

Eagle When She Flies  
DOLLY PARTON

Here's A Quarter [Call  
Someone Who Cares]  
TRAVIS TRITT

Love Can Build A Bridge  
NAOMI JUDD  
PAUL OVERSTREET

## best rhythm & blues song

I Wanna Sex You Up  
DR. FREEZE

I'll Take You There  
ALVERTIS ISBELL

Power Of Love/Love Power  
TEDDY VANN

## best instrumental composition

Blu-Bop  
BELA FLECK  
HOWARD LEVY

Cliffs Of Dover  
ERIC JOHNSON

North On South Street  
GREG SMITH

## best instrumental composition written for a motion picture or for television

Dances With Wolves  
JOHN BARRY

Edward Scissorhands  
DANNY ELFMAN

Havana  
DAVE GRUSIN

Robin Hood: Prince Of  
Thieves  
MICHAEL KAMEN

## best contemporary composition

Carter: Oboe Concerto  
ELLIOT CARTER

## best song written specifically for a motion picture or for television

[Everything I Do] I Do For You  
[From "Robin Hood: Prince of  
Thieves"]  
MICHAEL KAMEN

Home Alone Main Title  
["Somewhere In My Memory"]  
[From "Home Alone"]  
JOHN WILLIAMS  
LESLIE BRICUSSE

## best new artist

BOYZ II MEN  
SEAL [PRS]

# grammy nominees

# BMI

who have been nominated for 1992 grammy awards

## pop nominees

Oleta Adams  
Michael Bolton  
Mariah Carey  
Natalie Cole  
Harry Connick, Jr.  
Candy Dulfer (BUMA)  
Kenny G  
Dave Grusin  
Jesus Jones (PRS)  
Michael Kamen  
Aron Neville  
Wilson Phillips  
R.E.M.  
Seal (PRS)  
John Williams

## rock nominees

Allman Brothers Band  
Eric Clapton (PRS)  
Danny Gatton  
Jane's Addiction  
Eric Johnson  
Delbert McClinton  
Megadeth  
Motorhead  
Queensrÿche  
R.E.M.

## alternative music nominees

Jesus Jones (PRS)  
Nirvana  
R.E.M.  
Richard Thompson (PRS)

## rhythm & blues nominees

Boyz II Men  
James Brown  
Aretha Franklin  
Patti LaBelle  
Teddy Pendergrass  
Dionne Warwick

## rap nominees

Hammer  
Public Enemy

## new age nominees

David Arkenstone  
Ottmar Liebert  
Tangerine Dream

## jazz nominees

Michael Brecker  
Natalie Cole  
Chick Corea Akoustic Band  
Bela Fleck and the Flecktones

## jazz nominees cont'd

Stan Getz  
Dave Grusin  
Charlie Haden  
Lionel Hampton  
Eobay McFerrin  
Escar Peterson Trio  
Joe Sample  
David Sanborn  
Take 6  
Toots Thielemans  
Yellowjackets  
Phil Woods

## country nominees

Flabama  
Chet Atkins  
Flison Brown  
Eddy Dean  
Diamond Rio  
Vince Gill  
Lee Greenwood  
The Judds  
The Kentucky Headhunters  
Jim and Jesse McReynolds  
Nashville Bluegrass Band  
Mark O'Connor  
The Osborne Brothers  
Colly Parton  
Foggy Rogers  
John Starling, &  
The Nash Ramblers  
Texas Tornados  
Travis Tritt  
Tanya Tucker  
Steve Wariner  
Faith Whiteley

## gospel nominees

The Rance Allen Group  
Felen Baylor  
Carman and Commissioned  
Steven Curtis Chapman  
The Chuck Wagon Gang  
Fev. James Cleveland  
C. C. Talk  
Michael English  
Larnelle Harris  
The Jackson Southernaires  
Mid-South Boys  
Nighty Clouds Of Joy  
The Stamps  
The Talleys  
Thomas Whitfield  
Eebe & Cece Winans

## latin nominees

Los Bukis (SACM)  
Juan Luis Guerra 4.40  
La Sombra  
Little Joe  
Los Tigres Del Norte  
Foncho Sanchez

## blues nominees

Charles Brown  
Albert Collins  
Buddy Guy  
John Lee Hooker  
B.B. King  
Taj Mahal  
Charlie Musselwhite  
Irma Thomas  
Johnny Winter

## and in classical, folk, reggae, and 12 more nominating categories...

Beausoleil  
Eddie Blazonczyk's Versatones  
James Brown  
Mariah Carey  
Rosanne Cash  
Carol Channing  
Harry Connick, Jr.  
Andre Fischer  
David Foster  
Thomas Frost  
Peter Gabriel (PRS)  
Steve Greenberg  
David Grisman  
Dave Grusin  
Indigo Girls  
Billy Joel  
The Juilliard String Quartet  
Michael Kamen  
Garrison Keillor  
Charles Kuralt  
Arthur Morton  
Ed Neumeister  
Jimmy C. Newman &  
Cajun Country  
Sinead O'Connor (PRS)  
Walter Ostanek  
Polka Family Band  
John Prine  
R.E.M.  
B.A. Robertson  
Paul Simon  
Steel Pulse  
Jimmy Sturr &  
His Orchestra  
Taj Mahal  
Black Uhuru  
Bunny Wailer  
Doc Watson

## trustees awards

Thomas A. Dorsey

## hall of fame awards

Miles Davis

# Artists & Music

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

## Majors' Interest In Kid Biz Is Growing Sony, MCA, Warner Among Big Players

BY PAUL VERNA  
and EARL PAIGE

NEW YORK—Parents, take note. Judging by the intensity of activity in the children's music and video arena, there should be a plethora of kids' product arriving in stores in the coming months.

Many of the leading music and video companies are stepping up their commitment to the children's marketplace via the formation of kids' labels, through licensing agreements with toy makers, or simply by releasing high-profile, child-oriented projects. Many of these moves are timed to coincide with the Toy Fair convention, held here Feb. 10-19.

Sony Music Video has officially launched its Sony Kids' Music and Sony Kids' Video labels, which had been months in the planning under the banner SMV Children's Library. To be headed by director of children's programming Linda Morgenstern, the new label has signed artists Dan Crow, Tom Chapin, Tom Paxton, Kevin Roth, Rory, and Lois Young.

Sony's contracts with these musicians cover new material as well as their respective catalogs. According to Sony Music Video senior VP/GM Al Reuben, all six artists are scheduled to release product in March, April, and May, to be accompanied by a massive promotional campaign that includes TV buys during children's shows, talk-radio and talk-television spots aimed at parents, and print advertising in magazines that cater to parents of 2-10-year-olds.

Morgenstern adds that Sony Kids will target traditional music retailers as well as nonmusic outlets like toy stores, bookstores, department stores, and catalogs. The company will use a combination of its music distribution network and telemarketing to reach the various retail and nonretail destinations.

The Bertelsmann Music Group recently tossed its hat into the children's ring with BMG Kidz, a division dedicated to joint ventures with children's entertainment firms, the first of which was Rincon Children's Entertainment (Billboard, Feb. 1).

BMG Kidz has announced its second joint venture, with Los Angeles-

based Discovery Music, a music and video label known primarily for its "Magic Series" sing-along series.

### MCA'S ENVIRONMENTAL STATEMENT

MCA Records—which signed the immensely popular children's artist Raffi in 1990 in a deal that included all of the Canadian singer's catalog—is preparing a star-studded soundtrack to the upcoming 20th Century Fox film "Ferngully... The Last Rainforest." Actors Robin Williams and Christian Slater will have speaking roles in the animated picture, which promotes the preservation of earth's rain forests.

According to Geoff Bywater, MCA Records senior VP of marketing, the soundtrack—scheduled to hit the street March 31, 10 days ahead of the movie—will include performances by Raffi, Sheena Easton, Elton John, Guy, Tone Loc, Johnny Clegg, Tim Curry, and Williams. In addition, Thomas Dolby, Teddy Riley, David Foster, and Jimmy Buffet have written songs for the project.

A single from Easton, "A Dream Worth Keeping," will go to AC radio March 24, while a video to a Raffi track called "It's Raining Like Magic" will be serviced to such video outlets as VH-1 and Nickelodeon.

Bywater adds that the CD version of the soundtrack, in keeping with a stipulation in Raffi's contract with MCA, will be issued in a closed jewel box, without the 6-by-12-inch long-box.

Another major that recently increased its presence in the children's universe is Warner Bros. Records, which last fall acquired a 49% interest in Music For Little People, a Redway, Calif.-based label and distributor of kids' product (Billboard, Sept. 14). The label is said to be contemplating the creation of an in-house children's division, but no details were available by press time.

In addition, Rhino Records' Kid Rhino division has just branched into video with a new arm called Kid Rhino Video (see Child's Play, page 58).

Some independent children's labels perceive the involvement of the majors as an encroachment. Joan Pelton, president of 13-year-old Silo, a distributor of 400 labels, is critical of the

major's "grabbing off artists like Tom Paxton and others."

### INDIES VOICE OBJECTIONS

Pelton and the heads of five small children's labels are preparing a proposal to the National Assn. of Independent Record Distributors and Manufacturers at the trade group's 20th convention May 6-10 in Austin, Texas, to "form a separate organization affiliated with NAIRD," according to Pelton (Billboard, Nov. 2, 1991). The proposed organization would explore innovative ways to exploit and market special-interest product.

However, Pelton says the six label heads—Debbie Block, Round River Records; Virginia Callaway, High Windy Audio; Michael Frank, Earwig Music; Steven Heller, Upstream Pro-

(Continued on page 85)



This Year's Winner. Arnie Bernstein, executive VP of The Musicland Group, receives the American Jewish Committee's annual award at the committee's Feb. 1 dinner. Presenting the award is last year's honoree, Patricia Moreland, past president of the National Assn. of Recording Merchandisers.

## Computer Storage Of Music Contemplated Intellectual Property Group Wants Software Protection

BY SUSAN NUNZIATA

NEW YORK—The storage and retrieval of music in computer systems is now under discussion for the first time as part of broad proposals for protocol amendments to the Berne Convention. The proposals, developed by the World Intellectual Property Organization, were being discussed at press time in Geneva at a meeting of Berne Convention member countries.

The proposal calls for the addition of a computer software protection protocol that would include the storage and retrieval of complete works of all types, such as music, books, films, and recordings, in computer systems. Software protected would include floppy and hard discs, as well as CD-ROM, CD-I, CDTV, and other multimedia software formats.

In the U.S., the use of music in computer software programs is protected under one of two types of licenses—mechanical and synchronization—depending on how the music is used, according to Ed Murphy, president and CEO of the National Music Publishers Assn. However, there is

no worldwide protocol for protection of computer software.

Other topics addressed in the proposals include increasing the term of protection for copyrights and the issue of compensation for home taping.

Earlier this month, the European Community issued a directive aimed at harmonizing the duration of copyrights and related rights. According to the directive, the right of the author will run for 70 years and related rights will run for 50 years from the date of first dissemination, performance, or transmission of a work.

"That's certainly very positive,

good news," says Murphy. "I'm very happy with it. All creators, and all people involved in intellectual copyright, should applaud the EC."

The meetings in Geneva also mark the first time the issue of home taping has been discussed as a possible clarification protocol to the Berne Convention, according to Murphy. The proposal calls for a royalty to be assessed on recording equipment and blank-recording media, and Murphy says support from member countries has been positive. "We can all hopefully agree on the principle of remuneration."

(Continued on page 86)

## Promos, Artist Development Spur Sony Discos' Success

BY JOHN LANNERT

MIAMI—Sony Discos, Sony Music International's U.S. Hispanic subsidiary, is on a two-year revenue roll, having achieved its second consecutive year of record revenues in 1991, reports its president, Frank Welzer.

Spurred by ongoing cross-promotions with mainstream retail accounts, aggressive artist signings, and timely distribution deals, Sony Discos, the only self-contained label in the Hispanic market, has expanded its sales force, started a publishing subsidiary, and hired a publicist to serve both the Hispanic and Anglo press.

Welzer declines to give specific sales figures but says the label closed 1991 with gross sales revenue running approximately 45% ahead of 1990. In turn, he says, its 1990 sales topped its 1989 revenue

tally by 42%.

Welzer calculates that Sony Discos currently owns 37% of the Hispanic record market in the U.S. and Puerto Rico, now generally valued at about \$100 million wholesale. Three years ago, Sony's market share was 27%, says Welzer, who claims his company is "more than twice the size" of its nearest competitors, BMG and Fonovisa.

Contributing to Sony's rapid sales ascent are non-Hispanic wholesale and retail outlets, which Welzer says accounted for 30% of the label's revenue in 1991. "[There was] no loss to Hispanic accounts. Sales from our top 10 Hispanic distributors rose 51% in 1991, while sales of the top 10 non-Hispanic accounts rose 54%."

Welzer partly attributes the dramatic sales rise in non-Hispanic accounts to a crossover promotion

(Continued on page 85)

## New Companies Offer 2 Views On PPV

BY MELINDA NEWMAN

NEW YORK—Man cannot live by pay per view alone. Not yet, at least.

However, two companies that have made long-term commitments to the medium believe that by offsetting PPV losses with ancillary income now, they can be in a stronger position when PPV takes off.

On one hand is World Concerts Network, a new venture between RadioVision, ABC, and Paramount, that plans to present between eight and 10 PPV concerts a year beginning with

the Feb. 14 Rod Stewart concert live from Universal Amphitheater in Los Angeles. On the other is TNC Media, a TV production company that began airing a weekly PPV series, "Thursday Night Concerts," in October (Billboard, Aug. 5).

A new PPV player is Mudia Corp., a new co-venture among two Japanese firms—Mitani Corp. and JTS International Ltd.—and two American interests—management and promotion company Tom Hulett & Associates and TV executive Lionel Schaen. Mudia's plans

include producing PPV concerts from Hulett-owned Sandstone Arena, located in Kansas City, Mo., by summer 1992.

Principals at WCN and TNC admit that although some individual programs have been profitable, PPV as an industry is an iffy proposition at this point. However, they are optimistic that, as more and more people become familiar with the technology, it can grow into a major source of revenues within two years. Meanwhile, both ventures offset PPV losses by

(Continued on page 43)



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**Whitney Houston: Welcome Home Heroes**

**Wilson Phillips: Wilson Phillips**

**Jesus Jones: Big In Alaska**

**Chick Corea: Akoustic Band Live**



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## Elektra Offers Country Acts 'Asylum' In N'ville

NASHVILLE—After months of rumors, Elektra Records has announced the establishment of an Asylum country division here under the leadership of producer Kyle Lehning.

Lehning says no artists have been signed to the new operation and that he has no target number of acts to be signed this year.



Except for Lehning—who carries the title of executive VP and GM—and his administrative assistants, the only other staffer so far on duty at Asylum/Nashville is A&R rep John Condon.

In a prepared statement, Elektra's senior VP of A&R, Steve Ralbovsky, says Asylum will "define itself as somewhat progressive." Adds Lehning, "We're looking for a small, select roster of artists who are more than just good singers and entertainers—singer/songwriters who have a spark of uniqueness, an ongoing depth of quality in their work."

Lehning, who has long produced Randy Travis and Dan Seals and lately George Jones, joins the growing number of producers to head label divisions in Nashville. These include James Stroud, Giant/Nashville; Tim DuBois, Arista; Jimmy Bowen, Liberty; Harold Shedd, Mercury; and Jim Ed Norman, Warner Bros.

For the present, Lehning will continue producing Seals and Travis.

EDWARD MORRIS



**A Beauty Of A Soundtrack.** Mark Jaffe, VP of Walt Disney Records, presents award-winning composer Alan Menken with plaques commemorating simultaneous gold and platinum certification of the "Beauty And The Beast" soundtrack. The presentation took place at The Walt Disney Studios in Los Angeles. Shown, from left, are Andy Hill, director of music production and administration, The Walt Disney Studios; Jaffe; Menken; and Chris Montan, senior VP of motion picture and television music, The Walt Disney Studios.

## New Kids Sue Over Allegations Of Vocal Fakery

BY GREG REIBMAN

BOSTON—The New Kids On The Block have filed a lawsuit against their former band leader and keyboardist, who has accused members of the superstar act of faking their vocals in concert and on album.

The complaint, filed Feb. 10 in Suffolk Superior Court here, seeks unspecified damages against Gregory McPherson for allegations he made about the group that were published in the Jan. 29 edition of the New York Post. The complaint is not related to a lawsuit McPherson filed Jan. 24 against New Kids producer Maurice Starr for alleged nonpayment of royalties (Billboard, Feb. 8).

In the Post, and in subsequent print and broadcast interviews, McPherson claimed the majority of the lead vocals on the New Kids' albums actually belonged to Starr and his brother, Michael Johnson. McPherson also claimed that while working as a keyboardist for the group's 1989 tour, he used a digital sampling of Starr and Johnson's vocals to cover up the group's out-of-tune live vocals.

The New Kids' suit argues that McPherson's statements are "false and defamatory" and, as a result, subjected the act to "humiliation . . . contempt, disgrace and ridicule before the public and within the music industry [and] . . . have injured their good name and business reputation." Moreover, the suit says the group's five members have "suffered embarrassment and mental pain and anguish."

McPherson calls the New Kids' suit "a joke" and says he can provide "substantial proof" in the form of demo tapes, witnesses,

(Continued on page 87)

## German Music Biz Voices Plans For New Echo Awards

BY ADAM WHITE

LONDON—This year in Germany, an Echo will be heard. The country's music industry is launching a new awards program to honor national and international artists and help raise money for charitable causes. The accolade will be known as the Echo.

The driving force behind the program is the Phono-Akademie, whose members include record companies, publishers, artists, producers, and other music professionals. Academy president Gerd Gebhardt, managing director of WEA Music Germany, believes the Echo will succeed because it has the support of the entire German music industry.

The first Echo ceremonies will be held May 18 at the Flora theater in Cologne. It will be an industry-only occasion with invited guests from the fields of politics, sports, the media,

and show business. The event has been endorsed by the president of the German Parliament, Professor Dr. Rita Suessmuth.

Gebhardt expects the Echo to raise a six-figure sum for charity, which

will take the form of a donation to the German foundation for AIDS research, of which Suessmuth is chairwoman. The May 18 event itself is expected to cost more than \$300,000 to organize.

There will be 15 Echo awards, including honors for solo artists and groups in national and international categories, as well as classical music artists. These accolades will be chart-

(Continued on page 85)

## Smash Dissolves Its Promotion Dept.

NEW YORK—PolyGram's Smash Records has cut its staff from nine people to four, and its product will now be marketed and promoted by the PolyGram Label Group via Island Records rather than directly.

Although PLG has already been handling all of Smash's press and radio promotion, the Chicago-based label has been covering its own club and alternative promotion since its inception 18 months ago.

Like Gee Street, Mango, and 4th & B'way, Smash will now be exclusive-

ly an A&R center, according to a PLG spokesman. Island will represent Smash to PLG in plotting press, promotion, and marketing. There are no plans for Smash to switch from PolyGram's branch distribution system to the independent distribution system used by Island's offshoot labels.

Among those let go at Smash are Sean Knight, national director of club promotion, and Cindy Levine, national director of alternative promotion.

Sources at Smash say a primary

reason for the change is that the label has no staff representation in PolyGram's New York home base.

Since its formation 18 months ago, Smash has had some notable club successes and has scored one top 40 single but has not done as well on the album side.

This is actually the second incarnation of Smash Records. Originally, it was a pop-oriented label formed during the late '50s. It was resurrected in 1990 as a dance label.

(Continued on page 85)

### EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Broadcast Data Systems in New York names **Margaret Rooney** director of sales for the music division and promotes **Donny Walker** to senior sales executive for the RadioTrack service. They were, respectively, national singles sales manager for PolyGram and sales and service representative for BDS.

**RECORD COMPANIES.** Kyle Lehning is appointed executive VP/GM of Asylum Records in Nashville. He was a producer. (See story, this page.)

**Steve Tipp** is appointed VP of contemporary music/director of promotion for Warner Bros./Reprise Records in Los Angeles. He was VP of alternative music for Columbia Records. In other appointments, **Gregg Geller** is named VP of A&R for Warner Bros. Records in New York. He was an independent producer.

**Jim Chiado** is appointed senior VP of sales and distribution for Arista Records in Los Angeles. He was Los



TIPP



GELLER



CHIADO



GORLICK



CARROLL



DOLD



BRAVERMAN



MCFADDEN

Angeles branch manager for Sony Music Distribution.

**Mark Gorlick** is named VP of promotion for MCA Records in Los Angeles. He was VP of promotion at Atco.

**Kevin Carroll** is appointed VP of promotion for Atco/EastWest Records in New York. He was VP of pop promotion for Chrysalis.

**Peggy Dold** is named VP of marketing for Island's independently distributed labels, Mango, 4th & Broadway, and Great Jones, in New York. She was an executive director of the New Music Seminar.

**Larry Braverman** is appointed VP of sales and marketing for Chameleon Records in New York. He was director of marketing and merchandising for Elektra Entertainment.

**Kathy Acquaviva** is promoted to VP of media relations for Hollywood Records in Los Angeles. She was national director of publicity.

**Dwayne Cunningham** is appointed national director of black music promotion for Epic Records in New York. He was Northeast regional director of black music promotion for EastWest.

Atlantic Records in New York ap-

points **Bill Black** director of sales/field operations, **Mike Carden** director of sales/national accounts, and **Michael Smith** national sales manager/A\*Vision Entertainment. They were, respectively, national sales manager for Atlantic, national director of sales and marketing for EastWest Records, and national singles sales manager for Atlantic. Atlantic in Nashville promotes **Elroy Kahane** to director of artist development and **Bryan Switzer** to director of national country promotions. They were, respectively, director of national promotions and manager of

promotions.

**Geoff Gans** is promoted to senior director of creative services for Rhino Records in Los Angeles. He was director of creative services.

**Mary Mueller** is promoted to senior director of marketing for Kid Rhino, the children's division of Rhino Records, in Los Angeles. She was director of marketing and sales.

**DISTRIBUTION.** **Joe McFadden** is promoted to VP of sales and marketing for CEMA Distribution in Los Angeles. He was VP of sales.

## Nominees To Vie For Piece Of Dove Awards

NASHVILLE—Twila Paris, Steven Curtis Chapman, BeBe & CeCe Winans, and Bruce Carroll have nailed down the most nominations for the upcoming Dove Awards ceremonies, which will be telecast live on The Nashville Network April 9 from the Grand Ole Opry House here.

There are a total of 159 Dove nominees in seven general categories and one broad album-of-the-year category in which awards are given in a variety of genres, including metal, rock, rap, contemporary, inspirational, Southern gospel, country, contemporary black gospel, and traditional black gospel.

Here are the nominees in the seven general categories:

**Artist of the year:** Twila Paris, BeBe & CeCe Winans, Amy Grant, Sandy Patti, Michael W. Smith.

**Female vocalist:** Twila Paris, Sandy Patti, Amy Grant, Kim Hill, Margaret Becker.

**Male vocalist:** Michael W. Smith, Steven Curtis Chapman, Michael English, Wayne Watson, BeBe Winans.

**Group:** BeBe & CeCe Winans, D.C. Talk, First Call, 4 Him, Petra, White Heart.

**New artist:** Michael English, Susan Ashton, Novella, Rachel Rachel, Dick & Melodie Tunney.

**Songwriter:** Steven Curtis Chapman, Twila Paris, Bruce Carroll, Wayne Kirkpatrick, Wayne Watson.

**Song:** "A Few Good Men" (Barry Jennings, Suzanne Jennings); "Be The One" (Al Denson, Don Koch, Dave Clark); "Beyond Belief" (Bob Hartman); "For The Sake Of The Call" (Steven Curtis Chapman); "God Will Make A Way" (Don Moen); "Home Free" (Wayne Watson); "I See You Standing" (Twila Paris); "Love Was Never Meant To Die" (Kathy Troccoli, Jeff Frenzel); "Place In This World" (Amy Grant, Michael W. Smith, Wayne Kirkpatrick); "Sometimes Miracles Hide" (Bruce Carroll, C. Aaron Wilburn).

## MusiCares Offering Directory Of Services

NEW YORK—MusiCares, the philanthropic arm of NARAS, has published a Directory Of Human Resources, containing information on services for members of the music industry.

The directory, which is available free of charge, lists each organization, or union's purpose, contact number, eligibility requirements, and services offered. Among the entries are the AIDS support organizations AIDS Health Care Foundation and Hollywood Help.

The directory will be mailed to record companies, NARAS members, artists, and a variety of associations and publications. It can also be obtained by calling 800-423-2017, or by writing to MusiCares, c/o NARAS, Suite 140, 303 North Glen Oaks Blvd., Burbank, Calif. 91502.

MusiCares will hold its annual gala Saturday (22) at the Waldorf-Astoria in New York. The event will honor Bonnie Raitt as MusiCares' person of the year and feature performances by Jackson Browne, Natalie Cole, and David Crosby, last year's honoree. **TRUDI MILLER**

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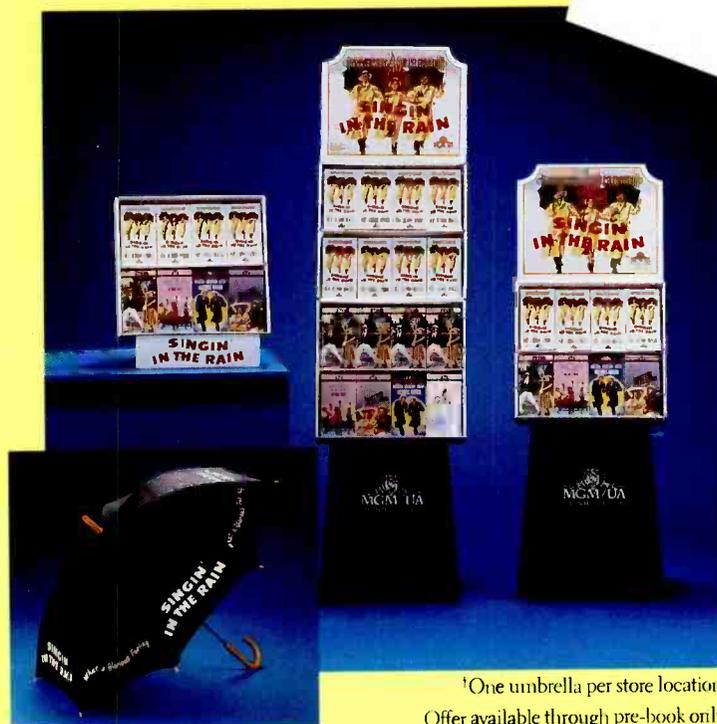


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# Hank Williams Jr., Capricorn Find They Are A Fine Fit

■ BY JIM BESSMAN

NEW YORK—When Hank Williams Jr. took the stage of NBC-TV's "Hot Country Nights" last month, he unveiled his single, a duet with Clint Black on "Hotel Whiskey," his new hat, a Doc Holiday topper, and new look, a stylish goatee.

This month, Williams unveils his new album, "Maverick," in stores Tuesday (18), and new 50-city Budweiser Rock'n'Country Tour, both following his announcement of a new label affiliation with Capricorn Records.

This new man, speaking from his new digs in Wisdom, Mont., couldn't be happier.

"It's everything to me," he says of the new album. "Like [Capricorn president Phil Walden] said, 'Hank's just gone home. He's been down there learning from Gregg and Dickey since he was a teenager,'" he adds, referring to Gregg Allman and Dickey Betts of the Allman Brothers, Capricorn's cornerstone group in the '70s. "And if I'm not

one of the pioneers of country rock, I don't know who is!"

Indeed, the country music legend has always extolled the classic Capricorn era of Southern rock while

*'He's really a "bridge" between Southern rock'n'roll and the country market'*

cultivating a rowdy image worthy of the line. But "Maverick" shows an admittedly matured model.

"We've all got a little older," he continues. "In 'Hotel Whiskey,' [the singer] still wants to go back and get 'middle-age crazy,' like in the Jerry Lee Lewis song. But there's definitely a maturity to 'Cut Bank, Montana,' which a teenager wouldn't give a damn about. And 'The Count Song'—there's a guy that's been married a few times!"

Then again, the technologically inventive "Fax Me A Beer" is "true

Bocephus all the way!" says Williams, using his popular nickname. He adds that the song has been embraced by Budweiser, which is sponsoring Williams on a tour package with Patty Loveless and Doug Stone that opens Feb. 28 at the 22,000-seat Pyramid in Memphis.

Newly represented by the William Morris Agency in Nashville, Williams notes that the Budweiser Rock'n'Country tour is being produced by Concert Productions International, the same Toronto firm that promoted the Rolling Stones' recent tour.

"I've got CPI, Budweiser, Warner

Bros., and Capricorn, and nobody's pointing at me and saying, 'I don't like that son of a bitch over there!'" says Williams.

Walden at Capricorn, in fact, has wanted to work with Williams since meeting him in 1974 at the label's headquarters, then in Macon, Ga. Now Nashville based, Walden approached Williams' manager, Merle Kilgore, last fall after learning Williams' contract with Warner Bros./Curb had only a few albums to go.

"I think he was concerned that we were known as a rock'n'roll company, and might try to turn him into a rock artist," says Walden. "But you

don't turn Hank Williams Jr. into anything! He's always been his own invention, and we want to be supportive of what he is."

With the blessings of Warner Bros. chairman Mo Ostin and Warner Bros./Nashville president Jim Ed Norman, an agreement was structured whereby Williams' three remaining contracted Warner Bros./Curb albums—including "Maverick"—will be promoted and marketed by Capricorn as Capricorn/Curb product, distributed by Warner Bros.

"For us, he's really a 'bridge' artist." (Continued on page 29)

## Florida's Sound Machine Is Shifting Into High Gear

*Miami Rocks Gains Momentum*

■ BY JOHN LANNERT

MIAMI—Bolstered by a strong band lineup and a well-attended daytime conference, the fourth annual Miami Rocks showcase Jan. 30-Feb. 2 attracted nearly 3,000 people, including dozens of A&R representatives, managers, publishers, and entertainment attorneys.

"I believe there are going to be bands signed out of this showcase," says Jonathan Love, director of member relations at ASCAP, an event co-sponsor who presented a music workshop at the Univ. of Miami. "We know that this is a secondary market that needs to be seen and heard. There is so much good pop and rock contemporary music down here which the industry is not aware of as it should be."

Miami Rocks led off a month of music-industry activity in Florida (Continued on page 16)

*Nuclear Valdez's Second Wave*

MIAMI—What a difference two years has made for Nuclear Valdez. In 1990, the Miami quartet was riding high on the shoulders of a critically acclaimed debut album that seemed to presage a glowing musical career. MTV quickly picked up on the band's first single, "Summer," and the group subsequently embarked on a lengthy tour of the U.S. and Europe.

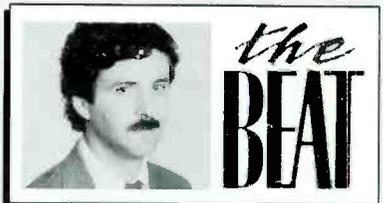
But the group's self-titled release managed to sell only about 40,000 units. Now, two years later, the members of Nuclear Valdez have just put out their second Epic Records album, "Dream Another Dream." The attendant media atmosphere surrounding the album's release appears—thus far—to be decidedly more subdued.

By contrast, the Nukes' music has changed in dramatic fashion. (Continued on page 16)

## Phish & Cracker & Other New Delights; U2 On Tour; Diamond Cut Above Guns

THE FIRST QUARTER of the year continues to be a fine time to check out discs that might have been lost in the flood of year-end superstar albums. Here's a handful on the Beat's don't-miss list . . . There is nothing as elusive in rock'n'roll nowadays as a smart sense of humor. To the rescue comes ex-Camper Van Beethoven singer and songwriter Dave Lowery, whose new Virgin Records band and self-titled disc, "Cracker," due this spring, offers not only ringing, raving guitar hooks and great

tunes but, on songs such as the lead-off "Teen Angst," Lowery's deadpan rasp on such plaid-shirt verities as: "I don't know what the world may need/ but a V8 engine's a good start for me/Think I'll drive and find a place/ to be surly" . . . Speaking of cool lyricists, anti-folk hero Paleface, whose "Burn + Rob" played off the absurdity of rock'n'roll censorship, is backing his laudable late-'91 debut on Polydor Records with a string of upcoming shows, including opening dates for Billy Bragg later this month and a club tour with the Judybats that kicks off March 3 at Max's in Baltimore and sweeps through Austin, Texas' South By Southwest fest March 12 . . . There's no substitute for tight, live chops. Case in point, the rock quartet Phish, which bows on Elektra this month with "A Picture Of Nectar" after building a live buzz nationwide from its home base in Vermont with a remarkable rock-jazz-reggae-ragtime-bluegrass fusion that's as weird and rich as it sounds . . . After 1990's "Young Lions" album and a high-profile stint as David Bowie's sideman, Adrian Belew returns Feb. 25 with "Inner Revolution" on Atlantic Records, an album that displays this little-heralded guitar wonder at his most inventive and most accessible. Best song title: "The War In The Gulf Between Us" . . . With the influence of Big Star's early-'70s alternative-pop craft as potent as ever in the '90s, Rykodisc is reissuing "Big Star Third," "Big Star Live," and "I Am The Cosmos" from guitarist Chris Bell on well-annotated CDs.



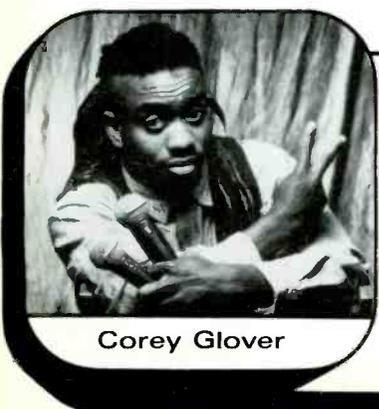
by Thom Duffy

Buddy Allen in New York.

DATEBOOK: Def American A&R VP Marc Geiger, REN Management's Steve Rennie, and DGC alternative promotion director Mark Kates will speak to the Los Angeles Music Network meeting at 6:30 p.m. Feb. 24 at Young Moguls Inc. in Hollywood . . . The Bad Brains will hold open auditions noon to 5 p.m. Feb. 24-25 at Wetlands in New York for a vocalist/lyricist to replace ex-Faith No More vocalist Chuck Mosely.

ON THE BEAT: Epic Soundtrax next month will release the disc for the upcoming film "Singles," directed by Cameron Crowe, with Pearl Jam, Soundgarden, and Alice In Chains, which each appear in the film, as well as Mudhoney, Smashing Pumpkins, and a solo Paul Westerberg of the Replacements. In-store late March . . . The New Music Seminar, June 17-21 at the Marriott Marquis Hotel in New York, will cap registration at 7,500 delegates . . . What do the current singles by Prince, Tevin Campbell, and Karyn White have in common—besides all being in the top 20 on the Hot 100 Singles chart? Answer: Each involved the expertise of Warner Bros. A&R VP Benny Medina . . . Jay Coleman's Entertainment Marketing and Communications International Ltd. brokered Pepsi-Cola International's new sponsorship and marketing deal with Michael Jackson, the third time EMCI has brought the parties together . . . Former Atco A&R exec Steve Gett—who previously occupied this space as Billboard's talent editor—has joined Prince's Paisley Park organization as special-projects coordinator . . . The first Club Rock showcase and awards were recently staged in Las Vegas to spotlight that city's music scene. Honorees include: Painted Tears, Problem Child, Noize Boyz, Apocrypha, Stranger, and Northern Lights . . . As the band tours behind its "Swallow This Live" album, Poison guitarist C.C. DeVille has left the band but the act is otherwise intact, says front man Bret Michaels . . . Veteran music biz attorneys Barry Simons and David Stein have formed a new San Francisco-based partnership with clients including the Sneetches, the Green Things, Penelope Houston and rappers Spice 1 and Father Dom. Simon has previously represented the Meat Puppets, Psychefunkapus, and Camper Van Beethoven.

ON THE ROAD: U2 opens its first U.S. tour in five years—a blitz of one-nighters—Feb. 29 in Lakeland, Fla. . . . The renowned Memphis Horns—Andrew (Continued on next page)



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SIGNINGS: Television to Capitol Records . . . The New York Irish rock band Black 47, which has been reaping reams of press and street buzz, to Elliot Roberts' Lookout Management. Ric Ocasek is currently producing the band's album for a label T.B.A. . . . Martika to the William Morris Agency for booking . . . Columbia Records' War Babies to Warren Entner Management . . . Washington, D.C.'s Basehead to Imago Records . . . Former A&M Records act Giant has switched to Epic. Expect a new disc, "Time To Burn," next month . . . The Spinners have renewed their management contract with Steve and

## U.K. Band Is Right At Home In, Well, Homes *Blind Mr. Jones Sparks Buzz Via Living-Room Tour*

BY JEFF CLARK-MEADS

LONDON—When the members of young British band Blind Mr. Jones faced the classic problem of how to get gigs on the strength of a just-released independent album, they came up with a classic solution: If Mohammed won't go to the mountain...

On the basis that venues are hard to find and audiences are even harder to persuade to leave the comfort of their own homes, Blind Mr. Jones is embarking on what might be the world's first living-room tour.

Iain McNay, director of label Cherry Red, says, "It's getting harder and harder for young bands putting out their first indie record to get any gigs. The only routes are to buy on to a bigger band's tour or do your own gigs where very few people turn up and you lose money. Neither seemed very attractive propositions to us."

The company then hit on an alternative whereby the band could tour for free. In return for overnight accommodation and two meals, Blind Mr. Jones is in the process of playing in 12 living rooms across the U.K.

The tenant or owner of each house acts as promoter for the gig, and a number of people volunteered their premises after having heard about the project on a purely word-of-mouth basis. Ads in the U.K. music press brought in the remainder of the venues.

McNay says, though, that he

cannot guarantee the tour will be free of that greatest of all party-poopers, the sudden return home of parents. "Who knows what's going to happen?" he says. "The whole thing is fairly flexible."

"If parents turn up unexpectedly, we'll probably just move to another house down the street."

### THE BEAT

(Continued from preceding page)

**Love and Wayne Jackson**—will mark their 25th anniversary with a benefit for the Blues Foundation March 21 at the Pyramid in Memphis, joined by the **Robert Cray Band**, the **Doobie Brothers** with **Michael McDonald**, **Boz Scaggs**, **Johnny Rivers**, **Otis Clay**, **Ann Peebles**, **Carla Thomas**, **David Porter**, **Toy Caldwell**, and others.

**Bonnie Raitt** plays a rare acoustic date at the Orpheum Theater in Boston Friday (21) in a benefit for Cambridge music scene veteran **Reeve Little** and others fighting leukemia. Raitt will be accompanied by **Johnny Lee Schell** and share the bill with **Flying Fish** singer/songwriter **Chris Smither** and the blues guitar duo of **Ronnie Earl** and **Paul Rishell**... Tour openings: **Peter Frampton** and

the **Northern Pikes**, Feb. 14, **Hammerjacks**, Baltimore... **DGC's Teenage Fanclub** and **Rockville Records' Uncle Tupelo**, Thursday (20), **Gabes**, Iowa City... **The Chieftains**, Feb. 27, **Ordway Theater**, St. Paul, Minn. On March 23, the band will paint Nashville green, taping the "American Music Shop" on TNN with **Ricky Skaggs**, **Chet Atkins**, **Nanci Griffith**, and **Mark O'Connor** for later broadcast... **Neil Diamond** has sold out five upcoming dates at the Great Western Forum in suburban Los Angeles. Announcing that Diamond sold 100,000 tickets in four cities—Cleveland, Dayton, Ohio, Detroit, and Milwaukee—in a single day, Diamond's press reps note his tickets sold faster than those for **Guns N' Roses**. Does this mean **Axl Rose** should cover "Song Sung Blue"?

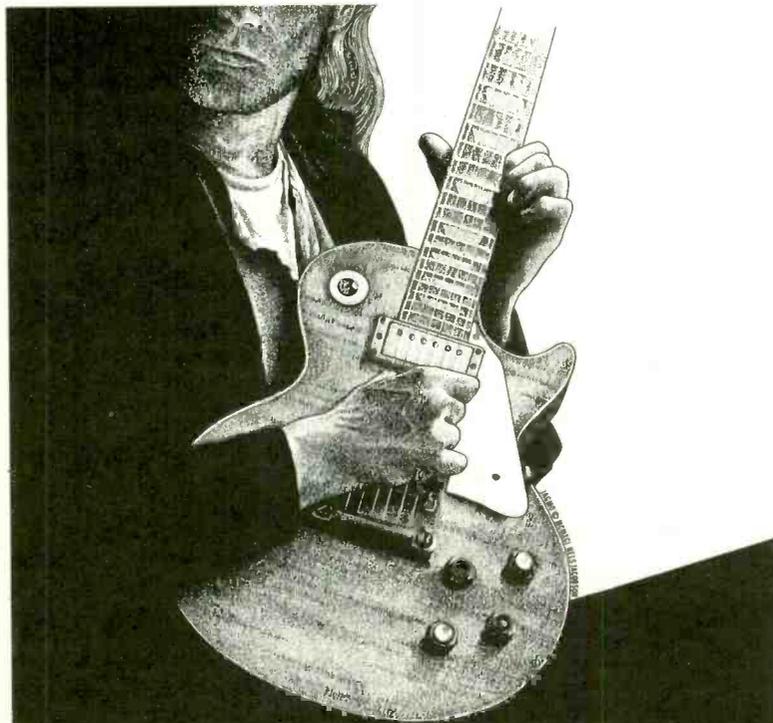
### Tyner Tribute To Jam In Detroit

DETROIT—"Kick Out The Jams: A Tribute To Rob Tyner" will rock the State Theater in Detroit Saturday (22) in a memorial to the recently deceased singer of the MC5. Former MC5 guitarist **Wayne Kramer** and **Dee Dee Ramone** are among those due to join a lineup of Detroit-area acts at the show, a benefit for the Tyner Scholarship Fund and the Center for Creative Studies and the culmination of a series of shows celebrating Tyner's life and legacy. Elektra Entertainment recently reissued the MC5's landmark "Kick Out The Jams" on CD.

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- **Breaking Into the Music Industry: A Practical Workshop in Career Advancement**, *Kent Klavens*, music industry attorney; member, Board of Governors, Los Angeles Chapter of NARAS
- **Touring in the '90s: The Realities and Opportunities of Tour Management**, *Janie Hoffman*, owner of the management firm Speed of Sound Entertainment, and *Liza Fremer*, President, Fremer & Associates, a full service business management firm
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- **Producing Professional Demos**, *Jeff Lewis*, producer/co-owner, Moonlight Studios; studio musician
- **Record Production**, *Richie Wise*, head of A&R and staff producer, Scotti Brothers Records; has produced 50 albums including KIIS and Gladys Knight and the Pips
- **The Role of the Independent Record Company in Today's Music Industry**, *Robert L. Emmer*, Executive Vice President, Legal and Business Affairs, Rhino Records

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HL A86

**Spring Quarter Begins March 28.**

## Jammy Awards Toast Florida's Bands Derek & Dominators Get Entertainer-Of-Year Nod

BY PARRY GETTELMAN

ORLANDO, Fla.—Derek & the Dominators, led by 12-year-old guitar wizard Derek Trucks, picked up the entertainer-of-the-year award at the third annual Jammy Awards, held Feb. 2 at the Tupperware Convention Center Auditorium in Kissimmee, Fla. Trucks, the nephew of Allman Brothers drummer Butch Trucks, also received an award in the all-star-band specialty category for his slide-guitar playing.

The Jammy Awards, sponsored by the free monthly Jam Entertainment News, went statewide in Florida this year after previously focusing on Central Florida bands.

The awards were spread among numerous acts, with only three double winners. Tampa's Deloris Telescope won in both the variety-band

and original-band categories. Tracy Parrish of Orlando's Circus won best male vocalist, and his group was named best rock band. Steel Tears, which was named best variety duo, placed guitarist Rod Musselman in one of two all-star-band guitar slots.

The following is a complete list of award winners:

Entertainer of the year: Derek & the Dominators  
All-star band of the year:

Keyboards—Jamie Barker, Barrage Bass; Jim Camacho, the Goods

Guitar No. 1—Steve Connelly, the Headlights

Guitar No. 2—Rod Musselman, Steel Tears

Drums—Leroy Myers, Bobby Friss Band

Horn No. 1—Paul Howards, Tremors

Horn No. 2—Jeff Watkins, Groove Thangs

Horn No. 3—Kenny Cohen, Moondogs

Specialty Player—Derek Trucks, Derek & the Dominators

Male vocalist—Tracy Parrish, Circus

Female vocalist—Leslie Daunt, Lyrics For Lunch

Best solo variety act: Rebecca Tex

Best duo variety act: Steel Tears

Best variety act band: Deloris Telescope

Best rock band: Circus

Best country band: Southbound

Best jazz band: Common Ground

Best island band: Addis

Best classic band: Webbed Feet

Best soul/rap band: Mod-L Citizen

Best top 40 band: Soundtrax

Best alternative band: Mad For Electra

Best blues band: Roach Thompson Blues Band

Best hardcore band: Lovegods In Leisure Suits

Best metal band: Vandal

Best original band: Deloris Telescope

Best indie releases:

North—Braille Closet, "Soulmap"

West—Factory Black, "Dig"

South—Groove Thangs, "Oppression"

Award of Merit: Tom Morris

Jesse Stone Award: the late Gamble Rogers.

## NUCLEAR VALDEZ'S SECOND WAVE

(Continued from page 14)

The group's erstwhile raw-edged rock bent has been supplanted by a groove-minded sound driven by thick keyboards and percolating Latin percussion.

According to Frolian Sosa, lead vocalist and guitarist of the band, Nuclear Valdez's latest album is just another step in the group's musical evolution. "Actually," says the Dominican-born Sosa, "our intention was not to have such a far departure from the first

album, because we were a little bit nervous about that. So, we came up with a few ideas that were in the same vein [as the first album]. But we weren't happy . . . They felt wrong, like we had grown out of it.

"So we just said, 'Let's forget about the first album and do whatever we want to do naturally.' That's when we started writing successfully for this new record."

Produced by Steve Brown

## MIAMI ROCKS SHOWCASE GAINS MOMENTUM

(Continued from page 14)

that is helping to spotlight the talent of the Sunshine State. On Feb. 2, the third annual Jammy Awards were staged in Kissimmee with an expanded statewide field of contenders (see related story, page 14). Meanwhile, yet another regional talent showcase, the Southeastern Mu-

*"This is a market that needs to be seen and heard"*

sic Conference, will be held Feb. 21-23 in Tampa, based at the Holiday Inn, Ashley Plaza.

And coincidentally, one of the bands signed to a major label following an earlier Miami Rocks showcase, Nuclear Valdez, released its sophomore album this month on Epic Records (see story, above).

Ten electric and six acoustic acts participated in the two-day Miami Rocks showcase. Among the artists generating a postshowcase buzz from the industry attendees were the Itch, FOC, the Funk, Wet Flower, Diane Ward, Orlando-based Circus, and Tampa's Factory Black.

Staircase Creepers, also from Tampa, was the only other non-South Florida act on a bill that included Marilyn Manson & the Spooky Kids, Farrory, and Quit,

plus acoustic performers Ken Darcy, Boise & Moss, the Source, Children's Hour, and Nil Lara, ex-lead vocalist of the now-defunct Kru.

Miami Rocks—formerly known as Miami Rocks Too—also introduced the East Coast Music Forum, held Feb. 1-2 at the Fountainbleau Hilton in Miami Beach. The nine-panel convention/expo—which addressed basic industry topics such as management, distribution, and marketing—drew 300 registrants.

Invited panelists included producer Tom Dowd, who gave the keynote speech, along with Florida concert promoter Jon Stoll, Geffen Records artist Fiona, Elektra Records guitarist Yngwie Malmsteen, and songwriter Richie Supa. The forum's legal panel included prominent entertainment attorneys Michael Guido, Bertis Downs, Allen Jacobi, Mark Jacobson, Stan Soocher, Mark Levinson, Fred Ansis, and Robert Urband.

"We don't have the reputation of a lot of the other music seminars around the country," says event organizer Stuart Posin, "but I think this year we took a giant step in doing that."

Posin says next year's event will feature a national headlining act, a broader-based musical showcase, increased national advertising, and a full-time director.

(Wham!, the Cult, the Godfathers), "Dream Another Dream" was recorded early last year, but sat on the shelf due to Epic's crowded release schedule. Manager Mike Lembo says he is planning a busy touring and promotional itinerary for the foursome, which also includes the Cuban-American trio of guitarist Jorge Barcala, bassist Juan Diaz, and drummer Robert Slade LeMont.

"We want to get them out on the road, probably by the end of February, and have them do pretty intensive touring, here and overseas again," says Lembo, president of Mike's Artist Management. "One of the things we're also doing is covering certain retail and radio areas with acoustic shows."

Additionally, observes Lembo, the group is looking to build a Hispanic fan base by appearing on U.S. Spanish-language networks such as Telemundo.

"We're going after the Latin market, because we feel it is a rhythm-oriented record that has a Latin feel to it," says Lembo.

The album's guitar and groove leadoff single, "(Share A Little) Shelter," epitomizes the diverse sound of "Dream Another Dream," which Lembo believes has promising radio potential.

"Because this is such a deep record, there's more than one or two songs that should go right on radio," says Lembo, adding that "Shelter" will be promoted to alternative, album-rock, and top 40 radio.

JOHN LANNERT

## FOR THE RECORD

The name of Chrysalis Records artist Jeffrey Gaines was misspelled in a report on MIDEM showcases in the Feb. 8 Billboard.

## Rhymes & Reason: Remaining True To Art In Musical Theater

**WORDS ON RHYMES HAVE I:** Are true rhymes—certainly a hit-or-miss proposition in the world of contemporary pop—a crucial factor that separates true professionalism from ignorance or sloppy indifference in the world of songwriting for musical theater?

As a member of a panel invited by ASCAP to evaluate parts of the scores of two musicals-in-progress under development in the performing rights society's musical-theater workshop program, this writer and other panelists caught at least a half dozen instances of false rhymes in one number alone.

To these ears, false rhymes in the musical theater are never

paved with good intentions. They are the product of ignorance, rather than some design, of one of the great disciplines—indeed one of the great joys—of this art form: rhymes must be true, hopefully fresh, yet never at the expense of an interesting observation.

The response from the writers of the work themselves and members of the audience was instructive and, frankly, a shocking puzzlement at that. Basically, their reply was: "Why?"

Though the rhyming discipline is not written on the tombstones of Lorenz Hart or Cole Porter, it is the tradition of musical theater—owing a profound debt to W.S. Gilbert, the wordsmith half of Gilbert & Sullivan—that rhyming remains true. Nonrhymes, to the critical ear, are as dissonant as bad musical notes, making everything else in a production suspect as to its integrity of purpose. Rhyming "dream" with "mean"—as the authors of that offending song did—may sound too close to the mark to be of concern. This carelessness, however, breaks faith with the musical theater's literate bloodlines, trusting that the theatergoer will not be jarred by false rhymes.

That trust, in fact, was, with few exceptions, honored by the Tin Pan Alley writers of old who rarely moved on to the musical theater.

The first massive assault of false rhymes in pop music came with the rock revolution. Perhaps in rock's subconscious eagerness to divorce itself from pop music's disciplines or to stress its sense of alienation or assertiveness, the tidy aspect of true rhymes has been of no consequence, as would be attempts at playful rhymes.

(It should be noted with some irony that although rap's subject matter often stirs passionate debate, rap rhymes are not only frequently true, but revive in some instances the double-rhyme wit of the old pop masters).

In conversations with writers and other members of the workshop audience, one point emerged: true rhymes are unimportant; the point of real concern is material that is true to character or serves to advance the plot line. Yet, to make matters even more confusing, it would be safe to say that the idol among today's aspiring musical theater writers is none other than Stephen Sondheim, whose songs, often expressing the deepest of emotions, are always in character and yet blessed with most inventive

and complex rhyme schemes.

What goes? Who knows?

As a postscript, the reader should be aware that the second

evening was a whimsical show about animals, the central figure being an elephant. True rhymes throughout. Does that mean that there's hope yet?

**TALKING IT OVER:** The California Copyright Conference will tackle the topic of "Rap: Issues & Answers For '92" Tuesday (18) at the Sportsmen's Lodge in Burbank. Panelists will include Yella, member of N.W.A and a producer; Violet Brown, music buyer at The Warehouse Entertainment Co.; Jerry Davis, president of Poetic Groove Records, distributed by Interscope Records; and Atron Gregory, president of TNT Records & Management, which represents Digital Underground, among others. Moderators are Ronda Dixon, entertainment attorney and chairperson of the Rhythm & Politics Foundation; Madeleine Smith, president of Songwriter Services, a publishing administration and licensing service specializing in rap sample clearances. For more info, contact the California Copyright Conference in Burbank, Calif. . . . Jack Segal, writer of such classics as "When Sunny Gets Blue" and "Scarlet Ribbons," is conducting a songwriting workshop Tuesdays from 7-10 p.m. Feb. 18-March 24. It is offered by California State Univ., Northridge, extension. For more info, contact the university.

**PRINT ON PRINT:** The following are the best-selling folios at Cherry Lane Music Inc.:

1. Metallica, Metallica
2. Bonnie Raitt, Luck Of The Draw
3. Guns N' Roses, Use Your Illusion I
4. Mr. Big, Lean Into It
5. Van Halen, For Unlawful Carnal Knowledge



by Irv Lichtman



**Fraternity Of One.** RCA Records staff turns out to welcome new signing Me Phi Me to the fold. Shown, from left, are Chris Cuben-Tatum, Me Phi Me producer; Kenny Ortiz, senior director of A&R; Me Phi Me; Joe Galante, president; Skip Miller, senior VP, black music; Bruce Garfield, Me Phi Me manager; Barry Johnson, director, black music marketing; and Miller London, VP, black music marketing.

## Jam & Lewis Expand Their Perspective Label Boasts New President, New Energy

■ BY JANINE McADAMS

NEW YORK—Perspective Records, the 9-month-old co-venture between superproducers James "Jimmy Jam" Harris & Terry Lewis and A&M Records, has come into its own. As 1992 gets under way, the label has a new president, new staffers, a Grammy nomination for debut group Sounds Of Blackness, a surprise R&B top 10 hit by Mint Condition, and an upcoming multi-artist soundtrack for "Mo' Money," starring Damon Wayans.

The new energy at the label comes right from the top. "We brought in Kevin [Fleming as president] because not only is he our

friend, he also has record company experience and radio background," explains Harris. "With the team now in place to really maximize whatever creativity is coming up, we can establish long-

*'We're becoming more self-reliant—we have to be'*

term careers."

"The most important thing to me is to be able to take creative, innovative, totally different marketing concepts and put them in a format that can be accessible to a business that generally only works in one way—the way they've known forever," says Fleming, who was appointed president of Perspective in December.

"What has made Flyte Tyme so successful is doing what they wanted to do the way they wanted to do it. That will continue," says Fleming of Jam and Lewis' 10-year-old production company. (See story, page 23).

Among the promising new projects for the label is the "Mo' Money" soundtrack, especially in light of the boom in black-oriented films and the strong sales showing for recent multi-artist black soundtracks like "New Jack City" and "Juice." Set to feature new music by Sounds Of Blackness, Mint Condition, Ralph Tresvant, Johnny Gill, Karyn White, Color Me Badd, Queen Latifah, and others, the album will be shipped in June to coincide with the Columbia Pictures release.

Harris calls the project "an opportunity to work with acts that we love," including some the producers have never worked with be-

fore.

Perspective had three acts emerge in 1991. Faring best was Sounds Of Blackness with its gold-certified "The Evolution Of Gospel," nominated for a Grammy in the best-gospel-album-by-a-choir-or-chorus category. Mint Condition, which led off the album "Meant To Be Mint" with the up-tempo "Are You Free Girl," has roared back with the slow-building ballad "Breakin' My Heart (Pretty Brown Eyes)." And Lo-Key's first single, "Attention: The Shawanda Story," got some critical raves but hardly any airplay.

Mint Condition's "Breakin' My Heart," last week at No. 8 with a bullet on the R&B singles chart and a bullet No. 24 on the Hot 100, is an example of the music finding its market. First picked up as an album track in New York as far back as last summer, the single was officially released in November and has grown since then.

"There are always going to be surprises in this business—it's fickle," says Mint Condition's Stokely of the single's success. He thinks the secret is the combination of lyrics and instrumentation: "I've heard women say that that is their anthem," he explains, "and the music is reminiscent of the '70s bands."

The Minneapolis band will continue to promote the record with appearances at radio and tours of traditionally black colleges. A video for the single was unveiled Feb. 14.

In 1992, label plans include building Mint Condition on the R&B and pop charts and laying groundwork for Lo-Key's April album debut. Also due this year are debut projects by Krush, a female quartet; vocalist Lisa Keith; and

(Continued on page 23)

## Genre Benders Are Breaking Through Stellar Examples Include Parodi, Brown, Rubin

**SOPHISTICATED SOUNDS:** The growth of the quiet storm and black adult contemporary radio formats continues to help give some genre-straddling artists a chance at exposure and recognition. Among those we've become aware of lately: Keyboardist **Starr Parodi**, perhaps best known as the female member of the hip "house band" for the popular "Arsenio Hall Show," steps out on her debut album, "Change," on Curb Records. The music here falls under the heading of fusion—part jazz, part R&B, part world beat rhythm—with Parodi using a number of synthesizers as well as acoustic piano and co-producing and arranging the cuts. The mostly instrumental set moves along with atmospheric, melodically engaging compositions. Some of the tunes with vocals include "Kenya," which some AC stations have latched onto, "Superstition," an updated version of the Stevie Wonder chestnut, and the title cut, which features a smooth R&B rhythm track. There's some nice stuff here for fans of the fusion genre; Parodi proves herself a capable musician with a progressive ear and nice chops.

Another young keyboardist, **Vernell Brown Jr.**, was first signed to A&M at age 18 and released his debut, "A Total Eclipse," in May 1990. Now he's back with "Stay Tuned," a new album that further explores Brown's talents. Sticking strictly to acoustic piano, Brown has an aggressive style rooted in funk, gospel, and progressive jazz.

From Novus/RCA comes **Vanessa Rubin**, a jazz vocalist with traditional roots, wonderful phrasing, and a mature, honey-toned approach reminiscent of the great **Sarah Vaughan**. This album of mostly standards (like "Tenderly," "Willow Weep For Me," "Dearly Beloved") and lush orchestrations—all produced by **Onaje Allan Gumbs**—balances traditional style and contemporary attitude, with Rubin's wonderful vocal stylings always in the spotlight.

**WARNER WONDERLAND:** The first quarter sees Warner Bros. and Reprise spinning out new product from top artists **Chaka Khan**, **El DeBarge**, **Cameo**, and **Randy Crawford**, among others, and a preview of the material proves most promising. On the DeBarge

project "In The Storm," the singer lets loose on a wealth of gritty, funky tracks and swoony ballads with overtones of **Marvin Gaye**, **James Brown**, and **Parliament**. The album is led off by "My Heart Belongs To You," a snappy, electric-piano and rhythm guitar-driven ditty that bears Prince-ly overtones, which shipped to radio Feb. 11. Cameo, now minus **Nathan Leftenant** but plus **Charlie Singleton** and on Warner Bros. after several years with PolyGram, leads off its new album, "Emotional Violence," with

the title track, a piece of nasty funk that could have been done only by Cameo. For fans of **Chaka Khan**, "The Woman I Am" will definitely be a treat. For me, Khan is like **Tina Turner** or **Frankie Beverly**: A voice so unique and compelling that the material is almost irrelevant. Fortunately, the album contains

catchy pop rock funk with stellar ballads, including the standout "This Time." Similarly, Crawford, yet another unique voice, swings through jazzy pop and R&B tunes on "Through The Eyes Of Love" with her typical verve. Also upcoming: **Siedah Garrett**, the **Isley Brothers**, **Al Jarreau**, and, later this year, a **Rufus** reunion album.

**REPORT FROM THE U.K.:** Thanks to the Dreamteam from Manchester, England's **Sunset Radio 102**—that's on-air partners **Steve Quark** and **Duncan Smith**, who visited the Big Apple recently—I've been turned on to two projects. One of the most requested tracks on their daily show, they say, is by an American gospel act: "I Found Someone" by **Billy & Sarah Gaines**, from their current "No One Loves Me Like You" album on Benson/A&M. This is a wonderful project, expanding on territory charted by **BeBe & CeCe Winans**, that is made unique by the husband-and-wife team's standout vocals and a completely contemporary musical landscape. Billy's voice bears some resemblance to **Donny Hathaway's**, while Sarah sounds like a cross between **Syreeta Wright** and **Deniece Williams**—only sweeter. "I Found Someone" is an intense swirl of synthesizers over a percolating percussion and bass line. Also, say Quark and Smith,

(Continued on page 23)

### The Rhythm and the Blues

by Janine McAdams



**Meli'sa Magic.** Pendulum artist Meli'sa Morgan, center, celebrates the completion of recording her next album project with a party at Los Angeles' Roxbury. She is joined by actress Vanessa Bell Calloway, left, and dancer/singer/choreographer/director Debbie Allen.

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING FEB. 22, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	2	2	11	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ) 5 weeks at No. 1	DANGEROUS	1
2	1	1	11	<b>KEITH SWEAT</b> ● ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
3	5	5	16	<b>GERALD LEVERT</b> ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	3
4	3	3	35	<b>JODECI</b> ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
5	7	9	6	<b>SOUNDTRACK</b> SOUL 10462*/MCA (10.98)	JUICE	5
6	4	4	19	<b>PRINCE &amp; THE N.P.G.</b> ▲ <sup>2</sup> PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
7	6	8	12	<b>TEVIN CAMPBELL</b> QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	6
8	8	7	38	<b>BOYZ II MEN</b> ▲ <sup>3</sup> MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
9	10	11	20	<b>CYPRESS HILL</b> RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	9
10	9	6	15	<b>HAMMER</b> ▲ <sup>3</sup> CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5
11	11	10	20	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
12	12	13	18	<b>PATTI LABELLE</b> MCA 10439 (9.98)	BURNIN'	11
13	14	15	12	<b>SHANICE</b> MOTOWN 6319* (9.98)	INNER CHILD	13
14	13	12	14	<b>ICE CUBE</b> ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
15	15	14	24	<b>VANESSA WILLIAMS</b> MERCURY 843522 (9.98 EQ)	THE COMFORT ZONE	12
16	16	16	19	<b>A TRIBE CALLED QUEST</b> JIVE 1418* (9.98)	LOW END THEORY	13
17	19	26	15	<b>BLACKSHEEP</b> MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	17
18	18	20	12	<b>LISA STANSFIELD</b> ● ARISTA 18679* (10.98)	REAL LOVE	18
19	26	35	5	<b>MINT CONDITION</b> PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	19
20	17	17	19	<b>PUBLIC ENEMY</b> ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) APOCALYPSE 91... THE ENEMY STRIKES BLACK		1
21	22	19	31	<b>BEBE &amp; CECE WINANS</b> ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
22	20	18	32	<b>PHYLLIS HYMAN</b> PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
23	23	21	21	<b>KARYN WHITE</b> ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
24	25	25	11	<b>AMG SELECT</b> 21642 (9.98)	BITCH BETTA HAVE MY MONEY	24
25	21	22	8	<b>JODY WATLEY</b> MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
26	28	27	16	<b>2ND II NONE</b> PROFILE 1416 (9.98)	2ND II NONE	26
27	27	29	23	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
28	24	23	40	<b>LUTHER VANDROSS</b> ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
29	30	37	20	<b>MC LYTE</b> FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
30	29	24	17	<b>BARRY WHITE</b> A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
31	58	—	2	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> JIVE 41469* (9.98)	BORN INTO THE '90'S	31
32	38	41	22	<b>QUEEN LATIFAH</b> TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
33	36	33	18	<b>SCARFACE</b> RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
34	32	31	11	<b>D-NICE</b> JIVE 41466* (9.98)	TO THE RESCUE	27
35	40	40	13	<b>D.J. MAGIC MIKE &amp; M.C. MADNESS</b> CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35
36	33	30	31	<b>HEAVY D. &amp; THE BOYZ</b> ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
37	35	34	13	<b>TIM DOG</b> RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
38	31	28	18	<b>FOURPLAY</b> WARNER BROS. 26656* (9.98)	FOURPLAY	16
39	37	39	20	<b>NICE &amp; SMOOTH</b> RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
40	34	32	38	<b>CHUBB ROCK</b> SELECT 2164D/ELEKTRA (9.98)	THE ONE	13
41	50	58	4	<b>2 PAC</b> INTERSCOPE 91767*/ATLANTIC (9.98)	2 PACALYPSE NOW	41
42	45	49	14	<b>ATLANTIC STARR</b> REPRISE 26545* (9.98)	LOVE CRAZY	42
43	42	45	28	<b>COLOR ME BADD</b> ▲ <sup>2</sup> GIANT 24429/REPRISE (9.98)	C.M.B.	10
44	44	44	16	<b>CHRIS WALKER</b> PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
45	48	51	8	<b>MAXI PRIEST</b> CHARISMA 91804* (10.98)	BEST OF ME	45
46	51	56	38	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
47	41	36	32	<b>GETO BOYS</b> ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
48	39	38	14	<b>BIG DADDY KANE</b> COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
49	43	43	16	<b>P.M. DAWN</b> ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29

50	47	47	36	<b>SHABBA RANKS</b> ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
51	46	42	16	<b>DIGITAL UNDERGROUND</b> TOMMY BOY 1045 (9.98)	SONS OF THE P	23
52	53	69	13	<b>U.M.C.'S</b> WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	52
53	55	62	19	<b>PETE ROCK AND C.L. SMOOTH</b> ELEKTRA 61175 (6.98)	ALL SOULED OUT	53
54	49	46	10	<b>TONE-LOC</b> DELICIOUS VINYL 510609/PLG (9.98)	COOL HAND LOC	46
55	66	80	4	<b>DEL THA FUNKEE HOMOSAPIEN</b> ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	55
56	62	66	7	<b>BUST DOWN</b> EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
57	56	52	43	<b>KEITH WASHINGTON</b> ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
58	<b>NEW</b> ▶	1	1	<b>SIR MIX-A-LOT</b> DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	58
59	52	55	44	<b>THE BRAND NEW HEAVIES</b> DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
60	64	71	56	<b>TONY TERRY</b> EPIC 45015 (9.98 EQ)	TONY TERRY	35
61	57	50	32	<b>READY FOR THE WORLD</b> MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
62	60	57	36	<b>STEVIE WONDER</b> ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
63	61	59	28	<b>JENNIFER HOLLIDAY</b> ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
64	59	53	17	<b>THE 2 LIVE CREW</b> LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
65	67	68	73	<b>TRACIE SPENCER</b> CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
66	54	48	14	<b>SOUNDTRACK</b> MCA 10397* (9.98)	HOUSE PARTY 2	23
67	71	61	26	<b>OAKTOWN'S 3.5.7</b> BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
68	70	65	16	<b>JOHNNIE TAYLOR</b> MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
69	65	72	46	<b>M.C. BREED &amp; D.F.C.</b> S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
70	75	75	16	<b>ERIC GABLE</b> ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
71	74	70	35	<b>PEABO BRYSON</b> COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
72	73	74	8	<b>BOBBY "BLUE" BLAND</b> MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	72
73	72	76	34	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
74	84	82	24	<b>JIBRI WISE ONE</b> EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
75	68	67	31	<b>GLADYS KNIGHT</b> MCA 10329* (9.98)	GOOD WOMAN	1
76	63	54	30	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1392 (9.98)	HOMEBASE	5
77	77	60	13	<b>JERMAINE JACKSON</b> LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
78	80	89	4	<b>MAC BAND</b> ULTRAX 0203 (9.98)	THE REAL DEAL	78
79	69	63	19	<b>KID 'N PLAY</b> SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
80	85	84	6	<b>GARY TAYLOR</b> VALLEY VUE 21191* (9.98)	TAKE CONTROL	80
81	81	81	12	<b>LONNIE LISTON SMITH</b> STARTRAK 1000 (9.98)	MAGIC LADY	75
82	89	88	9	<b>AUDREY WHEELER</b> EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79
83	96	—	2	<b>ASSAULT &amp; BATTERY</b> ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	83
84	91	92	4	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98)	BASS COMPUTER	84
85	76	78	14	<b>ROGER</b> REPRISE 26524* (9.98)	BRIDGING THE GAP	45
86	87	85	17	<b>BOBBY RUSH</b> URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
87	90	91	48	<b>TYRONE DAVIS</b> ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
88	<b>NEW</b> ▶	1	1	<b>DEE HARVEY</b> MOTOWN 6330* (9.98)	JUST AS I AM	88
89	86	83	19	<b>ALEX BUGNON</b> ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
90	83	77	43	<b>B ANGIE B</b> BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
91	78	73	23	<b>BELL BIV DEVOE</b> ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
92	99	97	13	<b>DAVID PEASTON</b> MCA 10383 (9.98)	MIXED EMOTIONS	80
93	88	86	34	<b>NEMESIS</b> PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
94	97	—	2	<b>DON DIEGO</b> ULTRAX 0502 (9.98)	RAZZ	94
95	79	64	34	<b>GENE RICE</b> RCA 3159 (9.98)	JUST FOR YOU	26
96	95	95	23	<b>POOR RIGHTEOUS TEACHERS</b> PROFILE 1415 (9.98)	PURE POVERTY	23
97	82	79	13	<b>MARVIN SEASE</b> MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
98	92	93	17	<b>WC &amp; THE MAAD CIRCLE</b> PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED	52
99	94	94	10	<b>THE TEMPTATIONS</b> MOTOWN 6331* (9.98)	MILESTONE	88
100	100	100	27	<b>PAULA ABDUL</b> ▲ <sup>3</sup> CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31

○ 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. All albums available on cassette and CD. \* Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications.

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# HITS ON THE AIR

**Mac Band**  
"Everythang"

**Benita Arterberry**  
"Love Don't Live Here"

**Don Diego**  
"Lonely Talking"

**Mikki Bleu**  
"Whenyadowhatchado"

**U Know Who?**  
"Whatcha' Got a Gun For?"



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**AT THE TOP:** Boyz II Men continues its string of hits as "Uuh Ahh" (Motown) claims the No. 1 spot on the Hot R&B Singles chart. It manages to earn the most radio points on the chart, even though it has reports from 98 stations. It has No. 1 reports from 26 stations and it is top five at 49 others. It also ranks No. 1 in retail points.

**MORE AT THE TOP:** In line to take top honors, "Baby Hold On To Me" by Gerald Levert featuring his dad, Eddie Levert (Atco/EastWest), has reports from the entire panel of 100 stations. It has gained No. 1 status at five stations: WQOK Raleigh, N.C.; WFXA Augusta, Ga.; KXZZ Lake Charles, La.; KYEA Monroe, La.; and hometown WZAK Cleveland. It catches up in retail rank, moving 6-3, which positions it strongly for next week. Late-bloomer "Breakin' My Heart (Pretty Brown Eyes)" by Mint Condition (Perspective) forges into the top five, moving 8-4. It has reports from 93 stations, gaining four: WBLS New York; WANM Tallahassee, Fla.; WRK Memphis; and KMJM St. Louis. It continues to be the No. 1 record at KKDA-FM Dallas, and KJMZ, also in Dallas, moves it 7-5. Around the country it has top-five reports from 14 stations, including WKYS Washington, D.C. (No. 3); WXYV Baltimore (No. 2); WBLX-FM Mobile, Ala. (No. 5); and KJMQ Houston (No. 2). It moves up in radio rank 11-9 and holds at No. 5 overall in retail rank.

**PUTTIN' THE PEDAL TO THE METAL:** "Remember The Time" by Michael Jackson (Epic) pulls ahead of "Diamonds And Pearls" by Prince & the N.P.G. (Paisley Park) with a retail thrust that places Jackson slightly ahead in total points. This week's radio gains for both records were about the same. Both records have reports from the entire panel. "Remember" has top-five reports from 16 stations. "Diamonds" has top-five reports from eight stations. "Remember" had intense play as an album cut for black audiences and may make it to No. 1 on stations' playlists a little faster than "Diamonds." It's hard to imagine that both records won't be No. 1.

**WHO LOVES YA BABY:** "Somebody Loves You Baby (You Know Who It Is)" by Patti LaBelle (MCA) moves strongly 14-8. It has 99 station reports, gaining three: WJHM Orlando, Fla.; KJMZ; and KMJM. It has top five reports from 18 stations. Its point gains are comparable to the increases made by both by Prince and Jackson. Those point increases for "Somebody" are demonstrated in the swift change in rank: Retail increases 17-9 and radio, 10-6.

**POWER PICKS:** "Masterpiece" by Atlantic Starr (Reprise) is the Power Pick/Airplay record for the second week. It has reports from 93 stations, gaining eight, including WAMO Pittsburgh; WPEG Charlotte, N.C.; and WTLC Indianapolis. "Ain't 2 Proud 2 Beg" by TLC (LaFace) has made a powerful presence on the chart. This week it gains 10 stations, for a total of 63 radio reports. Some of the new activity is reported by WBLS; WWIN-FM Baltimore; KKDA-FM; and WJHM Columbia, S.C. Congratulations to the LaFace family—and especially to Pebbles—this is her pet project!

# HOT R&B SINGLES ACTION

## RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON CHART
<b>DON'T BE AFRAID</b>					
AARON HALL SOUL	9	14	24	47	49
<b>GOODBYE</b>					
TEVIN CAMPBELL QWEST	7	10	23	40	40
<b>EMOTIONAL VIOLENCE</b>					
CAMEO REPRISÉ	2	13	21	36	36
<b>UP AND OVER</b>					
SKYY ATLANTIC	9	8	18	35	36
<b>ALL WOMAN</b>					
LISA STANSFIELD ARISTA	4	9	13	26	29
<b>LOVE ME</b>					
TRACIE SPENCER CAPITOL	3	6	14	23	34
<b>LET'S GET SMOOTH</b>					
CALLOWAY EPIC	3	6	14	23	24
<b>WHEN YOU LOVE SOMEBODY</b>					
KEITH WASHINGTON QWEST	3	5	13	21	55
<b>HONEY</b>					
OKTOWN'S 3.5.7. BUSTIT	3	5	13	21	22
<b>DO NOT PASS ME BY</b>					
HAMMER CAPITOL	3	3	13	19	60

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# Hot R&B Singles Sales & Airplay

A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	UUH AHH	BOYZ II MEN	1	2	UUH AHH	BOYZ II MEN
2	4	BABY HOLD ON TO ME	GERALD LEVERT	2	1	STAY	JODECI
3	2	CAN'T LET GO	MARIAH CAREY	3	6	BABY HOLD ON TO ME	GERALD LEVERT
4	1	STAY	JODECI	4	7	EVERLASTING LOVE	TONY TERRY
5	5	BREAKIN' MY HEART	MINT CONDITION	5	9	REMEMBER THE TIME	MICHAEL JACKSON
6	7	SHE'S GOT THAT VIBE	R. KELLY	6	10	SOMEBODY LOVES YOU BABY	PATTI LABELLE
7	12	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	7	4	THE WAY I FEEL ABOUT YOU	KARYN WHITE
8	15	REMEMBER THE TIME	MICHAEL JACKSON	8	13	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.
9	17	SOMEBODY LOVES YOU BABY	PATTI LABELLE	9	11	BREAKIN' MY HEART	MINT CONDITION
10	10	THE WAY I FEEL ABOUT YOU	KARYN WHITE	10	5	THESE THREE WORDS	STEVIE WONDER
11	14	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	11	3	CAN'T LET GO	MARIAH CAREY
12	20	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	NAUGHTY BY NATURE	12	12	SHE'S GOT THAT VIBE	R. KELLY
13	21	EVERLASTING LOVE	TONY TERRY	13	16	SO INTENSE	LISA FISCHER
14	9	ADDAMS GROOVE	HAMMER	14	15	LET'S STAY TOGETHER	GUY
15	24	POOR GEORGIE	MC LYTE	15	19	HERE I GO AGAIN	GLENN JONES
16	6	KEEP IT COMIN'	KEITH SWEAT	16	21	SAVE THE BEST FOR LAST	VANESSA WILLIAMS
17	22	OOCHIE COOCHIE	M.C. BRAINS	17	24	MASTERPIECE	ATLANTIC STARR
18	16	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	18	8	KEEP IT COMIN'	KEITH SWEAT
19	8	I WANT YOU	JODY WATLEY	19	26	TAKE TIME	CHRIS WALKER
20	25	SO INTENSE	LISA FISCHER	20	22	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH
21	23	LET'S STAY TOGETHER	GUY	21	23	ALL NIGHT ALL DAY	GAME
22	30	HOW TO FLOW	NICE & SMOOTH	22	27	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	NAUGHTY BY NATURE
23	36	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	23	28	STRAIGHT FROM MY HEART	ERIC GABLE
24	26	STEADY MOBBIN'	ICE CUBE	24	25	TESTIFY	SOUNDS OF BLACKNESS
25	13	THESE THREE WORDS	STEVIE WONDER	25	29	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN
26	11	THE RUSH	LUTHER VANDROSS	26	30	POOR GEORGIE	MC LYTE
27	—	AIN'T 2 PROUD 2 BEG	TLC	27	14	I WANT YOU	JODY WATLEY
28	27	I LOVE YOUR SMILE	SHANICE	28	37	IT'S O.K.	BEBE & CECE WINANS
29	40	HERE I GO AGAIN	GLENN JONES	29	36	LIVE AND LEARN	JOE PUBLIC
30	18	JUST THE TWO OF US	CHUBB ROCK	30	31	LUXURY OF LOVE	DAVID PEASTON
31	—	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	31	35	MAKE YA BODY MOVE	THE CHILL DEAL BOYZ
32	34	ALL NIGHT ALL DAY	GAME	32	38	EVERCHANGING TIMES	ARETHA FRANKLIN
33	37	JUICE (KNOW THE LEDGE)	ERIC B. & RAKIM	33	33	UNDERSTANDING	STATE OF ART
34	—	SHUT EM DOWN	PUBLIC ENEMY	34	—	AIN'T 2 PROUD 2 BEG	TLC
35	19	I BELONG TO YOU	WHITNEY HOUSTON	35	20	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL
36	—	TAKE TIME	CHRIS WALKER	36	18	THE RUSH	LUTHER VANDROSS
37	33	2 LEGIT 2 QUIT	HAMMER	37	—	THINKIN' BACK	COLOR ME BADD
38	29	INSATIABLE	PRINCE AND THE N.P.G.	38	—	SMILE	TIM OWENS
39	—	MASTERPIECE	ATLANTIC STARR	39	—	PAPER DOLL	P.M. DAWN
40	31	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	40	—	LOST IN THE NIGHT	PEABO BRYSON

## R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
61 2 LEGIT 2 QUIT (Bust-It, BMI)	69 I LOVE YOUR FACE (Jechol, ASCAP/EMI April, ASCAP)
23 ADDAMS GROOVE (Bust-It, BMI/Orión, ASCAP) WBM	40 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
30 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbltone, ASCAP/Tizbiz, ASCAP)	53 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI)
25 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)	45 INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM
91 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	38 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
93 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI)	21 I WANT YOU (Right Song, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM
58 ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic & Choose, ASCAP/Towntoons, ASCAP)	52 JUICE (KNOW THE LEDGE) (FROM JUICE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
3 BABY HOLD ON TO ME (Trycap, BMI/Ramal, BMI/Willesden, BMI)	83 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP)
97 BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM	43 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Gelatoadoflatso, BMI)
4 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	14 KEEP IT COMIN' (Harrinder, BMI/Joë Public, BMI/Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP
72 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	87 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
5 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM	13 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)
51 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	16 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)
85 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) HL/CPP	98 LET THERE BE LOVE! (Degroat & Degroat, BMI)
56 COUNT ON ME (Bocar, BMI/Sounds Heard Everywhere, BMI/Calloco, BMI/S.Beck, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI) WBM	42 LIVE AND LEARN (Harrinder, BMI/Joë Public, BMI/Noisnetta, BMI/Ensign, BMI)
50 DARK AND LOVELY (Seven Songs, BMI)	49 LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI)
7 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	89 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Generic, BMI/Island, BMI)
57 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	84 LOVE ME (Modern Science, ASCAP)
60 DON'T BE AFRAID (Shocklee, BMI/Jamron, ASCAP)	54 LOVE STORIES (Virgin Songs/Morning Crew, BMI)
65 DOO DOO BROWN (Future Sights And Sounds, BMI)	41 LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)
90 EMOTIONAL VIOLENCE (Better In Black, ASCAP)	37 MAKE YA BODY MOVE (All Nations, ASCAP)
44 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM	26 MASTERPIECE (Kenny Nolan, ASCAP)
11 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)	95 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
82 EVERYTHANG (Cornelio Carlos, ASCAP/ATV, BMI)	80 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
17 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	75 MISTADOBALINA (Street Knowledge, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Unichappell, BMI)
78 FINALLY (Wax Museum, BMI/Mainlot, BMI)	77 MY WORLD (Diva One, ASCAP/Mike Ten, BMI)
81 FIT TO BE TIED (B-Boy, ASCAP/EMI April, ASCAP)	71 NO NOSE JOB (GLC Two, BMI/Pubhowyalike, BMI/Willesden, BMI)
74 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP)	24 OOOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)
67 GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	48 PAPER DOLL (MCA, ASCAP)
73 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	55 PEACEFUL JOURNEY (Not Listed)
20 HERE I GO AGAIN (LueLLa, ASCAP)	18 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP)
28 HOW TO FLOW (Nice & Smooth, ASCAP)	6 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
39 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)	31 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
94 I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA, ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Luck, ASCAP)	19 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM
88 IF YOU DON'T SAY (ADRA, BMI/You Got Me, BMI/Jazz E Jazz, BMI/Hittage, ASCAP/Kraztertainment, ASCAP)	
	9 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barijsha, BMI)
	36 SHUT EM DOWN (Def American, BMI)
	46 SMILE (Virgin, ASCAP)
	76 SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Khari International, ASCAP/Bugnon, ASCAP)
	15 SO INTENSE (Bok, BMI/Stone & Muffin, BMI/Geffen Again, BMI/Pure Delight, BMI/Harrinder, BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy Michelle, BMI)
	8 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM
	63 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI)
	2 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
	33 STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)
	34 STRAIGHT FROM MY HEART (WB, ASCAP/Heritage Hill, ASCAP/Sony Tunes, ASCAP/Porter Carroll Jr., ASCAP/DQ, ASCAP) WBM
	96 TAKE ME BACK (Trountman's, BMI/Saja, BMI/WB, ASCAP/Ganson, ASCAP)
	29 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
	86 TEARS OF JOY (MCA, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)
	22 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
	32 TESTIFY (Flyte Tyme, ASCAP) WBM
	12 THESE THREE WORDS (Stevland Morris, ASCAP)
	99 THE THINGS THAT U DO (Zomba, ASCAP)
	47 THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Charatroy, ASCAP)
	62 TURN YOU ON (Livies Boys, BMI)
	35 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Blishir, ASCAP/Roydor, BMI)
	79 UP AND OVER (STRONGER AND BETTER) (One To One, ASCAP)
	1 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)
	10 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI) WBM
	64 WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
	27 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)
	59 WHEN YOU LOVE SOMEBODY (EMI April, ASCAP/K. Stewart, ASCAP/Toe Kneé, ASCAP/Ackee, ASCAP/Lane Brane, BMI/Ensign, BMI)
	66 WHERE WOULD I BE (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Colegms-EMI, ASCAP) WBM
	92 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Miltoer, ASCAP)
	70 YOU DON'T KNOW (SOMEBODY TELL ME) (C.E., ASCAP/AACI, ASCAP/Acid Jazz, ASCAP)
	100 YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane, BMI) WBM
	68 YOU SHOWED ME (Trickson, BMI)

# Flyte Tyme Turns 10: Jam & Lewis Team Keeps Studio In Swing

NEW YORK—1992 marks the 10th year of Flyte Tyme Productions, the music factory operated by James "Jimmy Jam" Harris & Terry Lewis. The Grammy-winning producers who are perhaps best known for their work on the multiplatinum "Control" and "Rhythm Nation 1814" albums by Janet Jackson have turned their talent into a successful enterprise.

With their state-of-the-art studio established in 1989 in Edina, Minn., a suburb of Minneapolis, and their co-venture label with A&M Records, Perspective Records, firmly established (see story, previous page), this dynamic duo has reached a level of success they only dared dream about.

After 10 years, Flyte Tyme is a freestanding entity with its own staff and a roster of producers. Besides Jam & Lewis, other Flyte Tyme producers include Johnson, Perspective

acts Mint Condition (both as a group and as individuals), Lo-Key (members Prof. T and Lance Alexander were first signed as producers), and Spencer Bernard. Harris says on some projects he will use independent contractors. Usually, with groups that produce as well as write and perform, "it's a collaborative effort among the groups. Everybody participates in everybody else's record."

Upcoming on the Flyte Tyme production schedule are another Johnny Gill project, this time a full album, and the "Mo' Money" soundtrack. The two will also work once again with New Edition singer Ralph Tresvant and are slated to begin work on Janet Jackson's next album project in April. Perspective acts Krush and Lisa Keith will also benefit from the Jam & Lewis touch.

The two now joke about the incep-

tion of Flyte Tyme Productions. "We started Flyte Tyme in the summer of 1982 by playing hookey," remembers Harris. "We were on a three-month vacation after coming off the road with the Time, and that's when we met Leon [Sylvers III, producer] at a charity basketball game. He talked about some album and asked if we would submit some songs. That's when we got up and running."

When Prince discovered Jam & Lewis were moonlighting from their gig with the Time (the outfit fronted by Morris Day in which Harris played keys and Lewis bass) he fired them from the organization. "We wanted an outlet for the songs that weren't quite Time songs," says Harris. "But when we got fired, it was like: Wow—it's not a hobby anymore."

The meeting with Sylvers led to an introduction to Solar's Dick Griffey and to Dina Andrews, who became the pair's first manager. The two worked with the group Klymaxx on "When You're Far Away," and with several other R&B and dance-oriented groups. "Not everything we worked on hit right away," he says.

Eventually, Jam & Lewis got a deal to produce Tabu Records' Cherelle, which they did in Minneapolis. Soon they became Tabu's in-house production team, churning out hits for the S.O.S. Band, Cherelle, and Alexander O'Neal. They also worked on hits with the Human League, the

Force M.D.'s, Robert Palmer, and Change. Then came the deal to produce Jackson's "Control" on A&M, which became a format-smashing, multiplatinum hit.

Harris says he believes Flyte Tyme's success—the result of not only individual talent but a hardworking team of people of color pulling together—is worth celebrating.

"I think it's great to talk about something that's positive: The rela-

tionship between me and Terry, obviously people of color, not fighting and breaking up after all this time," he says, adding that the collaboration is 50-50, describing Lewis as more lyrical and business minded and himself as more musical. "It's an important story to tell... Our success is the result of us surrounding ourselves with basically good people who have been with us from the very beginning," he says.

JANINE McADAMS



Producers/entrepreneurs Jimmy Jam, left, and Terry Lewis of Perspective Records and Flyte Tyme Productions.

Billboard®

FOR WEEK ENDING FEBRUARY 22, 1992

## Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	<b>THE CHOICE IS YOURS</b> (M) (T) MERCURY 866 087	◆ BLACKSHEEP 1 week at No. 1
2	1	1	20	<b>THE PHUNCKY FEEL ONE/HOW I COULD...</b> (C) (T) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL
3	4	5	6	<b>POOR GEORGIE</b> (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
4	6	9	5	<b>OOCHIE COOCHIE</b> (C) (T) MOTOWN 2146	◆ M.C. BRAINS
5	5	4	10	<b>STEADY MOBBIN'</b> (C) PRIORITY 7247	◆ ICE CUBE
6	7	7	7	<b>HOW TO FLOW</b> (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
7	3	2	13	<b>GROOVE WITH IT</b> (C) (CD) (T) GOLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
8	8	8	6	<b>LATIFAH'S HAD IT UP 2 HERE</b> (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
9	12	19	3	<b>SHUT 'EM DOWN</b> (CD) (M) (T) DEF JAM 74165*/COLUMBIA	◆ PUBLIC ENEMY
10	11	17	4	<b>FIRE &amp; EARTH</b> (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
11	10	14	10	<b>JUST KICKIN' IT</b> (C) (T) S.D.E.G. 91-077/ICIBAN	◆ M.C. BREED & D.F.C.
12	13	15	5	<b>EVERYTHING'S GONNA BE ALRIGHT</b> ◆ NAUGHTY BY NATURE (CD) (M) (T) TOMMY BOY 999*	
13	16	18	8	<b>MISTADOBALINA</b> ◆ DEL THA FUNKEE HOMOSAPIEN (C) (T) ELEKTRA 64826-4	
14	20	26	6	<b>ONE TIME'S GOT NO CASE</b> ◆ SIR MIX-A-LOT (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	
15	9	10	11	<b>MR. SCARFACE</b> SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	
16	NEW ▶	1		<b>THE JAM</b> ◆ SHABBA RANKS FEATURING KRS-1 (C) (T) EPIC 34-74069	
17	21	27	4	<b>RING THE ALARM</b> ◆ FU-SCHNICKENS (C) (M) (T) JIVE 42020	
18	15	23	5	<b>TIME TO FLOW</b> ◆ D-NICE (C) (T) JIVE 42032	
19	23	28	4	<b>THE INT'L ZONE COASTER</b> ◆ LEADERS OF THE NEW SCHOOL (C) (T) ELEKTRA 64828-4	
20	24	—	2	<b>RETURN OF THE FUNKY MAN</b> ◆ LORD FINESSE (M) (T) GIANT 4-40277*/REPRISE	
21	19	25	5	<b>JAZZ (WE'VE GOT)</b> ◆ A TRIBE CALLED QUEST (M) (T) JIVE 42035*	
22	27	—	2	<b>STEP TO ME</b> ◆ TIM DOG (C) (T) RUFFHOUSE 38-74150/COLUMBIA	
23	17	22	6	<b>ALL FOR ONE</b> ◆ BRAND NUBIAN (C) (T) ELEKTRA 64246-4	
24	14	6	17	<b>JUST THE TWO OF US</b> ◆ CHUBB ROCK (M) (T) SELECT 4-66502*/ELEKTRA	
25	22	20	5	<b>WHAT'S ON YOUR MIND</b> ERIC B. & RAKIM (C) (T) MCA 54312	
26	18	12	12	<b>BE TRUE TO YOURSELF</b> ◆ 2ND II NONE (C) (T) PROFILE 5343	
27	NEW ▶	1		<b>DUCK DOWN</b> ◆ BDP (CD) (M) (T) JIVE 42021-1*	
28	28	24	16	<b>KISS YOU BACK</b> ◆ DIGITAL UNDERGROUND (CD) (M) (T) TOMMY BOY 993*	
29	NEW ▶	1		<b>IT'S SO GOOD, IT'S BAD</b> ◆ TRUE CULTURE (M) (T) CARDIAC 4017*	
30	29	13	13	<b>2 LEGIT 2 QUIT</b> ◆ HAMMER (C) (CD) (T) CAPITOL 44785	

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. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1992, Billboard/BPI Communications.

## JIMMY JAM & TERRY LEWIS EXPAND THEIR PERSPECTIVE

(Continued from page 19)

young singer Bobby Avila (formerly on RCA).

Up until now, Perspective has relied heavily on A&M's marketing, promotion, and sales teams. While both Harris and Fleming praise A&M's support and cooperation, the addition of key staffers allows the new label a new measure of independence.

"We're becoming more self-reliant—we have to be," says Fleming. "Too often when you look at black departments at major companies, you see an executive having to go to have someone else dictate to you the mode of operation. Fortunately we're now in a position that we can do the things that we need to do, if we make a mis-

take it's OK." Perspective still utilizes A&M's creative services, video, and some marketing and sales support.

In addition to Fleming, Perspective has recently added Brenda Walker as operations manager in the Los Angeles office; Felicia Jefferson as product manager in Los Angeles; and Don Clemmons as artist development manager. Fleming says he is looking to fill staff positions in marketing, sales, and promotion—areas that he will oversee. Fleming is based in Minneapolis, as is Sonya Kates, A&R coordinator for the label.

Fleming, a Minneapolis native who first met Lewis in high school and later met Harris while a club

DJ, brings a wide range of experience to his new post. He was music director, then program director at various radio stations, finally at KJFJ Los Angeles; did promotion and A&R work at Island Records, which he left as VP of A&R in 1989; then became VP of urban and film music at Third Stone Records.

Both Fleming and Harris are enthusiastic about the new energy at Perspective. "The work ethic started at Flyte Tyme without question has been manifested in Perspective, here as well as in Los Angeles... Jimmy and Terry want to win. And when you have people who want to win, then you work hard."

## THE RHYTHM AND THE BLUES

(Continued from page 19)

one of the hottest new acts out of England is **Kenny Thomas**, whose "Voices" album on Cooltempo in England has spun out four hit singles there already and has ridden the U.K. albums chart for 27 weeks. Thomas sounds a little like **Boyz n the City**; his milieu is acid jazz soul. Thomas does a credible version of the **Gap Band** smash "Outstanding" that grooves. The album is available on Giant Records in the States.

**THE LIFERS GROUP**, the acclaimed congregation of inmates whose Hollywood Basic album of intense rap tracks about prison life told young listeners to "learn from

our sorrow," is upset with **NARAS**. The group's "Lifers Group World Tour Rahway Prison, That's It" has been nominated for a Grammy in the music video longform category, but none of the members of the group can attend the ceremonies Feb. 25 at New York's Radio City Music Hall. They're serving life sentences in Rahway State Prison in New Jersey. While the group members understand they cannot attend, what angers **Maxwell Melvin** is that **NARAS** rules prevent their civilian liaison from accepting the award on their behalf should the Lifers Group win. Seems the academy accepts awards and later ships them to any artists who are not per-

sonally in attendance; no representatives allowed. This prevents designated reps from grandstanding and can speed the ceremony along. But the Lifers Group is a special case, says Melvin. They are a group of prisoners prevented from attending because of their status, a status that is the core of their identity as artists, a lifestyle that has brought their project such widespread attention. But **NARAS** counters this is a hard and fast rule, and only in the case of a deceased artist is a rep allowed to accept. The Lifers Group is not the first jailed act to be nominated, by the way. James Brown got a nomination last year while he was still serving time in South Carolina.

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	3	8	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	2 weeks at No. 1 ◆ ST. ETIENNE
2	2	1	7	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
3	4	4	7	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
4	6	18	4	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTON
5	9	16	5	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
6	10	15	7	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
7	5	6	7	NOCTURNE COLUMBIA 44-74139	◆ T99
8	8	17	6	FEAR (OF THE UNKNOWN) GEFEN 21702	◆ SIOUXSIE AND THE BANSHEES
9	11	12	7	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
10	7	8	8	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
11	3	2	11	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
12	17	28	3	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
13	20	22	5	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
14	12	5	10	MINDFLUX RCA 62162-1	◆ N-JOI
15	24	26	5	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
16	21	23	5	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
17	18	20	7	I WANT YOU MCA 54138	◆ JODY WATLEY
18	26	33	4	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
19	30	—	2	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
20	15	7	11	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
21	19	19	10	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
22	13	10	8	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
23	29	39	3	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
24	25	27	6	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
25	22	14	10	WE GONNA GET 2YX 6548	R.A.F.
26	23	13	12	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
27	31	38	3	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES FEATURING DINA AND I.C.O.
<b>*** Power Pick ***</b>					
28	39	44	3	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
29	34	—	2	GO INSTINCT 237	MOBY
30	28	35	4	WHEN LOVE CALLS I.D. 1010	SHAY JONES
31	37	—	2	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
32	41	—	2	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
33	40	45	3	COLD SMASH 865 525-1/PLG	LATOUR
34	42	—	2	BODY MEDUSA GUERRILLA V-13846/I.R.S.	SUPEREAL
<b>*** Hot Shot Debut ***</b>					
35	NEW ▶	1	1	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
36	27	21	7	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
37	45	—	2	2-231 (OOH OOH, I LOVE YOU, BABY) NEXT PLATEAU 50174	ANTICAPPELLA
38	14	11	13	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
39	16	9	13	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
40	NEW ▶	1	1	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
41	38	41	3	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES
42	33	25	6	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
43	32	24	12	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
44	NEW ▶	1	1	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
45	NEW ▶	1	1	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLANs
46	NEW ▶	1	1	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
47	36	31	10	I LIKE IT A&M 75021 2393-1	OVERWEIGHT POOCH FEATURING CE CE PENISTON
48	35	36	4	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
49	46	42	5	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
50	43	30	7	THE GLOBE COLUMBIA 44-74180	◆ BIG AUDIO DYNAMITE II

## 12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	3	3	10	I'M TOO SEXY CHARISMA 0-96256	1 week at No. 1 ◆ RIGHT SAID FRED
2	2	2	7	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
3	4	5	10	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
4	1	1	6	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
5	12	32	3	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTON
6	6	8	8	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
7	8	13	6	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
8	7	10	7	I WANT YOU MCA 54138	◆ JODY WATLEY
9	5	4	11	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
10	11	14	7	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
11	10	12	7	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
12	16	20	5	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
13	15	17	6	STAY UPTOWN 54285/MCA	◆ JODECI
14	18	21	6	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
15	20	25	5	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
16	17	19	16	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
17	9	11	6	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
18	22	24	7	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
19	24	26	8	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
20	21	23	6	MINDFLUX RCA 62162-1	◆ N-JOI
21	26	30	5	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
22	32	—	2	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
23	29	35	5	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
24	13	6	13	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
25	14	7	17	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
26	43	—	2	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
27	23	15	13	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
28	33	40	4	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
<b>*** Power Pick ***</b>					
29	44	—	2	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
30	34	41	3	NOCTURNE COLUMBIA 44-74139	◆ T99
31	38	—	2	GOOD FRIEND EPIC 74157	PARIS RED
32	35	38	4	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
33	19	16	8	LOVE ME ALL UP RCA 62115-1	STACY EARL
34	37	42	3	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
35	45	—	2	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
36	27	27	7	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
37	28	18	14	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIRE
38	36	43	3	WHEN LOVE CALLS I.D. 1010	SHAY JONES
39	39	—	2	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
40	41	—	2	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
<b>*** Hot Shot Debut ***</b>					
41	NEW ▶	1	1	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
42	31	29	7	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
43	25	9	12	THE COMFORT ZONE MERCURY 865 073-1	◆ VANESSA WILLIAMS
44	30	34	5	WHAT'S ON YOUR MIND MCA 54279	◆ ERIC B. & RAKIM
45	42	31	16	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
46	40	39	5	WHAT CAN YOU DO FOR ME FFRR 869 581-1/LONDON	◆ UTAH SAINTS
47	NEW ▶	1	1	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES
48	NEW ▶	1	1	YOU SHOWED ME NEXT PLATEAU 50165	◆ SALT-N-PEPA
49	47	45	13	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROCK
50	NEW ▶	1	1	SHE'S GOT THAT VIBE JIVE 42026-1	◆ R. KELLY & PUBLIC ANNOUNCEMENT

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1992, Billboard/BPI Communications.

# SWEATING

NEVER FELT

# GOOD

## JOMANDA



(2/0-10034)

## BAS NOIR

(0-85903) SUPERFICIAL LOVE

**BIG BEAT** **ATLANTIC**

## Watley's 'The One'; Garnier Makes EP 'Connection'

**SINGLES UPDATE:** Nearly anyone who has experienced Jody Watley's groovy new album, "Affairs Of The Heart" (MCA), agrees that its first single should have been "I'm The One You Need." This result of a visionary pairing with David Morales has just been shipped to clubs and radio, and should easily top the response generated by the previous "I Want You."

A plush pop/houser, "I'm The One You Need" sports a chorus that is instantly contagious, as well as spiraling disco-style strings and a pumped bass line. Natch, the ultimate highlight is Watley's lovely vocal. For your immediate approval.

If your temperature was raised by Jinny's international hit "Keep Warm," then the just-released follow-up, "Never Give Up" (The Time Group, Italy), is essential. Stamped with the requisite Italo-disco string/piano flourishes, the track evenly balances pop-fortified house and techno vibes. Vocalist Debbie Frost provides a properly acrobatic vocal, soaring quite nicely at the chorus.

Hi-NRG/disco disciples are sure to delight in "Message," delivered by Transit (Live Music, Italy). The combination of orchestral strings and anthemic choral chants makes this an essential peak-hour entry.

Hot French club DJ Laurent Garnier makes his recording debut with an impressive four-song EP, cheekily titled "The French Connection" (FNAC/WMD, France). With the aid of Mix Master Doody, Garnier evokes images of the late Patrick

Cowley on "Feel The Power" and "Storm." These mostly instrumental tracks are interwoven with elements of techno, house, and hi-NRG, while "(Let Everybody) Join Hands" acknowledges the burgeoning garage movement.

Those wacky Altern 8 guys follow their recent smash, "Activ 8," with "Frequency" (Network, U.K.), which tempers the expected sonic blast of synths with a rapid, hip-hop beat. A slight change of pace that should help keep techno sets interesting.

Exactly 10,001 12-inch copies of "Frequency" have been pressed and



by Larry Flick

they are an instant collector's item, thanks to the fact that the group recently destroyed all DATs, multi-track tapes, and metal plates of the song at a "techno bonfire" in Stafford County Park in London. Word from overseas is that the single is selling briskly.

KMFDM returns with a slammin' four-cut set, "Vogue" (no relation to Madonna's hit) (Wax Trax, Chicago). Its overall vibe varies from techno and industrial to guitar-rock. A thoroughly sweaty affair that will ignite alternative sets—especially "Sex On The Flag," with its whiplash beat and chord progressions.

The S.K. Project drops a deep, garage-style bass line on "I've Been Searching" (Maxi, New York). Horn samples and jazzy keyboard fills are a nifty counterpart to a hypnotic, diva-driven vocal passages. We challenge you to try and sit through those fierce percussion breaks! Added pleasure is derived from new versions of "Your Love Is Taking Me Over" on the flip side.

Guy Costley does his bit to bridge the gap between gospel and house with "Somebody Here" (Movin', New Jersey). He intones spiritual lyrics with the proper conviction, while a choir sings over a bright and rousing groove. Those who find the "blessed Lord" context too heavy should opt for "Guy's Dub" on the flip side.

Starved for a little Soul II Soul-style R&B/swing? Investigate

"Dreams" by Gabrielle (Victim, U.K.), a tasty urban treat with a chorus that thrills upon impact. A smoother remix is required for mainstream approval in the U.S., though Gabrielle's feline delivery, reminiscent of Eartha Kitt, should be heard no matter what.

On the freestyle tip, Nyasia charms with "Who's Got Your Love" (Mic Mic, New York). Producers Nelson Cruz and Mike Lorello take the track through several intriguing remixes, ranging in style from pure Latin hip-hop, house, and new-school funk. Each version leans heavily on Nyasia's chirpy voice and brassy horns. Cool for clubs, though we predict a brighter future at crossover radio.

Finally, Michael Jackson's hip quotient among clubsters sure has grown lately, thanks to the remixes of "Remember The Time" (Epic). Steve "Silk" Hurley, Maurice Joshua, and E-Smoove have dropped the track's original new-jack tone in favor of spine-tingling house grooves that nicely complement the song's melody. A promo-only double 12-inch set has just been shipped to clubs nationwide. Note the DJ-friendly sequencing: vocal mixes are on one disc, while the dubs are on the other.

**TAKING NOTICE:** The folks at the New Music Seminar say they are planning to pay more attention to clubland at this year's confab, June 17-21. Although panel discussions, workshops, and showcases are still being brainstormed, they are going to expose new music via a specialty compilation tape titled "The World Of Dance."

According to Lora Ballato, director of promotions at NMS, the tape will aim to showcase cutting-edge dance music by new artists. All areas of the genre will be represented, and the tracks will be sequenced by the way-cool J.D. Arnold, who is the head DJ at Rich's in Houston.

FYI, other specialized compilations will cover music by alternative, rap, and unsigned artists. All inquiries should be sent to NMS in New York.

**TID-BEATS:** Ray Caviano is no longer national promotion director of Cardiac Records in New York. No replacement has been named yet. Caviano will announce his future plans shortly... Note the irony of the next single by Mute recording act Fortran 5. Despite its title, "Look To The Future," it has a decidedly retro-funk sound. And that "old" sound will be further emphasized in remixes by John Luongo, which will feature freshly recorded bass and vocals by Larry Graham, formerly of Sly & the Family Stone. The single, as well as the act's eponymous debut album, ships in March... Rumor has it Paula Brion is very close to inking a deal with a major label. The singer has wowed clubsters in recent months with guest appearances on projects by DJ Pierre and El Barrio.

**PARTING GLANCES:** Jon Gabrielson, better known to club denizens as

"Voodoo," died Feb. 4 of complications due to AIDS. He was 29 years old.

He had an extensive background as a DJ, and spun most recently at the Baja Beach Club in Arlington, Texas. At the time of his death, Gabrielson was working on a remix of an upcoming Red Flag single, as well as writing and producing his own material.

Gabrielson is survived by his wife, Janice, and his 2-year-old son, Adam. A college trust fund is being set up for Adam at NorthBank in Chicago. A party to benefit the fund is being organized at the Baja Beach Club. It is tentatively slated for Monday (17), which would have been Voodoo's 30th birthday. For further information about either the trust fund or the party, please call 817-461-0100.

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16. 27TH CENTURY...Turn It Up-Turn It Out	STRICTLY R
17. MK6...Make the Beat Pound	DANCEFLOOR
18. LOUD SCIENCE...Let's All ***	DANCEFLOOR
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20. ZERO ZERO...Zeroxed	INSTINCT
21. OTR...Ralphie's Groove	REY-D
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17. WHERE IS THE MONEY? Hypertone	TECHNO-RAVE
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 GEORGE KRANZ - HELMUT KOHL IST TOT - HOT PRODUCTIONS  
 POSITIVITY - OUT OF THIS WORLD - FOKUS  
 GYPSY MEN - HEAR THE MUSIC / BOUNCE - E-LEGAL  
 PLANET V - TECHNO CONFUSIONS - SIEGE  
 SAX (LP) - THIS WILL BE MINE - MOONROOF  
 SK PROJECT - I'VE BEEN SEARCHIN' - MAXI  
 TERRY HUNTER - JOUSE SCAT - HOUSE JAM  
 SOUL BOY - HARMONICA TRACKS - QUARK  
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## Mercury's Cyrus Joining Club Circuit Launch To Include Dance, Vid Contests

BY DEBBIE HOLLEY

NASHVILLE—Mercury/Nashville is stepping out of what has become the norm for introducing new artists—releasing a video to Country Music Television and The Nashville Network two or three weeks before going to radio with a single—and is launching the career of Billy Ray Cyrus with a strategy that involves a video and a dance contest in clubs across the country.

By the time CMT and TNN are serviced with Cyrus' debut video, "Achy Breaky Heart," label marketing team mates hope to have created a grass-roots groundswell around Cyrus.

The contest began Feb. 14 and runs through March 6 in approximately 22 country dance clubs. Participating markets include Tulsa, Okla.; Tucson, Ariz.; Brooklyn, N.Y.; Park, Minn.; Salina, Kan.; Valdosta, Ga.; Baton Rouge, La.; Sioux Falls, S.D.; El Paso, Texas; Phoenix; Deer Park, N.Y.; and three ships in the Carnival Cruise line.

Local competitions are being videotaped, and winners receive a CD player. Clubs then submit videos of the winners to Mercury, where a committee will select the grand-prize winners. The winning couple

receives a trip to Nashville to attend TNN's April 3 "Nashville Now" show on which Cyrus will be making his national television debut. On April 4, winners travel to Knoxville, Tenn., where they are to perform the "Achy Breaky" dance on TNN's

*"We wanted a way to really attack the active country music person"*

"Club Dance."

Steve Miller, Mercury's national director of sales and marketing, says intense competition within the country music arena prompted the decision to go direct to consumers around the country with a video and dance contest. "We just wanted to try something unique," adds Sandy Neese, director of communication, Mercury/Nashville. "We decided to go for the audience that goes to these country dance clubs week after week after week."

According to Neese, this promotion was staged to enhance the upcoming exposure of Cyrus on CMT and TNN. "Dance clubs have been on the forefront of the total movement of country music that has

gone on over the last three years," explains Miller. "As radio gets a little bit tighter, and things get a little bit tougher to take to the marketplace, we wanted a way to get out there and really attack the active country music person. We felt the best way to do that was to go after the clubs."

During a brainstorming session to create a marketing plan for Cyrus, Mercury promotion man Kevin Herring tossed the idea of creating an "Achy Breaky" dance. As plans developed, choreographer Melanie Greenwood was contracted to design a line dance for Cyrus' song. She also made an instructional video, which club dance teachers are to

(Continued on page 29)



**Tucker Strikes Gold.** At a belated party honoring Tanya Tucker for her win as Country Music Assn. female vocalist of the year, BMI and Liberty Records gathered family and friends together to help her celebrate. In addition to her CMA award, Tucker was honored for her Grammy nomination in the category of best female country vocal, her No. 1 single "What Do I Do With Me," and her gold record for the album of the same name. Tucker had just given birth to a son in a local Nashville hospital when the CMA Awards presentation took place in October last year. Pictured with roses and gold, from left, are Harry Warner, assistant VP, BMI; Jerry Crutchfield, executive VP, Liberty Records, and producer of the album; Tucker; Roger Sovine, VP, BMI; and Jimmy Bowen, president, Liberty Records.

## Cherry Lane Choosing Country For Numerous New Projects

BY EDWARD MORRIS

NASHVILLE—Cherry Lane Music reports it is dipping deeply into country music for a number of projects, ranging from the standard sheets and songbooks to school choral arrangements and videos.

According to Len Handler, creative manager for the print music

giant, some country songs are being used in special-event collections and choral arrangements even before they are released or recorded.

"I hear [these unreleased songs]," Handler explains, "because I'm constantly calling our publishers, and I'll say, 'What have you got that's new? Send me everything you've got, whether it's been cut yet or is on hold.' So they send me a tremendous amount of demos... If the message [of the song] is right, we don't have to wait" for it to be released.

What he looks for in potential school choral pieces, Handler says, "is something with a really positive, upbeat message—something that delivers a positive message in a very unique way."

Instead of relying on familiarity to sell such pieces to the school market, Cherry Lane and other music sources circulate promotional cassettes with samples of the new songs to choral directors. Cherry Lane recently compiled such a selection and sent it to more than 30,000 potential buyers.

Also, Handler notes, "All over the country there are choral reading sessions, where clinicians travel around for various publishers and retailers and do 30, 40, or 50 songs for choral directors."

Sales of these arrangements vary widely, according to Handler, from

(Continued on page 29)

## NSAI Spring Symposium Set

NASHVILLE—The Nashville Songwriters Assn. International will hold its annual spring symposium March 13-15 at Loews Vanderbilt Plaza Hotel here.

Included on the program will be panels on "Nashville—The Big Picture," "The Writer/Publisher Relationship," and "The Publisher/Music Industry Relationship." Local publishers and A&R reps will also conduct song-evaluation sessions for registrants.

On March 13, the organization will host a writers-in-the-round concert by hit songwriters. The 25th annual songwriter achievement awards ceremony and dinner is set for March 14.

## Of One-Woman Men & Loving Our Mamas Reba, Others Wonder: Is There Life Beyond Hubby

**A WOMAN'S PLACE:** No one who cherishes the notion of sexual equality will spend a lot of time quoting country music lyrics as statements of that ideal. Even in its current hip phase, country remains essentially the voice of the status quo. But viewed in context with other types of music, it's beginning to sound relatively enlightened. At its worst, country concedes that women are emotionally important people. They may be prized for the wrong reasons, but they are prized (and on an individual basis), nonetheless. Women are not presented in country—as they so often are in other forms of pop music—as status symbols, interchangeable objects of desire, the spoils of battle, or inanimate receptacles. With rare exceptions, country singers tend to focus lovingly on one woman at a time.

Even within its traditional outlook, country music is opening up to more realistic and politically sensitive nuances in its portrayal of male-female relationships. For example, Reba McEntire's new single, "Is There Life Out There," depicts a woman for whom marriage has been OK but far less than fulfilling: "She's done what she should, should she do what she dares/She doesn't want to leave, she just wonders/Is there life out there." The idea that there might be more to a woman's life than the environment of a "good" marriage and family would have been heresy in country music just a few years ago. McEntire deserves credit for recording and releasing a number of singles that broadened the concept of what women could rightly do or expect. "Fallin' Out Of Love," a McEntire hit from last year, concludes that there is a quiet joy in being rid of the emotional tension that's built into every love affair and that, ultimately, "Nothing feels as good as letting go."

In songs as situationally different as Garth Brooks' "The Thunder Rolls" and Paul Overstreet's "Daddy's Come Around," the message emerges that women can be expected to—and have the right to—alter the way their husbands treat them, that they shouldn't do all the yielding and accommodating.

About the only woman-figure whose image is not tampered with in country music is "Mama." She remains the rock, the compass, and the most-cherished memory of all. And she's still populating the charts in such lyrical incarnations as Diamond Rio's "Mama

Don't Forget To Pray For Me" and George Jones' "She Loved A Lot In Her Time." Country is usually sentimental about women, but about "Mama" it always is.

**MAKING THE ROUNDS:** Grand Ole Opry's Porter Wagoner has been named Opryland's "ambassador" and will welcome guests to the amusement park throughout the 1992 season... Ten songs are in the running for the Music City News Country Songwriters Awards, which will be presented during a TNN telecast March 11. They are: "Chasin' That Neon Rainbow," "Don't Rock The Jukebox," "I'd Love You All Over Again," "Here's A Quarter (Call Someone Who Cares)," "I Am A Simple Man," "Love Can Build A

Bridge," "Never Knew Lonely," "Pocket Full Of Gold," "Rockin' Years," and "You Know Me Better Than That"... The Harris/Richardson publishing company has changed its name to the Powell Music Group. Singer/songwriter Kin Vassy will oversee the company's day-to-day activities... Singer Rex Allen Jr. has recorded "Louis L'Amour: His Life And Times," a book-on-tape biography of the famed Western writer. The book was written by R. Phillips... Steve Moore, former executive director of Nashville's Starwood Amphitheatre, has established Moore Entertainment to develop and promote national concert tours and musical and entertainment events... Bryan Foods has signed on as a major sponsor for Alabama's June Jam, which will be held June 13 in Fort Payne, Ala.

**MARK YOUR CALENDARS:** The 23rd annual Dove Awards ceremonies will be broadcast on TNN April 9, with Glen Campbell and Marilyn McCoo co-hosting... Songwriters Peter McCann and Pat McManus will lead ASCAP's Country Songwriter's Workshop April 7 at the society's offices. Details are available from ASCAP.

**SIGNINGS:** The Zoo (Mick Fleetwood, Bekka Bramlett, and Billy Thorpe) to Capricorn Records.



by Edward Morris

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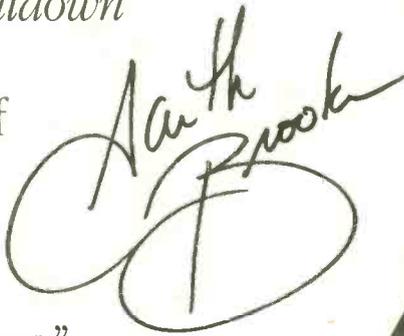
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1	1	4	8	<b>*** NO. 1 ***</b> WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY PRO 79009
2	2	3	10	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19069
3	3	7	11	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	PAM TILLIS (C) (CD) ARISTA 8642
4	10	15	10	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	JOHN ANDERSON (V) BNA 61029-7
5	8	14	12	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	JOE DIFFIE (V) EPIC 34-74123
6	11	11	11	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN (V) RCA 62105
7	14	17	7	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON ARISTA PRO 2385
8	13	16	10	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	TRISHA YEARWOOD (V) MCA 7-54270
9	4	2	14	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	TRAVIS TRITT WITH MARTY STUART WARNER BROS. 7-19158
10	9	10	15	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	DIAMOND RIO (V) ARISTA 2258
11	5	1	15	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	DOUG STONE (CD) EPIC 34-74089
12	18	25	5	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	REBA MCENTIRE (V) MCA 7-54319
13	6	8	12	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
14	16	22	7	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
15	15	13	13	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
16	7	5	14	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	SAWYER BROWN CURB PRO-79050
17	12	6	16	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	TRACY LAWRENCE ATLANTIC PRO-4221-2
18	17	20	13	IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
19	20	28	10	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
20	23	29	8	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	BILLY DEAN SBK PRO-79503/LIBERTY
21	19	9	19	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	COLLIN RAYE (V) EPIC 34-74051
22	22	31	8	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	SUZY BOGGUSS LIBERTY PRO-79052
23	21	27	12	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	PAULETTE CARLSON LIBERTY PRO 79974
24	45	—	2	<b>*** POWER PICK/AIRPLAY ***</b> SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYNONNA (V) CURB 7-54320/MCA
25	28	35	8	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	PATTY LOVELESS (CD) MCA 54271
26	30	36	6	LOVESICK BLUES J. BOWEN, G. STRAIT (I. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 7-54318
27	37	44	4	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL (V) MCA 7-54282
28	34	38	10	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
29	25	18	20	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	SAMMY KERSHAW (C) (V) MERCURY 868 812-4
30	31	26	20	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN (V) ARISTA 18658
31	39	40	10	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166-7
32	27	21	20	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) LIBERTY 44774
33	36	34	19	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS (V) LIBERTY 44800
34	38	37	20	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	REBA MCENTIRE (V) MCA 54223
35	35	32	19	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
36	26	24	15	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
37	29	12	18	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE)	MARK CHESNUTT (V) MCA 54256
38	41	46	7	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 WARNER BROS. PRO 5238
39	42	45	10	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	24	23	16	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	MIKE REID (V) COLUMBIA 38-74102
41	46	59	3	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	STEVE WARINER ARISTA PRO 2393
42	43	48	8	FIGHTING FIRE WITH FIRE R. HAFKINE (M. WHITE, C. R. WHITE)	DAVIS DANIEL MERCURY PRO-866 132
43	33	19	18	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM (V) CURB 76892
44	44	47	7	HARD DAYS AND HONKY TONK NIGHTS L. M. LEE, J. LEO (E. T. CONLEY, R. SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
45	32	30	14	IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON)	PAUL OVERSTREET RCA PRO-6216
46	66	—	2	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	TANYA TUCKER LIBERTY PRO 79132
47	54	—	2	THERE AIN'T NOthin' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	AARON TIPPIN (V) RCA 62181-7
48	53	73	3	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 7-54253
49	49	56	4	WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS)	ROB CROSBY ARISTA PRO 2397
50	65	74	3	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	TRACY LAWRENCE ATLANTIC PRO 4348
51	48	52	7	FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	GREAT PLAINS COLUMBIA PRO 38-74103
52	47	42	20	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	THE REMINGTONS (C) BNA 62064-4
53	50	57	4	LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS)	B. B. WATSON (V) BNA 62195-7
54	52	53	5	COUNTRY ROAD S. BUCKINGHAM, G. SMITH (D. PARTON, G. SCRUGGS)	DOLLY PARTON COLUMBIA PRO 74183
55	55	58	6	LOVE LIGHT J. BOWEN, C. FRANCIS (B. GRAHAM, G. CASTLEBERRY)	CLEVE FRANCIS LIBERTY PRO 79810
56	57	68	3	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	SAMMY KERSHAW (V) MERCURY 866 324-7
57	51	49	18	GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
58	63	75	3	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	LITTLE TEXAS (V) WARNER BROS. 7-19024
59	62	66	4	WHO, WHAT, WHERE, WHEN, WHY, HOW B. MEVIS, N. LARKIN (J. CROSSAN)	MARTIN DELRAY (V) ATLANTIC 7-87537
60	60	62	5	FORGOTTEN BUT NOT GONE B. MONTGOMERY (J. MACRAE, B. CASON)	KEITH PALMER EPIC PRO 74174
61	59	65	3	HOTEL WHISKEY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
62	58	61	3	IF YOU'LL LET THIS FOOL BACK IN J. CRUTCHFIELD (J. JARRARD, S. A. TAYLOR)	LEE GREENWOOD LIBERTY PRO 79103
63	67	—	2	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	HAL KETCHUM CURB PRO 098
64	72	—	2	PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS)	CLINTON GREGORY (C) (V) STEP ONE 437
65	71	—	2	I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY)	THE REMINGTONS (V) BNA 62201-7
66	61	55	7	SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAU, S. HOGIN, K. WILLIAMS)	GEORGE JONES MCA PRO 54272
67	64	54	17	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 44775
68	56	50	18	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	MARK COLLIE (V) MCA 54231
69	68	64	19	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	DOLLY PARTON (V) COLUMBIA 38-74011
70	NEW	1	1	<b>*** HOT SHOT DEBUT ***</b> THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	LEE ROY PARNELL (V) ARISTA 2400
71	70	67	19	ASKING US TO DANCE A. REYNOLDS (H. PRESTWOOD)	KATHY MATTEA (V) MERCURY 868 866-7
72	74	—	2	TOO MUCH LOVE A. REYNOLDS (R. COOK, R. GREENAWAY)	DON WILLIAMS (V) RCA 62180-7
73	NEW	1	1	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY, J. SLATE (B. FISCHER, C. BLACK, A. ROBERTS)	DIXIANA (CD) (V) EPIC 34-74221
74	73	60	13	A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON)	VERN GOSDIN (V) COLUMBIA 38-74103
75	75	—	2	SWEET SUZANNE J. MELLENCAMP, M. WANCHIC (J. MELLENCAMP)	BUZZIN' COUSINS MERCURY PRO 626

Records moving up the chart with airplay gains this week. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1992, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	1	1	3	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	VINCE GILL MCA
2	2	—	2	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	STEVE WARINER ARISTA
3	—	—	1	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT MCA
4	5	4	11	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
5	3	2	4	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	TRAVIS TRITT WARNER BROS.
6	6	6	14	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT MCA
7	4	5	6	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
8	10	—	2	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS WARNER BROS.
9	14	7	18	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	MARY-CHAPIN CARPENTER COLUMBIA
10	11	3	4	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN SBK
11	15	9	21	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	HAL KETCHUM CURB
12	12	—	2	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA RCA
13	8	13	16	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN ARISTA

14	18	14	21	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	ALAN JACKSON ARISTA
15	7	12	21	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JAMES)	TRISHA YEARWOOD MCA
16	13	8	13	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	MARK CHESNUTT MCA
17	20	—	10	I THOUGHT IT WAS YOU D. JOHNSON (T. MENY, G. HARRISON)	DOUG STONE EPIC
18	16	10	10	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE EPIC
19	17	15	7	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	RICKY VAN SHELTON COLUMBIA
20	19	18	4	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON)	SUZY BOGGUSS LIBERTY
21	9	11	5	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	KEITH WHITLEY & EARL THOMAS CONLEY RCA
22	22	19	58	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
23	23	25	29	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFIMMER)	DIAMOND RIO ARISTA
24	24	16	12	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	DIAMOND RIO ARISTA
25	—	—	41	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID COLUMBIA

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

# COUNTRY CORNER



by Lynn Shults

**NO. 1 FOR THE SECOND** consecutive week on the Hot Country Singles & Tracks chart is **Garth Brooks'** "What She's Doing Now." This is the sixth time Brooks and producer **Allen Reynolds** have held the No. 1 position for two or more weeks. Among those six, "Friends In Low Places" had the longest stay at No. 1, with four weeks in the top spot in October 1990.

**INSIDE THE TOP 10:** **John Anderson's** "Straight Tequila Night" explodes from No. 10 to No. 4; "Dallas," by **Alan Jackson**, shoots from No. 14 to No. 7; and "Is It Cold In Here" by **Joe Diffie** moves from No. 8 to No. 5.

**THE HOTTEST TRACK** is "She Is His Only Need" by **Wynonna** (45-24). Wynonna begins her solo tour April 2 in Midland, Texas. Other tracks making noise are **Tanya Tucker's** "Some Kind Of Trouble" (66-46); **Vince Gill's** "Take Your Memory With You" (37-27); **Aaron Tippin's** "There Ain't Nothin' Wrong With The Radio" (54-47); and **Reba McEntire's** "Is There Life Out There" (18-12).

**THE ALBUMS CHART** continues to reflect consumer interest generated by TV performances. This week's chart shows significant movement of five albums by artists who recently appeared on NBC-TV's "Hot Country Nights." The albums are **Kathy Mattea's** "Time Passes By" (44-41); the **Kentucky Headhunters'** "Pickin' On Nashville" (46-46) and "Electric Barnyard" (53-49); **Roy Rogers'** "Tribute" (60-38); and **Clint Black's** "Killin' Time" (37-32). What makes this information interesting is that none of these artists currently has "hit" tracks associated with these albums.

**BACKWARD BULLETS** are a rare phenomenon on the Hot Country Singles & Tracks chart, but they do occasionally occur when a record continues to gain in airplay but is surpassed on the chart by another, stronger record. This week three tracks earn backward bullets: **Great Plains'** "Faster Gun" (48-51); **B.B. Watson's** "Lover Not A Fighter" (50-53); and **Dolly Parton's** "Country Road" (52-54).

**LIVE PERFORMANCES** by country artists are doing great business, say arena managers. A contributing factor is country's growing appeal to America's youth. **David Johnson**, manager of Chattanooga, Tenn.'s Memorial Auditorium, says country is "really crossing over into a younger market." Of a recent **Travis Tritt/Marty Stuart** show, Johnson says, "It was noticeably a younger crowd." In Champaign, Ill., **Wayne Hecht**, director of the Univ. of Illinois' Assembly Hall, comments, "The **Randy Travis**, **Trisha Yearwood**, and **Alan Jackson** bill is going to be a sellout of more than 11,000 seats. We thought we would sell around 8,000." Hecht credits the university students for the sellout. "I think it is the younger buyers. Students are giving it support. It has been a nice surprise for us." In Louisville, Ky., Louisville Gardens manager **Windell Embry** says country shows are doing "pretty damn good." In Monroe, La., **Stan Lockridge**, manager of the Monroe Civic Center, observes, "Back in the summer it looked like it was going to be a bleak year. That has not happened. Matter of fact, it has been the opposite. Country and family entertainment are selling out." Anyone know where a fellow might lease a bus?

## MERCURY'S BILLY RAY CYRUS JOINING CLUB CIRCUIT

(Continued from page 26)

use to learn the "Achy Breaky" before working with groups of dancers in their clubs.

Next, Miller consulted with Nashville-based Aristo Video Promotions, which advised soliciting a video-pool service for distribution. Wolfram Video, West Allis, Wis. (which services clubs with compilation video reels on a monthly subscription basis), was selected. Wolfram's existing relationship with the clubs made it "the natural pool service to

go to to get the dance clubs involved with this promotion," says Cab Bann, Aristo's video promotions manager.

Each club received a tape that shows the music video, the dance lesson (approximately 10 minutes), and the music video again. Additionally, each club received 150 cassette singles for give-away teasers, 50 flats to hang around the club, 30 posters of Cyrus, and an additional 10 posters with open space at the bottom for clubs to customize information about the promotion at their specific club.

As incentive for the clubs to promote the contest, Bann says they are competing against each other. The club that does the best job of promoting the contest receives a free appearance by Cyrus.

Aristo distributed a questionnaire that Bann says "asks specific questions that we want definite answers to." Clubs are to complete them and return them to Aristo for evaluation. "We want to know how they presented the promotion," says Bann. "If they advertised, if they used radio, television, fliers, in-house, or local newspapers. Whatever. We're hoping the clubs will try to tie the promotion in with local radio stations."

Miller has set out to accomplish three things via this promotion: "In-

stead of going to the huge expense of trying to get dates all over for him [Cyrus], we thought this would be a great way to generate interest, to get that excitement that he generates on stage out and about, and hopefully set up some future touring cities that we can jump into right away."

Scene Three shot the music video, which portrays Cyrus giving an energetic stage performance of "Achy Breaky Heart" on location at the historic art-deco Paramount Theater in Ashland, Ky. Greenwood and Pedro Tomas (a regular on the new "Hee Haw" and Louise Mandrell's principal dancer) taught the line dance to the Ashland residents who appear in the video. Marc Ball produced and Kitty Moon directed.

Mercury plans to service the "Achy Breaky Heart" video to CMT and TNN during the week of March 16. The label is scheduled to begin working the single April 6.

## CHERRY LANE

(Continued from page 26)

as few as 3,000 to as many as 100,000 a year.

Cherry Lane's "The Perfect Wedding Songbook," published last year, contains 15 country songs, Handler continues, including, "The Battle Hymn Of Love," "Forever And Ever, Amen," "Goin' Gone," "I Do," "Everything True Love Touches," "This Very Day," "Love Chooses You," and "Love Can Build A Bridge."

Cherry Lane publishes two magazines that often include country music material: "Guitar Extra" and "Music Alive!," as well as the 60-minute video series "Country Music Magazine."

## HANK WILLIAMS JR.

(Continued from page 14)

ist—between historic and traditional Southern rock'n'roll and the country market," continues Walden. "We're certainly not looking to violate his hardcore country base, but we wouldn't be surprised to see him stretch a bit and move in any direction. Some people say he's very predictable, but he's always one to run against the grain."

The promotion of "Maverick" was set to kick off Feb. 14 with a radio-syndicated listening party, broadcast live by Unistar from Emerald Studios in Nashville. The Bud-sponsored event was scheduled to feature live performances from Williams and his band, as well as Williams' commentary.

Williams also will be unusually active in promoting the album with interviews and TV appearances.

"Capricorn's just generated new life and blood into him," says Kilgore. "He's meeting with disc jockeys and the WEA people, and he'll make a surprise visit at the Country Radio Seminar. He's never done stuff like this."

"The bottom line," concludes Williams, "is that a lot of record companies have a lot of artists, but Capricorn has me. Phil Walden said, 'We're going to eat, sleep, and think Hank Williams Jr., and I can already see the difference. And I'm not ready to be a has-been yet!'"

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## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 15 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL  
71 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL  
38 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM  
2 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM  
14 BORN COUNTRY (Collins Court, ASCAP)  
37 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL  
48 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM  
29 CADILLAC STYLE (Ray Stevens, BMI)  
54 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI)  
7 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM  
16 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)  
56 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL  
69 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)  
6 EXCEPT FOR MONDAY (Englishtowne, BMI)  
51 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL

- 42 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)  
67 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)  
58 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP)  
60 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL  
34 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)  
57 GOING OUT TONIGHT (EMI April, ASCAP/Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL  
44 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM  
61 HOTEL WHISKEY (Bocephus, BMI)  
65 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI)  
45 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM  
62 IF YOU'LL LET THIS FOOL BACK IN (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/New Place, ASCAP)  
18 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)  
43 I KNOW WHERE LOVE LIVES (Foreshadown, BMI) CLM  
23 I'LL START WITH YOU (Poly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline

- Valley, ASCAP)  
40 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)  
5 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI)  
12 IS THERE LIFE OUT THERE (W.B.M., SESAC/Longacre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM  
19 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM  
25 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM  
11 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM  
52 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) WBM  
55 LOVE LIGHT (Glen Campbell, BMI)  
21 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM  
53 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) HL  
26 LOVESICK BLUES (Mills Music, ASCAP)  
10 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)  
3 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)  
74 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL  
30 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony

- Cross Keys, ASCAP) HL  
20 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)  
22 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)  
63 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadown, BMI)  
64 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/Two Sons, ASCAP)  
39 PROFESSIONAL FOOL (Catch The Boat, ASCAP)  
70 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP)  
28 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM  
33 SHAMELESS (Joel, BMI) HL  
24 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP)  
66 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL  
68 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)  
31 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM  
46 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI)  
17 STICKS AND STONES (JMV, ASCAP)  
4 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP)

- 75 SWEET SUZANNE (Full Keel, ASCAP)  
27 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM  
8 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL  
47 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI)  
41 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL  
50 TODAY'S LONELY FOOL (Golden Reed, ASCAP)  
72 TOO MUCH LOVE (Screen Gems-EMI, BMI/Dejamus, ASCAP)  
13 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL  
73 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP)  
36 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM  
1 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM  
9 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL  
59 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI)  
32 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL  
49 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) WBM  
35 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM

# Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING FEB. 22, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				<b>★★★ No. 1 ★★★</b>		
1	1	1	22	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 96330* (10.98) 22 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	74	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	145	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	19	<b>REBA MCENTIRE</b> ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	37	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	48	<b>VINCE GILL</b> ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	8	7	20	<b>COLLIN RAYE</b> EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
8	7	8	6	<b>GEORGE STRAIT</b> MCA 10450* (9.98)	TEN STRAIT HITS	7
9	9	11	32	<b>TRISHA YEARWOOD</b> ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
10	11	9	32	<b>TANYA TUCKER</b> LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	9
11	10	10	39	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
12	12	12	11	<b>TRACY LAWRENCE</b> ATLANTIC 82326* (9.98)	STICKS AND STONES	12
13	14	18	42	<b>PAM TILLIS</b> ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	13
14	13	19	43	<b>LORRIE MORGAN</b> ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
15	17	15	66	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
16	20	21	74	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
17	15	17	22	<b>THE JUDDS</b> ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
18	16	13	38	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
19	21	20	37	<b>DIAMOND RIO</b> ARISTA 8673* (9.98)	DIAMOND RIO	13
20	19	16	18	<b>ALABAMA</b> RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
21	18	14	26	<b>DOUG STONE</b> EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
22	25	27	15	<b>SUZY BOGGUSS</b> LIBERTY 95847* (9.98)	ACES	22
23	23	24	183	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98)	GREATEST HITS	1
24	26	29	4	<b>JOE DIFFIE</b> EPIC 47477* (9.98)	REGULAR JOE	24
25	24	22	24	<b>RANDY TRAVIS</b> ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
26	22	23	4	<b>SAWYER BROWN</b> CURB 95624* (9.98)	DIRT ROAD	22
27	27	26	66	<b>DWIGHT YOAKAM</b> ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
28	30	33	100	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
29	28	25	13	<b>SAMMY KERSHAW</b> MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25
30	32	30	26	<b>HAL KETCHUM</b> CURB 77450* (9.98)	PAST THE POINT OF RESCUE	30
31	29	31	101	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
32	37	34	145	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98)	KILLIN' TIME	1
33	35	37	46	<b>GEORGE STRAIT</b> ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
34	34	32	70	<b>MARK CHESNUTT</b> ● MCA 10032* (9.98)	TOO COLD AT HOME	12
35	31	28	47	<b>DOLLY PARTON</b> ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
36	33	39	111	<b>VINCE GILL</b> ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
37	38	35	4	<b>EMMYLOU HARRIS &amp; THE NASH RAMBLERS</b> REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
38	60	57	19	<b>ROY ROGERS</b> RCA 3024* (10.98)	TRIBUTE	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	39	38	13	<b>RESTLESS HEART</b> RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
40	36	36	69	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
41	44	42	46	<b>KATHY MATTEA</b> MERCURY 846 975* (9.98)	TIME PASSES BY	9
42	45	51	11	<b>KENNY ROGERS</b> REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
43	40	40	26	<b>BROOKS &amp; DUNN</b> ARISTA 18658* (9.98)	BRAND NEW MAN	15
44	41	41	23	<b>PATTY LOVELESS</b> MCA 10336* (9.98)	UP AGAINST MY HEART	27
45	42	43	16	<b>STEVE WARINER</b> ARISTA 18691* (9.98)	I AM READY	28
46	46	49	119	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
47	47	47	97	<b>DOUG STONE</b> ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
48	43	44	78	<b>KEITH WHITLEY</b> ● RCA 52277* (9.98)	GREATEST HITS	5
49	53	56	44	<b>THE KENTUCKY HEADHUNTERS</b> ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
50	51	45	20	<b>BILLY DEAN</b> SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
51	48	50	73	<b>THE JUDDS</b> ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
52	54	53	124	<b>REBA MCENTIRE</b> ● MCA 8034* (8.98)	REBA LIVE	2
53	49	52	38	<b>MIKE REID</b> COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
54	55	60	76	<b>KATHY MATTEA</b> ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
55	50	46	17	<b>GEORGE JONES</b> MCA 10398* (9.98)	AND ALONG CAME JONES	22
56	52	54	108	<b>DAN SEALS</b> LIBERTY 48308 (4.98)	THE BEST	7
57	57	61	22	<b>KEITH WHITLEY</b> RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
58	64	63	116	<b>SHENANDOAH</b> ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
59	56	55	89	<b>ALABAMA</b> ● RCA 52108* (9.98)	PASS IT ON DOWN	3
60	58	58	54	<b>PAUL OVERSTREET</b> RCA 2459* (9.98)	HEROES	17
61	61	62	13	<b>DAVIS DANIEL</b> MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	61
62	62	48	18	<b>PIRATES OF THE MISSISSIPPI</b> LIBERTY 95798* (9.98)	WALK THE PLANK	39
63	63	64	140	<b>LORRIE MORGAN</b> ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
64	59	59	45	<b>BILLY DEAN</b> SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
65	65	66	29	<b>HOLLY DUNN</b> WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
66	69	69	28	<b>CHRIS LEDOUX</b> LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
67	66	68	108	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
68	71	70	90	<b>THE CHARLIE DANIELS BAND</b> ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
69	68	67	80	<b>PIRATES OF THE MISSISSIPPI</b> LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
70	<b>NEW</b> ▶	1	1	<b>THE REMINGTONS</b> BNA 61045* (9.98)	BLUE FRONTIER	70
71	73	—	52	<b>AARON TIPPIN</b> RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
72	70	71	18	<b>LIONEL CARTWRIGHT</b> MCA 10307* (9.98)	CHASIN' THE SUN	27
73	<b>RE-ENTRY</b>	31	31	<b>RONNIE MILSAP</b> RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
74	74	75	64	<b>K.T. OSLIN</b> ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
75	<b>RE-ENTRY</b>	74	74	<b>DOLLY PARTON</b> ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3

○ 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. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications and SoundScan, Inc.

## Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING FEBRUARY 22, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>3</sup> MCA 12 (8.98) 40 weeks at No. 1	GREATEST HITS	40
2	2	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058* (7.98)	GREATEST HITS	40
3	3	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	40
4	4	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	40
5	5	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	40
6	17	<b>GEORGE JONES</b> EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	26
7	9	<b>THE JUDDS</b> ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	40
8	7	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	40
9	6	<b>VINCE GILL</b> RCA 9814-4R* (4.98)	BEST OF VINCE GILL	40
10	18	<b>REBA MCENTIRE</b> ● MCA 42134 (8.98)	REBA	20
11	11	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939 (8.98)	ROLL ON	35
12	16	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	9
13	14	<b>KENNY ROGERS</b> ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	40

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (8.98)	GREATEST HITS	39
15	8	<b>PATSY CLINE</b> DELUXE 7887/IMG (7.98)	20 GOLD HITS	12
16	19	<b>REBA MCENTIRE</b> ● MCA 6294 (9.98)	SWEET SIXTEEN	33
17	10	<b>REBA MCENTIRE</b> ▲ MCA 2789 (8.98)	GREATEST HITS	40
18	12	<b>THE JUDDS</b> RCA 2278-4* (3.98)	COLLECTOR'S SERIES	38
19	15	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	30
20	20	<b>DWIGHT YOAKAM</b> ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	3
21	21	<b>THE JUDDS</b> ▲ CURB 5319/RCA (8.98)	WHY NOT ME	30
22	23	<b>GEORGE STRAIT</b> ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	35
23	22	<b>ALABAMA</b> ▲ <sup>4</sup> RCA 4229 (8.98)	MOUNTAIN MUSIC	29
24	—	<b>PATTY LOVELESS</b> ● MCA 42223 (8.98)	HONKY TONK ANGEL	24
25	—	<b>DOLLY PARTON</b> ▲ RCA 4422 (6.98)	GREATEST HITS	30

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

# REBA IN CONCERT

**Lubbock, TX .....SOLD OUT**  
**Norman, OK.....SOLD OUT**  
**San Antonio, TX (2 shows)....SOLD OUT**  
**San Antonio, TX.....SOLD OUT**  
**Toledo, OH.....SOLD OUT**  
**Charleston, WV.....SOLD OUT**  
**Saginaw, MI .....SOLD OUT**  
**Houston, TX .....SOLD OUT**  
**Waco, TX.....SOLD OUT**  
**Tyler, TX.....SOLD OUT**  
**Birmingham, AL.....SOLD OUT**  
**Baton Rouge, LA.....SOLD OUT**  
**Terre Haute, IN .....SOLD OUT**  
**Memphis, TN .....SOLD OUT**

*Thanks for making our first 15 shows a sellout!*



**Trey Turner**



**Mike Allen**

# Top Gospel Albums™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6008	<b>GOD GETS THE GLORY</b>
★ ★ NO. 1 ★ ★ 7 weeks at No. 1				
2	4	31	<b>SHUN PACE RHODES</b> SAVOY 14807*/MALACO	HE LIVES
3	7	7	<b>SHIRLEY CAESAR</b> WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
4	2	31	<b>BEBE &amp; CECE WINANS</b> ● SPARROW 1257*	DIFFERENT LIFESTYLES
5	3	45	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> TYSCOT 1401/SPECTRA	WASH ME
6	5	37	<b>DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR</b> MALACO 4450	LIVE
7	6	23	<b>REV. JAMES CLEVELAND &amp; THE L.A. GOSPEL MESSENGERS</b> SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
8	10	7	<b>REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR</b> SAVOY 14804/MALACO	I'M GLAD ABOUT IT
9	12	27	<b>YOLANDA ADAMS</b> TRIBUTE 790113/SPECTRA	THROUGH THE STORM
10	11	21	<b>HELEN BAYLOR</b> WORD 48781*/EPIC	LOOK A LITTLE CLOSER
11	8	13	<b>COMMISSIONED</b> BENSON 2808*	NUMBER 7
12	9	31	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
13	17	57	<b>REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY</b> ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
14	13	5	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
15	15	43	<b>RANCE ALLEN</b> BELLMARK 71806	PHENOMENON
16	16	11	<b>CANDI STATON</b> BERACAH 2040*	STANDING ON THE PROMISES
17	14	17	<b>CHICAGO MASS CHOIR</b> LIGHT 75073*/SPECTRA	CALL HIM UP
18	18	73	<b>TRAMAIN HAWKINS</b> SPARROW 1246	LIVE
19	26	3	<b>RON WINANS, FAMILY &amp; FRIENDS CHOIR</b> SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
20	23	11	<b>THE EVERADYS</b> GREAT JOY 4750*	A MESSAGE FOR YOU
21	19	25	<b>WALT WHITMAN &amp; THE SOUL CHILDREN OF CHICAGO</b> I AM 74014*	LIVE & BLESSED
22	20	21	<b>CASSIETA GEORGE</b> GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
23	21	23	<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA</b> SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
24	29	7	<b>VARIOUS ARTISTS</b> A&M 8530	A TRIBUTE TO JAMES CLEVELAND VOL. 1
25	38	3	<b>EDWIN HAWKINS</b> FIXIT 224*/STARSONG MUSIC & ARTS SEMINAR MASS CHOIR/LOS ANGELES	
26	27	29	<b>THE KURT CARR SINGERS</b> LIGHT 73043*/SPECTRA	TOGETHER
27	22	59	<b>THE WEST ANGELES C.O.G.I.C</b> SPARROW 1240	SAINTS IN PRAISE VOL II
28	39	3	<b>REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR</b> MALACO 4452*	HAMMERTIME (J.C.)
29	24	19	<b>EAST COAST REGIONAL MASS CHOIR</b> PEPPERCO 1001	LIVE IN NY
30	28	21	<b>THE RICKEY GRUNDY CHORALE</b> SPARROW 1271*	SPIRIT COME DOWN
31	37	3	<b>INEZ ANDREWS</b> WORD 48594*/EPIC	RAISE A NATION
32	32	65	<b>MIGHTY CLOUDS OF JOY</b> WORD 48587*/EPIC	PRAY FOR ME
33	RE-ENTRY		<b>THE WILLIAMS BROTHERS</b> MALACO 4451	THE WILLIAMS BROTHERS GREATEST HITS VOLUME 1
34	36	26	<b>FIRST CHURCH OF DELIVERANCE</b> TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
35	31	71	<b>REV. JAMES MOORE</b> MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
36	NEW ▶		<b>BILLY &amp; SARA GAINS</b> BENSON 2832*	NO ONE LOVES ME LIKE YOU
37	25	21	<b>WANDA NERO BUTLER</b> LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
38	34	7	<b>REV. F.C. BARNES</b> ATLANTA INTERNATIONAL 10172	GOD DELIVERED
39	30	47	<b>D.F.W. MASS CHOIR</b> SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
40	40	33	<b>KEITH PRINGLE</b> MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM

● 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. © 1992, Billboard/BPI Communications.

# Artists & Music



by Lisa Collins

THE LAST FEW YEARS have seen a growing popularity in a number of different gospel forms, including jazz (or instrumental) gospel. Ben Tankard is probably the artist most responsible for the growth in this area, beginning with his debut release, "Keynote Speaker."

Today, Tankard—who also doubles as VP at Tribute Records (Lynette Hawkins-Stephens, Daniel Winans, Yolanda Adams, the New Jersey Mass Choir)—says his music is filling a void.

"Fact is, there are a great many closet jazz fans in gospel," Tankard says. "When gospel stations go off the air, people don't usually turn to R&B, they turn to easy listening or jazz. And I'm finding that a lot of my market is [composed of] Christians who have not heard me on gospel stations, but on jazz stations."

Tankard dismisses the notion that jazz and gospel don't mix.

"To the jazz buyer, it would be jazz with an element that they couldn't understand, which we—in gospel—call 'the anointing,'" he says. "To the gospel buyer, it's a recognizable song with jazz overtones. And because many gospel buyers are jazz fans, they have an excuse to buy jazz without compromising where their hearts are. I'm an equal-opportunity type of artist. Anybody who wants to buy me, I embrace them."

Still, Tankard says there are advantages to recording strictly in the gospel field.

"It's kind of selfish of me, but I'm glad I don't have to deal with a lot of the things that some of my counterparts like BeBe & CeCe have to deal with," he says. "Instrumentally, a gospel 'C' [note] is the same as a secular 'C,' so I don't get the flak for music and lyrics that don't include 'God' in every other word."

Tankard's second release, due in April, will also feature Take 6.

VICKIE WINANS' SECOND RELEASE, "The Lady," may have been a little too hip (hop) for today's gospel fans. While it generated response in the gospel community, it hasn't been the response she was looking for. The project, released last fall, has garnered little airplay.

One problem may have been the lead single, "Turn Your Life Around," which was produced by her 17-year-old son, Mario "Skeeter" Winans. The consensus is she should have led with "Just When," a duet recorded with her husband, Marvin Winans. "Just When" marks the first time the two have been captured together on tape.

Winans is currently performing opposite Clifton Davis in the gospel musical "First Lady."

MICHAEL MATTHEWS, who has enjoyed a great deal of success with gospel musicals, including "Mama Don't" and "Wicked Ways," recently unveiled his latest work in Los Angeles. Titled "No Place To Lay My Head," the play focuses on the plight of the homeless. Cast members include Beverly Todd, Rance Allen, Kene Holliday, and Cheryl "Pepsi" Riley. It will begin a national tour later this month.

Incidentally, Matthews has teamed with actress/director/choreographer Debbie Allen to shop "Wicked Ways" to Hollywood producers.

BRIEFLY: The West Angeles COGIC Mass Choir recently held a live recording session for its third album, tentatively set for release later this spring. The choir is partially responsible for the explosive new trend toward praise and worship music... And Barbara Mandrell and Dottie Rambo were among those turning out for Bobby Jones' Fifth Bi-Annual Gospel Explosion in Nashville. Showstoppers included Shuan Pace Rhodes, John P. Kee, and Jones' own New Life Singers. Jones, who announced he plans to get married later this year, has tapped Walter Hawkins to produce the Singers' upcoming album for Malaco.

## Richard Souther Lends Special Touch

BY BOB DARDEN

WACO, Texas—Lately Richard Souther has been working on a lot of different little projects here and there. He recently completed work on a compilation from Narada/MCA called "Wisdom Of The Wood," which features contemporary acoustic artists. Souther wrote two of the songs and produced one by Scottish violinist Alasdair Fraser.

Elsewhere, he is working for a company called Ensoniq, doing demos for their different synthesizers and samplers. And his last release, "Twelve Tribes" (also on Narada), was released in late 1990.

But what Souther is hearing a lot about lately is his production/arranging/playing on Twila Paris' "Sanctuary" (Star Song Records), which was one of 1991's best. It is a brilliant, haunting piece of work.

Souther says he was introduced to Paris through Star Song's Darrell Harris.

"We had met a couple of years ago when he asked me to produce Don Francisco's 'Vision Of The Valley,'" Souther says. "The situation worked out and we did part of it here in Los Angeles and the rest in Nashville. Darrell liked what we'd done on 'Vision Of The

Valley,' how we approached things, so he then approached me about doing what would basically be a Twila Paris worship album.

"Darrell's vision was for me to do the type of thing I do, and incorporate that into Twila's worship songs," he adds. "He wanted different elements in the arrangements: Renaissance music, Brazilian/Latin world beat music, ev-

erything. It sounded like a great thing to be involved in."

Souther met Paris at her Arkansas home and they discussed their vision for the music. After that, the two corresponded mostly by cassette while Paris toured in support of "Cry Of The Desert."

"It has been among the most enjoyable projects I've ever been in-

(Continued on page 34)

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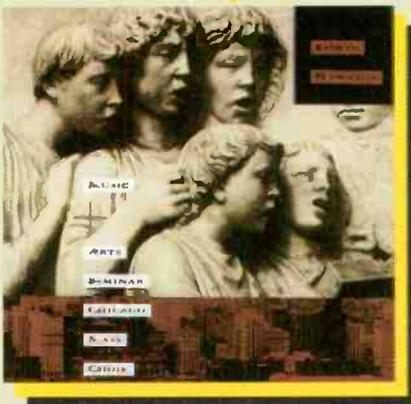
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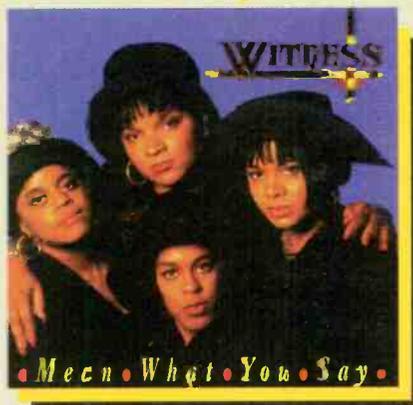
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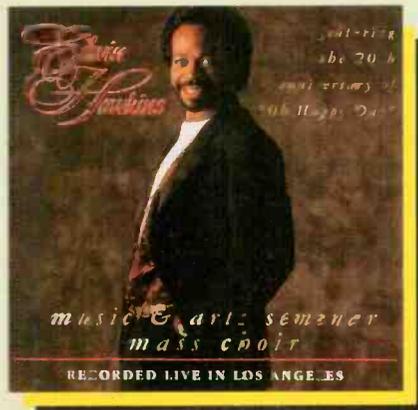
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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	13	CARMAN BENSON 2809*	11 weeks at No. 1 ADDICTED TO JESUS
2	2	7	PETRA WORD 4218*	UNSEEN POWER
3	4	69	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
4	3	47	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
5	5	17	TWILA PARIS STARSONG 8207*	SANCTUARY
6	7	17	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
7	6	31	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
8	9	69	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
9	8	69	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
10	12	5	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
11	11	13	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
12	16	119	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
13	15	47	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
14	10	57	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
15	14	31	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
16	30	31	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
17	27	3	STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL.2
18	29	3	BRUCE CARROLL WORD 9297*	SOMETIMES MIRACLES HIDE
19	24	287	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
20	20	19	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
21	21	25	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
22	19	83	PETRA WORD 48546*/EPIC	BEYOND BELIEF
23	RE-ENTRY	4	HIM BENSON 2624*	4 HIM
24	13	11	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
25	25	104	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
26	23	3	CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
27	22	13	COMMISSIONED BENSON 2808*	NUMBER 7
28	36	35	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
29	17	35	STEVE GREEN SPARROW 1270*	WE BELIEVE
30	RE-ENTRY	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE	
31	18	34	GLAD BENSON 2602	ACAPPELLA PROJECT II
32	28	5	HOSANNA! MUSIC INTEGRITY 040*/SPARROW	THE HIGHEST PLACE
33	32	197	CARMAN ● BENSON 2463*	RADICALLY SAVED
34	33	33	FRED HAMMOND BENSON 2727*	I AM PERSUADED
35	35	39	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
36	34	156	MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
37	37	11	HANDEL SPARROW 2011*	THE MESSIAH
38	31	13	MICHAEL CARD SPARROW 1296*	PROMISE
39	40	17	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE
40	26	15	TAKE 6 REPRIS 26665*	HE IS CHRISTMAS

● 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. © 1992, Billboard/BPI Communications.

# Artists & Music



by Bob Darden

**T**HE SUCCESS THE past two years of Benson recording act 4Him has surprised even the members of the group. In that time, Mark Harris, Andy Chrisman, Kirk Sullivan, and Marty Magehee have won a Dove as best new artist, had a couple of hit releases ("4Him" and "Face The Nation"), and even released a collection of videos that sold exceptionally well ("Face The Nation—The Videos").

But Harris says this does not feel like an overnight success.

"I think it has been the kind of thing where we've been working pretty hard all along," he says. "And, because we've worked so hard, we really haven't had time to sit back and think about success. And that's good in light of what we do. Staying busy helps us keep our perspective."

4Him is a spinoff of venerable Christian touring group Truth. Always fronted by four male and four female singers, Truth has toured most of the world over the past three decades. While members come and go, Harris says the four who currently comprise 4Him found something special together almost immediately.

"So we talked with Roger Breland, the guy who runs Truth, about it," Harris says. "Six months later, Benson offered us a deal. We recorded our first album while we were still in Truth. Three months after that, we left. We started accepting bookings while we were still in Truth. So one day, we looked up and we were rolling down the road on another bus—just three weeks after our last Truth tour. It is amazing how well it has gone!"

"It's strange that so many people with incredible talent have come out of Truth, but so few have had record-

ing contracts, except for Melodie Tunney," he adds.

Although 4Him has formed its own music ministry organization, Harris says the group maintains a good relationship with Truth.

"They've got four new, incredible singers and we left with Roger's blessing," Harris says. "He was a big help in getting things going."

4Him's music is middle-of-the-road soft pop, with crowd-pleasing harmonies and overtly religious lyrics.

"What's different about us, I think, is that musically we're individually all four soloists," Harris says. "There's not one lead guy and three backups. We all are soloists, and we all are different. If you pick up our tapes, you'll eventually recognize the different voices. People seem to like that, concertwise, too. Musically, I think we're in the same bracket as a lot of Christian artists—AC/MOR."

"Still, I remember [Benson president] Jerry Parks telling us, 'Guys, just be prepared. There will be a song that is not going to do well, that is not going to go top five, that's going to be a dud.' But so far we've released four singles and two have hit No. 1 and two have hit No. 2." That still begs the question: Why 4Him? There are a host of MOR groups in contemporary Christian music. But none have risen as far and as quickly as 4Him.

"Well, I don't think it is that we've got some kind of unique formula," Harris says. "But when we came together, those voices created a unique combination. We don't sing four-part close harmonies. Usually, each song has one soloist, and the other three voices try to do different things around the solo."

"Our vocal arrangements are sometimes done within the group," he continues. "Nothing is written out. We've had a variety of producers and they do some arrangements. But usually the four of us and the producer hammer them out together."

Harris says whatever the future holds, it is all in God's hands.

"If we grow in popularity, that's up to the Lord," he says. "But we do want to reach more lost people—so we'll play wherever we're asked. Evangelism is still our thrust. Ministry is why we do what we do."

## SOUTHER LENDS TOUCH

(Continued from page 32)

involved in," Souther says, "because both Twila and Darrell really, more or less, just said, 'Do what you always do. We'll let you know if you're going in the wrong direction.' Because of that attitude, I was able to put a lot of myself in it as well. I was finally given the freedom to be totally creative and to use a lot of wonderful players to do it."

Besides her heartfelt approach to the music, Souther says he was most impressed by Paris' willingness to stretch out musically.

"She could have played it safe and released 'Cry Of The Desert, Part 2,'" he says.

"Frankly, I wasn't familiar with Twila, although we'd played some of her songs in church before. I really wasn't up on her music until we met. I saw her catalog and kept saying, 'You wrote that?' All I would see in choir on the sheet music was 'T. Paris' and it never clicked who that was!"

"So I'd welcome some more things like 'Sanctuary,'" he continues. "It really meant a lot to me to be involved in this kind of project, something where an artist was trying to do something very worshipful—not leaving the music to the side, but incorporating it into the service. On 'Sanctuary,' at least, the Lord brought it all together."

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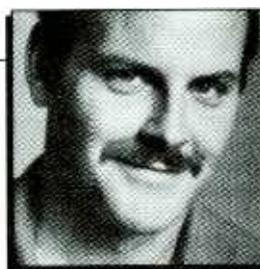
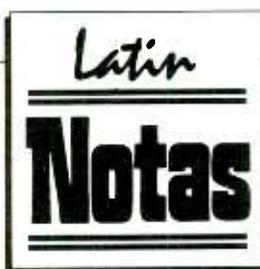
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# Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	11	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	13	MAGNETO	MAGNETO	SONY 80670
	3	3	43	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	4	5	31	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	5	4	35	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	6	6	34	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISIA 9010
	7	9	3	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	8	14	5	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	9	13	15	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	10	17	3	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	11	7	3	JOSE LUIS RODRIGUEZ	EL PUMA EN RITMO	DISCOS INT'L 80711/SONY
	12	11	27	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	13	16	7	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	14	10	29	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	15	19	65	ANA GABRIEL	EN VIVO	SONY 89303
	16	22	16	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	17	18	11	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	18	12	37	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	19	8	25	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
	20	23	46	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	21	24	41	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	22	15	5	LOLITA	CON SABOR A MENTA	DISCOS INTERNATIONAL 80692/SONY
	23	20	17	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
	24	—	39	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISIA 9009
	25	—	1	WILKINS	EN VIVO EN BELLAS ARTES	RCA 3228/BMG
TROPICAL/SALSA	1	1	15	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	2	27	TONY VEGA	UNO MISMO	RMM 80641/SONY
	3	4	21	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	4	3	20	EL GENERAL	MUEVELO	RCA 3190/BMG
	5	—	1	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	6	6	5	JOYCE ESTEBAN	EL TIGUERON	RITMO 021
	7	7	7	VIARIOS ARTISTAS	MEREN-RAP	PRIME 1013/BMG
	8	5	17	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	9	12	59	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	10	11	3	LISA M	FLAVOR OF THE LATIN	DISCOS INTERNATIONAL 80687/SONY
	11	19	33	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	12	14	27	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	13	9	21	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
	14	8	33	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
	15	15	23	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
	16	13	11	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	17	10	5	VICO C.	HISPANIC SOUL	PRIME 430/BMG
	18	—	1	GLENN MONROIG	UNA VEZ MAS	WEA LATINA 75775
	19	18	3	LOS HERMANOS ROSARIO	INSUPERABLES	KAREN 1402/BMG
	20	16	41	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	21	—	1	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	22	22	11	VIARIOS ARTISTAS	TROPICHANGA	TH-ROOVEN 8146
	23	20	55	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	24	21	11	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	25	—	18	MANOLO LESCANO	FASCETAS	FRAMA 1010
REGIONAL MEXICAN	1	3	17	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	2	1	27	ANA GABRIEL	MI MEXICO	SONY 80605
	3	2	15	BRONCO	SALVAJE Y TIerno	FONOVISIA 3106
	4	5	19	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	5	7	7	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	6	4	7	GRUPO LIBERACION	ENTRE NUBES	FONOVISIA 3011
	7	6	17	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	8	13	3	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	9	—	1	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	10	14	7	LOS MIER	VIVA EL AMOR	FONOVISIA 3009
	11	23	21	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	12	11	19	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	13	8	27	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	14	9	5	INDUSTRIA DEL AMOR	GRACIAS AMOR	RAMEX 1285
	15	15	17	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL.2	SONY 80649
	16	10	5	JUAN ANGEL SALINAS	TECNO BANDA	WEA LATINA 75415
	17	12	13	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
	18	—	1	GRUPO IMAJEN	CON TU ADIOS	ANGEL 1002
	19	17	66	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	20	16	15	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	21	18	23	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	22	—	1	VIARIOS ARTISTAS	PARA TI CON SENTIMIENTO...	FONOVISIA 3018
	23	—	20	LOS TIGRES DEL NORTE	INCANSABLES	FONOVISIA 9013
	24	—	2	BANDA R-15	BANDA R-15	DISA 397
	25	20	7	LOS TEMERARIOS	TE QUIERO	ANGEL 3001

# Artists & Music



by John Lannert

**THE HOLLYWOOD KINGS:** Confronted with perhaps a once-in-a-lifetime opportunity to present Cubans—and Hispanics—in an authentic, positive light, first-time director Arne Glimcher blinked, went Hollywood, and came up with "The Mambo Kings," a disappointing, milque-toast film long on cloying clichés and short on fiery Cuban actors. The movie is due out Feb. 28.

Even those unfamiliar with the Cuban culture during mambo's heyday in the '50s would have a difficult time swallowing actor Armand Assante's practiced treatment of the head Mambo King César Castillo, who more closely resembles a fast-talking lord of the Flatbush than a brash, aspiring Cuban crooner. Only too late in the movie does the character remove the empty-headed bravura that continually dampens a potentially hot film. Desi Arnaz Jr. also delivers a stiff portrayal of his father, while Antonio Banderas gives a more heated, believable performance as Cesar's sensitive brother Nestor.

That Assante and Banderas are non-Cubans would be a superfluous detail if Glimcher had been able to extract more true-to-life performances from his leading men. But Glimcher was opting for a wider goal—a mainstream audience eager to chomp down on an exotic, Latin-flavored slice of the past.

To that end Glimcher simply, unnecessarily, distilled much of the Cuban flavor right out of the movie, reducing the disjointed film to an uneven bathotic *telenovela*

that sloppily airbrushes over the mambo era. At least the similarly themed 1988 movie "Salsa," though lightweight, revealed a more genuine attitude.

Glimcher's black-and-white splicing of the Castillo brothers and Desi Arnaz Jr. into an old "I Love Lucy" episode offers a sparkling example of how warm and sincere "The Mambo Kings" could have been—if Glimcher only had gone Havana instead of Hollywood.

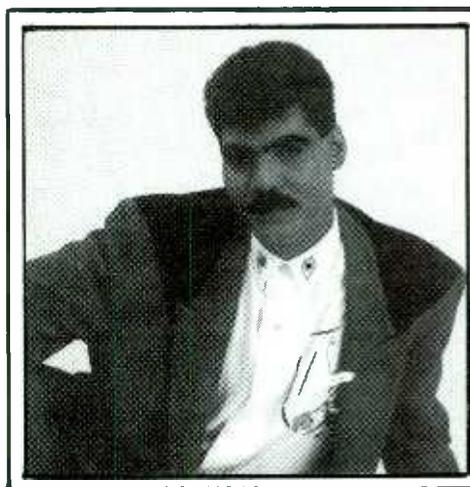
In pointed contrast, the film's solid soundtrack—released by Elektra Jan. 28—generally stays close to mambo's musical sentiment, save Celia Cruz's two passable English-language tracks, which should have been sung entirely in Spanish. (The increasingly open-minded Americans would have loved hearing the real Cruz.) Also, like the movie's cast, Linda Ronstadt and Los Lobos seem out of place as vocal performers on the soundtrack. But strong mambo entries are turned in by Tito Puente and the Mambo Kings All Stars and GRP's trumpeter Arturo Sandoval—both of whom are embarrassingly left out of the movie. Worse still, Beny Moré's immortal "Como Fue" barely rates background status in the film.

**MENUDO DIASPORA:** Menudo alumni do not go away; they come back as solo acts. Robby Rosa, now a lead vocalist with Capitol funk-rock act Maggie's Dream, recently completed a Brazilian tour with the Cult. Ricky Martin has entered the Hot Latin Tracks chart with the Sony single "Fuego Contra Fuego." His self-titled debut album offers a hip hodgepodge of pop, rock, and reggae. Finally, Sergio Gonzalez is fronting English-language rock outfit Amnezzya, which performed Jan. 30 at the Miami Rocks showcase.

**TEJANO CORRECTION:** Capitol-EMI Latin's Mazz collected seven Tejano Music Awards nominations and Sony's La Mafia earned six nominations.

## WILLIE GONZALEZ

This his 4th LP it's already breaking and as the title suggest "Justo a Tiempo" (Just in Time) before Willie leaves a world wide tour that will help strengthen his position in the international market. Once this tour is over it will obviously fortify his position as the king of the Romantic Salsa genre.



## WILLIE GONZALEZ

"JUSTO A TIEMPO"

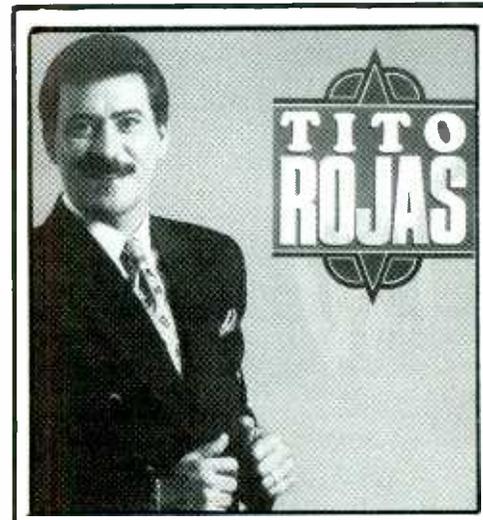
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## TITO ROJAS

His first LP had eight songs make the Charts and was on Billboard sales charts for well over a year. Now this second LP has sold over 30 thousand copies in the first week of release, this album will no doubt break sales records and surpass his previous work.



## TITO ROJAS

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## Jazz BLUE NOTES



by Jeff Levenson

**LIVE, FROM NEW YORK:** Finally, a record company got wise to the fact that **Dizzy Gillespie's** Diamond Jubilee Tour, which will take him around the world and back during 1992, is a one-shot opportunity designed to showcase His Cheekness as he turns 75—best to document him now, mugging for his adoring masses.

Telarc's the one. The Cleveland-based label smartly recorded a good many of Dizzy's shows during his monthlong, bon-voyage kickoff at the Blue Note. Captured on tape were a few hobnobbing pals who dropped by: **Clifford Jordan, Doc Cheatham, Benny Golson, Claudio Roditi, Paquito D'Rivera, Jackie McLean, Charlie Sepulveda, and Wynton Marsalis,** among them.

As recording philosophies go, it's no surprise that Telarc seized the moment. The label recently found a formula that proved to be winning: "The **Legendary Oscar Peterson Trio Live At The Blue Note**" won two Grammys last year, and "**Lionel Hampton & The Golden Men Of Jazz Live At The Blue Note**" earned this year's nomination for best instrumental performance. Telarc is obviously thinking hat trick. Expect to see the first of two Dizzy releases around April.

**REMEMBERING EMILY:** Guitarist **Emily Remler** made her first record for **Concord** ("Firefly") in 1982. Eight years later she was dead, a victim of substance abuse. During her brief stay, she managed to assert herself as a blues-based player who owed much to **Wes Montgomery, Herb Ellis, and Pat Martino.**

**Justice Records,** which two years ago issued the memorial album "Just Friends: A Gathering In Tribute To Emily Remler," has now released a second volume. Many guitarists who honored their late comrade the first time around have returned, including **Ellis,** who is credited with introducing Remler to the music world at the **Concord Jazz Festival** in 1978.

The label tells us that a substantial portion of both albums' proceeds (Vol. I and Vol. II, that is) will be donated to the **Emily Remler Jazz For Kids Fund,** a scholarship program centered at **Duquesne Univ.** in **Pittsburgh,** where Remler taught.

**REMEMBERING BLUME-DIDO:** In 1950 **Charlie Parker** recorded the tune "Bloomdido" for **Mercury.** The derivation of the title remains one of those brain-teasers that occupies the minds of trivia buffs and minutiae specialists wholly devoted to Bird lore. A leading candidate among those for whom the tune was named was **Teddy Blume,** a violinist who died Feb. 4 at the age of 75; he had served as Bird's manager from 1950-55. Reportedly, Blume took great pride in having Bird name the song after him; he gently encouraged that particular interpretation of the title. With his death, jazz loses another piece from its fabled-person puzzle.

**MISTER RA, MISTER REE:** There's a fine line between genius and insanity. **Sun Ra** has positioned himself on that tightrope for more than 40 years. Evidence of his, eh, peculiarity has usually been found in his ceremonial dress and stage manner, rather than in his music. Musically, time alone has reaffirmed that he's made a significant contribution.

**Evidence Music,** the new label based in Philadelphia, has put out the first five of 10 reissues, all drawn from Ra's own **Saturn** label, which was operable (barely) in the '50s, but which lay dormant since. Check out the music, of course, but moreso, blast off with the packaging; it includes boss-A picture discs at one with the mystic leader—colorful, hip, psychedelic.

Among recent projects, it has completed a four-disc cycle of the **Mozart Violin and Piano Sonatas** performed by **Igor Oistrakh** and his wife, **Natalia Zertsalova.** The first two volumes are due for release in March. A&E has also signed pianist **Anton Batagov,** whose recent album "Rails" generated critical interest, to record two more discs of early 20th century Russian piano music.

**ARABESQUE RECORDS** has refurbished its marketing plans and set a more consistent recording schedule, says director of operations **Daniel Chriss.** The label has recently taken larger quarters in Manhattan and shifted distrib ties from **One World** to **Allegro Imports.**

Due out shortly are three discs in a projected Chopin cycle featuring pianist **Garrick Ohlsson.** These CDs, including the sonatas, preludes, and ballades, remain from the pool produced by **Ward Bottsford,** founder and former head of the label. Chriss says the Chopin Scherzi will be recorded in May, even as recent Ohlsson recordings of works by **Beethoven** and **Haydn** are being groomed for release. The label now uses independent producers, among them **Max Wilcox** and **Judith Sherman.**

The Arabesque catalog includes some 130 CDs. Twelve more will be released this year, says Chriss.

**PASSING NOTES:** **John Adams,** whose orchestral works have been reported the most performed by any living American composer, has been signed to a new, exclusive publishing agreement by **Boosey & Hawkes's** **Hendon Music.**

Concerts selected from the 1991 season of the **Royal Concertgebouw Orchestra** are being aired in a new weekly series by **WXQR** New York. Early broadcasts feature conductors **Nikolaus Naroncourt, Riccardo Chailly,** and **Klaus Tennstedt.** **Ruth Dreier** hosts the series.

The **New England Conservatory** celebrates its 125th anniversary in March. Festivities kick off with the premiere of faculty member **George Russell's** "Time Line," commissioned for the occasion by **NEC.**

## Style Fusion, Sharper Signings In Ed Eckstine's Crystal Ball

BY GREG REIBMAN

**BOSTON—Mercury Records** president **Ed Eckstine** believes pop music in the next few years will benefit from a fusion of musical styles while new signings by U.S. record labels become less haphazard and more scientific.

Eckstine made his predictions Feb. 4 before an overflow group of students at **Berklee College of Music** here. His appearance was the first in a monthlong series of talks at the college by label executives and producers, which will later include producer **Arif Mardin;** **Vivian Scott,** national director of **A&R,** black music, at **Epic Records;** and **Jocelyn Cooper,** director of creative services for **Warner/Chappell Music.**

During a two-hour question-and-answer session, Eckstine told the assembled students (most of whom were aspiring musicians or engineers) that the economy was forcing labels to consider new signings more conservatively. But he said that did not necessarily mean companies were looking for clones of previous hit makers.

"A lot of tried and true methods of the past are going out the window," Eckstine said. "There's considerable consumer conservatism that is a result not only of the economy, but of being burned in the past by bullshit music. That's forcing a lot of labels to develop new means of artist development and to look for new ways to get exposure of artists."

Eckstine said Mercury is budgeted to sign 10 new acts in 1992 and noted that every new signing represents an average investment of approximately \$500,000. "But with radio being as tightly formatted as it is and MTV being as restrictive as it is, you can roll a half million dollars on an act and still be dead before the product even gets to the marketplace," he said.

"Too often acts don't get a fair shake because some guy in the branch system doesn't sell it properly," he continued. "That's why I have a rule at Mercury that no record will come out until at least 90 days after the reference disc has been approved. Every release has to be sold in-house . . . to our branch system and to our field system . . . so there is a real sense of understanding of what every act is before it ever hits the street."

While marketing strategies vary from act to act, Eckstine says more new artist development resources at Mercury are being devoted to demo and performance development, often at the expense of video budgets.

"A lot of the young rock bands don't have any place to play anymore. As a result, you often end up with five people who've hooked up but haven't played that many gigs together. Sometimes, instead of spending \$50,000 on a video, we may greatly reduce the video budget. Then we'll take \$45,000 to put a band on the road, concentrating

on select markets. That way, the band gets their chops up and it gives us some semblance of momentum prior to the release of their 'big' record."

"What we're about is finding acts that are real, finding bands that can play," he said. "I signed **Tony! Toni! Tone!** because in the '80s they were a throwback to a black self-contained band and at the time when there weren't many self-contained black bands."

### MUSICAL TRENDS

When asked to predict future musical trends, Eckstine foresaw continued segmentation of rock acts while other genres would continue "to see a fusion of the schools."

### 'On the R&B side, it's going back to bands'

"On the R&B side, it's going back to bands," he continued. "The technology has more dramatically changed the black music side of the business than it has the white music side. We are still going to have corporate rock bands, alternative bands, metal bands, thrash bands, and so on. Rock signings are still about finding bands with strong songs and good players, which is what it's always been about."

"A lot of [questions about the future] come down to asking: 'What is a mainstream in this day and age?' Some people would call **Nirvana** a metal-edged alternative band or **Garth Brooks** a country act. But they are both outselling anything in the mainstream."

There are now a whole bunch of mainstreams starting to develop, he added. "With MTV expected to create two more channels, a large portion of that answer will come from what those channels are. I don't mean to put the sole importance of everything that goes on in the music industry on MTV, but clearly MTV has an enormous impact."

Eckstine, 38, also spoke briefly about how, with his appointment as Mercury's president last November, he became the first African-American president of a major non-African-American record label. "I don't focus on that dramatically," he said. "I only focus on it because this is America, where we still function under a system where being first is often noted. . . ."

"I'm an A&R-driven president, and that's one of the reasons why I think I was chosen," he continued. "I'm not a suit, although I recognize the lexicon of the legal community. We all must realize that we have to approach this biz by walking a thin line between artistic credibility and commercial viability. Still, at the end of the day, I like to retreat to a corner of my office where I have a **Les Paul** and just start playing to silence the lawyers for a while."

## Classical KEEPING SCORE



by Is Horowitz

**AMERICA FIRST?:** My tongue was apparently not deep enough in cheek for **Douglas Schwalbe** when I remarked in a recent column that "chauvinism" or "bloc voting" may have been in play when Recording Academy members named American composers to all six slots on the Grammy nominations for best classical album of the year (**Keeping Score**, Jan. 25).

Schwalbe, who heads a New York management and promotion firm, suggests it's more likely that the vote confirms at last the acceptance of American artists and performers. "Rather than chauvinism or bloc voting, perhaps we are witnessing the rite of recognition," he writes. He proudly adds that "almost 40%" of the composers cited in this year's list are American.

As a member of the **NARAS** committee that helped select the final Grammy classical nominations, I can assure Schwalbe that I have no bias against American composers as, in fact, the results may indicate. Nor, on the other hand, do I rule out the part home-team psychology inevitably plays in such exercises.

**MCA CLASSICS,** which normally depends on **Art & Electronics** for new product it distributes, will be releasing a newly recorded CD under its own imprint by the **Amherst Saxophone Quartet,** which already has two titles in the MCA catalog. The new disc holds works written expressly for the group.

Meanwhile, A&E, the joint enterprise label set up by **Mobile Fidelity's** **Herb Belkin** and **Russian** interests, continues an active release schedule through **MCA.**

# Music Video

ARTISTS & MUSIC



**Pondering Videos.** Members of Poi Dog Pondering wrap up the shooting of "Be The One," the first video from their upcoming Columbia album, "Volo /olo." Top row, from left, are band members Sue Voelz and Ted Cho; director Catherine Dieckmann, Cascado Studios; and band members Frank Orrall, David Crawford, Darren Hess, Bruce Hughes, and Adam Sultan. Bottom row, from left, are band member John Nelson, and guest musician DJ Cass.

## More Fans Face The Music Via 'USA' Weekly Show Builds Base Thru WWOR

BY MELINDA NEWMAN

NEW YORK—When "USA Music Today" debuted in January 1991, it was available in 13 million homes. One year later, that number has jumped to 43 million.

The prime base for the weekly 30-minute show is superstation WWOR's Eastern Microwave, which reaches 49 states. This January, it was added to Channel America, a nationwide affiliate network distributed over cable and low-power television stations, as well as IDB Communications, which transmits to satellite dishes.

"USA Music Today," which airs on WWOR Fridays at 12:30 a.m. and repeats on Sundays at 12:30 p.m., has one of the more diverse play-lists of any program. Incorporated in its programming are foreign mu-

sic and jazz clips, as well as alternative, pop, dance, and more traditional offerings. A recent show featured clips from Texas, Chick Corea, Midge Ure, Mitsou, 24-7 Spyz, the Party, and Danger Danger.

"Primarily, I wanted to do a music show that really exposed a lot of new music and good music," says Michael McLaughlin, who produces the show for Wexler Enterprises. "It's unfortunate that there's so much talent out there that doesn't get recognized because there's not enough marketing to support it. Charts don't really have any credence with our show. I look through every video that I receive and try to come up with the most interesting stuff."

Because of the eclectic mix, McLaughlin says "USA Music Today" appeals to "a more sophisticated audience. It's not a kid's show."

While its diversity can be a television station's nightmare because the show does not target a particular audience, "I don't think the mix hurts the audience. The people who are watching have become loyal to it. Inevitably, there's going to be something that they hate, but they

know after two minutes something else will be on," McLaughlin says.

To expose more artists, "USA Music Today" plays only about two minutes from each clip with a voice-over detailing some facet of the artist's career at the beginning. Though McLaughlin says he is sure the record companies would probably like him to play the entire clip, he has never heard a complaint from any of them. "They realize that the show's 30 minutes and if I did play the whole thing, I'd only be able to play a few videos instead of at least seven or eight."

Because of the show's 18-to-35-year-old demos and late airing time, McLaughlin slips some stuff in that might not work with a younger audience, such as upper-body female nudity. "It all comes down to a question of taste," he says. "If something's done sheerly for exploitation of body parts, that defeats the purpose. But a lot of these clips are done in a classy way. Of course, I have to be sensitive to the stations that are airing the program; if I showed full frontal nudity, I'd probably get shot."

To keep each of the 52 yearly  
(Continued on next page)

# THE EYE



by Melinda Newman

**YOU CAN'T FIGHT** City Hall. And it looks like you can't fight MTV either. The battle continues between the 24-hour music channel and Sammons Cable, the cable operator that took MTV off four of its systems and replaced it with **The Jukebox Network** (Billboard, Feb. 1). With the subtlety of a freight train, MTV continues to assist protests in the four affected cities, including helping convince **John Mellencamp** to play a Feb. 5 free concert in Johnson City, Tenn., co-sponsored by WQUT and the Johnson City (Tenn.) Coalition For Choice. For MTV, the current situation represents a dangerous precedent that could lead to other defections. Meanwhile, Sammons is facing disgruntled viewers who could persuade town leaders to replace Sammons with another cable company when its contract is up. TJN is somewhat caught in the cross-fire and needs to start a good educational campaign to explain that a viewer does not have to pay to watch the channel. Negotiations continue at press time. My prediction: MTV will be back on all four systems within weeks, in addition to TJN, which is probably how it should have been all along.

**SPEAKING OF MTV:** A lawsuit has been filed against the channel in California Superior Court by **Michael Smith** and **Target International Racing Co.** for breach of contract. Smith and Target allege that they conceptualized and brought to MTV the idea of marketing auto racing and music television together. Their ideas, which the papers say were disclosed to MTV during confidential negotiations, allegedly were usurped by MTV for its own use, as evidenced by the channel's coverage of the Denver Grand Prix in 1990.

According to the suit, Smith began dealing with MTV in 1985, with the end result being an arrangement whereby "MTV and Target were going to split monies on a 75%/25% basis, respectively, from all gross monies generated from the 'Concert On Sports' series and sponsorship/advertising revenues" beginning in 1988. Per this agreement, Smith alleges he began soliciting sponsors only to have MTV exclude him from negotiations and the subsequent deals. The suit claims that MTV's alleged actions cost Smith and Tar-

get no less than \$6 million in lost profits. MTV declined to comment on the case, as is its practice with legal matters.

**INDEFINITE HOLD:** The Feb. 27 New York screening of the minority directors reel compiled for last November's Billboard Music Video Conference has been canceled because of scheduling conflicts. The good news is that interested parties can still get a copy of the reel and a contact booklet of directors represented as well as other minority-owned production companies by calling **Michael Fletcher**, head of the NAACP's music video task force, at 213-215-9000.

**IF YOU BLINK,** you miss me: After days and nights of breathless anticipation, I got a copy of the **Cole & Clivilles** clip for "Pride (A Deeper Love)" and "Pride In The Name Of Love," the video I worked as an extra in several weeks ago. I appear for a split second in the first minute right around when the two kids are playing an apocalyptic video game. Given the incredible brevity of my appearance, I still think I have my full 15 minutes of fame guaranteed by Andy Warhol coming to me. And I thought the night we were shooting was cold: In the video's credits, I'm listed as **Melanie Newman**. All this aside, the clip is extremely well done and fascinating to watch.

**NO SMALL FEAT:** Anaheim, Calif.-based **Request Video** produced its 1,000th show Feb. 7. The show, which airs live every weekday from 5-6 p.m., debuted April 4, 1987. The special celebratory show, put together by co-producers **Gia DeSantis** and **Jon Faulker**, included a montage of all the different hosts the show has had; a segment on the best live performances taped on its stage; a section on bands that appeared on the show before they made it big, and other glimpses back over the past 999 episodes. Here's to another 1,000.

**CH—CH—CHANGES:** **Darryl King**, director of video promotion and production for Philadelphia-based **Alpha International**, has left the company as part of a label restructuring. King, who served as director or assistant director on a number of the clips for the label, wants to stay in the video production field. He can be reached at 215-842-3411. **Deborah Appelbaum**, former EMI staffer is now working at **RCA** as an assistant to director of video promotion **Jeff Anderson**.

## New Companies WCN, TNC Present Two Views On PPV

(Continued from page 10)

reaping revenues from such ancillary activities as international television sales, media tie-ins, and licensing shows for home video use.

Traditionally, PPV companies "pay a talent fee and the production costs and put the show on television and hope to make a profit," says RadioVision president Kevin Wall. "We think the PPV universe [18 million U.S. homes] is too small to make a profit right now; it's still embryonic. This business needs consistency to get everyone's attention. It requires more revenue sources than just PPV."

However, Wall predicts that WCN will see profits in its second or third year. Bob Meyrowitz, president and co-founder of TNC Media and DIR Broadcasting, hopes to be in the black within six months.

Unlike WCN, which plans to present only superstar talent, TNC offers concerts by alternative acts such as Fishbone and midlevel artists like Dwight Yoakam. Other acts presented since its October debut are the Cure, the Neville Brothers, Warrant, Trixter, and Firehouse. February's offering is "The Monsters Of Rap," with Queen Latifah, Digital Underground, and Naughty By Nature. In March, TNC will offer a Genesis concert taped during the "Invisible Touch" tour a few years ago. After its original airing, each show runs two or three more times on consecutive Thursdays.

"WCN is going after the blockbuster shows. We're keeping it small,

staying in budget, and letting the hits come," Meyrowitz says. "I've been in the music business a very long time and no one can really tell what's going to be a hit. But by doing a lot of shows, what we hope is that there will be a show that brings in big numbers without costing a lot."

Meyrowitz has benefited from such a strategy before: He presented the highly successful "New Kids On The Block—Live" PPV concert in 1990.

The average budget for a TNC episode, including production, marketing, and artist fees, is about \$400,000. At this outlay, and with a \$19.95 order price, TNC needs to have a buy rate of 0.2% to be profitable. "We've fallen somewhat short of that, but we've been doing much better in home video and international sales than we had anticipated," Meyrowitz says. "We think we have gone through the first phase of getting the systems together, and as we head into the spring, we're really looking to do some serious numbers and do better than a 0.2% buy rate. But we're looking at this as a long-range business plan."

Meyrowitz is also pleased with the buy rate the repeated airings of the concerts are getting. "Word of mouth is getting around on these shows," he says. "Having them on where and when people know where to find them has proven successful."

According to WCN's John Rubey, the Rod Stewart concert will be con-  
(Continued on next page)

# Music Video

ARTISTS & MUSIC

## VIDEO TRACK

### LOS ANGELES

**THE CREW** at Nitrate Films has been busy combing the streets of L.A., shooting clips for **Marky Mark & the Funky Bunch**, **Tone Loc**, **Karyn White**, and **Me Phi Me**. Nitrate director **Scott Kalvert** reeled Marky Mark's "I Need Money" clip for **Interscope**. **Ben Whittaker** produced the downtown location shoot. The same team directed and produced Tone Loc's "Fatal Attraction" clip, set at the **Universal Studios** backlot, for **Delicious Vinyl**. Meanwhile, **Julien Temple** directed White's "Walkin' The Dog" video for **Warner Bros.** The conceptual clip features classic dance numbers and a plethora of extras. **Amanda Pirie**

### 2 VIEWS ON PPV

(Continued from preceding page)

sidered a success if it clears 80,000 homes, achieving a 0.44% buy rate. The viewer purchase cost is \$19.95. While Wall would not give the show's budget, he says that production alone could be \$500,000, and adds that the three partners have invested "several million dollars" into WCN.

Both WCN and TNC events are staged basically the same as any concert. "The difference is that my venue is an electronic one that's bigger than any arena," says Wall. Another difference is that unlike a nontelevised concert, where a superstar act earns a guarantee and as much as 95% of the net, PPV concerts by WCN will offer a lower percentage because of the risk involved. TNC is understood to pay its artists a percentage and not a guarantee, although Meyrowitz would not discuss the financial arrangements.

The basic rule of thumb for PPV events is that 50% of the revenues go to the cable operators and distributors, with the other 50% going to the producer and artist. WCN and TNC distribute their programs through Request Television and Viewer's Choice.

### MORE FANS FACING THE MUSIC VIA 'USA' SHOW

(Continued from preceding page)

shows fresh, McLaughlin says, the show is edited less than 48 hours before it airs. Host **Charlie Tuna** does the voice-over on Thursday and it is sent out to WWOR that night for the Friday airing.

McLaughlin says the labels appreciate what he is trying to do. "On the whole, the labels have been very supportive of the show in every regard," he says. Two areas he plans to expand are promotions—he only did one last year—and interviews. The show features an interview segment every week; while a few are done by McLaughlin, the majority are provided by the labels.

Another area of growth for 1992, according to McLaughlin, will be international distribution. He is in the process of getting international clearance from labels, before the actual solicitation begins.

While McLaughlin would like to have even wider distribution in the

produced. Temple also directed folk-rapper **Me Phi Me** in "Sad New Day" for **RCA**. **Rubin Mendoza** produced. **Planet Pictures** director **Jim Shea** is the eye behind **John Prine's** "Picture Show" video for **Oh Boy! Records**. The black-and-white conceptual clip features a guest appearance by **Tom Petty**. **Geraldine McFadden** produced. In addition, **Planet Pictures' Gustavo Garzon** directed **Guy's Aaron Hall** in his solo MCA video "Don't Be Afraid." **Marco Mazzei** directed photography and **Elison Miller** produced.

### NEW YORK

**PAULA GREIF** directed **Columbia's Chris Whitley** in the performance video for the single "Poison Girl." **Anne Mullen** produced the shoot for **Epoch Films**.

**Picture Vision** director **Thunderjockeys** reeled the new **Bryan Loren** video "Doesn't Mean That I Don't Love You" for **Arista**. **Jon Small** produced the abstract clip, which features wacky, creative animation and performance footage of Loren playing various instruments.

### OTHER CITIES

**MILESTONE FILMS** director **David Schweitzer** directed **Cleve Francis** in the new **Liberty Records** video "Love Light." The Florida-based shoot includes a series of vignettes depicting troubled relationships. **Lee Chirillo** produced.

**Michael Merriman** of **Pecos Films** directed **Norman Lee Schaffer** in "The Way She Said Goodbye" for **Intersound Entertainment**. **Bryan Bateman** produced the conceptual clip about love gone bad. The crew shot footage in **Albuquerque, N.M.**

**Nashville's Loveless Cafe** set the mysterious and moody scene for **Lee Roy Parnell's** new **Arista** video, "The Rock." **Scene Three** director **Steven Goldmann** reeled the clip with director of photography **Larry Boothby**. **Cynthia Biedermann** produced.

U.S., he realizes the benefit of being on a superstition as opposed to syndication. "If we were in regular syndication, we'd have to go and sell the show market to market. Here we get national reach through one deal. Obviously, the name of the game is to get as much distribution as you possibly can; it's just that it's a hard reality to get that."

As it is, "USA Music Today" does not appear in every market where WWOR is. As part of WWOR's Eastern Microwave, the show is part of 50 hours of replacement programming offered by WWOR that takes the place of WWOR's original programming when it conflicts with a local station's exclusivity on a syndicated program also offered on WWOR. "The good thing WWOR gives us is a profile," McLaughlin says. "We're on the same time every week. So people always know where to find us."

AS OF FEBRUARY 22, 1992

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



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**EXCLUSIVE**  
Bryan Adams, Thought I'd Died...  
Marky Mark, I Need Money  
Guns N' Roses, Don't Cry (Version II)

**BUZZ BIN**  
Pearl Jam, Alive  
Red Hot Chili Peppers, Under The...  
Seat, Killer  
Matthew Sweet, Girlfriend

**HEAVY**  
Paula Abdul, Vibeology  
Genesis, I Can't Dance  
Guns N' Roses, Live And Let Die  
\*Hammer, Do Not Pass Me By  
\*Michael Jackson, Remember The Time  
John Mellencamp, Again Tonight  
Mr. Big, To Be With You  
Ozzy Osbourne, Mama, I'm...  
U2, Mysterious Ways

**STRESS**  
B.A.D. II, The Globe  
\*Cinderella, Hot And Bothered  
Eric Clapton, Tears In Heaven  
Color Me Badd, Thinkin' Back  
\*Enya, Caribbean Blue  
Live, Operation Spirit  
Richard Marx, Hazard  
George Michael/E. John, Don't Let...  
Nirvana, Territorial Pissings  
PM Dawn, Paper Doll  
Tom Petty, King's Highway  
Prince, Diamonds And Pearls  
Queensryche, Anybody Listening?  
Soundgarden, Outshined  
Teenage Fanclub, The Concept  
\*Warrant, We Will Rock You

**ACTIVE**  
\*Boyz II Men, Uhh Ahh  
Tevin Campbell, Tell Me What You...  
Amy Grant, Good For Me  
The KLF, Justified And Ancient  
Lenny Kravitz, Stop Draggin' Around  
L.A. Guns, It's Over Now  
Naughty By Nature, Everything's...  
Right Said Fred, I'm Too Sexy  
Salt-N-Pepa, You Showed Me  
Shamen, Move Any Mountain  
Shanice, I Love Your Smile  
The Smithereens, Too Much Passion  
Ugly Kid Joe, Everything About You  
War Babies, Hang Me Up

**ON**  
\*Tori Amos, Silent All These Years  
Corrosion Of Conformity, Dance Of...  
Ned's Atomic Dustbin, Grey Cell Green  
Primus, Jerry Was A Race Car Driver  
RTZ, Until Your Love Comes Back...  
Bonnie Raitt, I Can't Make You Love Me  
Richie Sambora, One Light Burning  
\*Toad The Wet Sprocket, Hold Her...  
\*DENOTES ADDS

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Luke, I Wanna Rock  
Revenge, Dead Beat  
School Of Fish, 3 Strange Days  
Kiss Of The Gypsy, Whatever It Takes  
Richie Sambora, One Light Burning  
Hal Ketchum, Past The Point Of Rescue  
Ingrid Chavez, Hippie Blood  
Smokey Robinson, I Love Your Face  
Urban Dance Squad, Routine  
Scarface, A Minute To Pray, A...  
The Dylans, Planet Love  
Roxette, Church Of Your Heart  
College Boyz, Victim Of The Ghetto  
Definition Of Sound, Moira Jane's Cafe  
Oaktown's 3.5.7, Honey  
WC & The Mad Circle, Ain't A Damn...  
Phil Manzanera, A Million Reasons Why  
Lou Reed, What's Good  
Warren Zevon, Searching For A Heart  
Chesney Hawkes, Feel So Alive  
Pet Shop Boys, Was It Worth It



Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**  
Tori Amos, Silent All These Years  
Aretha Franklin, Ever Changing Times

**FIVE STAR VIDEO**  
Curtis Stigers, You're All That...

**ARTIST OF THE MONTH**  
John Mellencamp, Again Tonight

**HEAVY**  
Paula Abdul, Vibeology  
Eric Clapton, Tears In Heaven  
Harry Connick, Jr., You Didn't Know  
Eddie Money, I'll Get By  
Smokey Robinson, I Love Your Face  
Simply Red, Stars  
Lisa Stansfield, All Woman  
Karyn White, The Way I Feel About You

**GREATEST HITS**  
Michael Bolton, Missing You Now  
Genesis, I Can't Dance  
Amy Grant, Good For Me  
Michael Jackson, Remember The Time  
George Michael/E. John, Don't Let...  
Prince, Diamonds And Pearls  
Bonnie Raitt, I Can't Make You Love Me

**WHAT'S NEW**  
Beth Nielsen Chapman, I Keep...  
Enya, Caribbean Blue  
Dan Hill, I Fall All Over Again  
Richard Marx, Hazard  
Bette Midler, In My Life  
Tom Petty, King's Highway  
Robbie Robertson, Go Back To...  
James Taylor, I've Got To Stop...  
Tina Turner, The Way Of The World  
Vanessa Williams, Save The Best...  
Warren Zevon, Searching For A Heart

**AMERICA'S NO. 1 VIDEO**  
2 Live Crew, Pop That Coochie

**PEOPLE-POWERED HEAVIES**  
2 Pac, Brenda's Got A Baby  
Boyz II Men, Uhh Ahh  
Cypress Hill, How I Could Just...  
Jodeci, Stay  
Luke, I Wanna Rock  
MC Brains, Oochie Coochie  
Naughty By Nature, Everything's...  
Nice N' Smooth, Hip Hop Junkies  
Right Said Fred, I'm Too Sexy  
Scarface, A Minute To Pray, A...  
Shabba Ranks, The Jam  
Tevin Campbell, Tell Me What You...

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**CURRENT**  
Michael Jackson, Remember The Time  
Clivillés & Cole, Pride/A Deeper Love  
Hammer, Do Not Pass Me By  
Guns N' Roses, Live And Let Die  
Vanessa Williams, Save The Best...  
Michael Bolton, Missing You Now



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Tony Terry, Everlasting Love  
Michael Jackson, Remember The Time  
The Sounds Of Blackness, Testify  
Ce Ce Peniston, We Got A Love Thing  
State Of Art, Understanding  
Collin Raye, Love, Me  
Hammer, Do Not Pass Me By

**HEAVY**  
Boyz II Men, Uhh Ahh  
Mariah Carey, Can't Let Go  
Marc Nelson, I Want You  
Karyn White, The Way I Feel About You  
Stevie Wonder, These Three Words  
Gerald Levert, Baby Hold On To Me  
R Kelly, She's Got The Vibe  
Keith Sweat, Keep It Comin'  
Hammer, Addams Groove  
Patti LaBelle, Somebody Loves You  
Guy, Let's Stay Together  
Prince, Diamonds And Pearls  
Prince, Insatiable  
Brand New Heavies, Stay This Way  
Queen Latifah, Latifah's Had It...  
Naughty By Nature, Everything's...  
Tevin Campbell, Tell Me What You...

**MEDIUM**  
Chris Walker, Take Time  
Lisa Stansfield, All Woman  
Salt-N-Pepa, You Showed Me  
TLC, Ain't Too Proud To Beg  
X-Clan, Fire & Earth  
Joe Public, Live And Learn

**COUNTRY MUSIC TELEVISION (CMT)**  
Continuous programming  
704 18th Ave South, Nashville, TN  
37203

**ADDS**  
Debra Burns, Runaway Heart  
Jeff Knight, They've Been Talkin'...  
Matthews, Wright & King, Power...

**HEAVY**  
Aaron Tippin, There Ain't Nothin'...  
B.B. Watson, Lover Not A Fighter  
Billy Burnette, Nothin' To Do...  
Billy Dean, Only The Wind  
Cleve Francis, Love Light  
Clinton Gregory, Play, Ruby, Play  
Collin Raye, Love, Me  
Davis Daniel, Fighting Fire With Fire  
Diamond Rio, Mama Don't Forget To...  
Dixiana, Waitin' For The Deal To...  
Doug Stone, A Jukebox With A...  
Dwight Yoakam, It Only Hurts...  
Great Plains, Faster Gun  
Hal Ketchum, Past The Point Of Rescue  
James Taylor, Copperline  
Joe Diffie, Is It Cold In Here  
John Anderson, Straight Tequila Night  
Lee Roy Parnell, The Rock  
Little Texas, First Time For Everything  
Marty Brown, Wildest Dreams  
Michael White, Professional Fool  
Mike Reid, I'll Stop Loving You  
Molly & The Heymakers, Mountain...  
Nashville Bluegrass Band, Blue Train  
Norman Lee Schaffer, The Way She...

**ADDS**  
Sugarcubes, Hit

**HEAVY**  
Red Hot Chili Peppers, Suck My Kiss  
Live, Operation Spirit  
Enya, Caribbean Blue

**MEDIUM**  
Lou Reed, What's Good  
Candyland, Bitter Moon  
The Dylans, Planet Love  
Soundgarden, Outshined  
Infectious Groove, Punk It Up  
School Of Fish, King Of The Dollar  
Powerule, That's The Way It Is  
Mary's Danish, Foxey Lady  
Fishbone, Fight The Youth  
The Future Sound, What's A Bro To Do  
Cooley Live, That's What I Like  
4.15, Ain't Nuttin' But A Come Up  
The Cult, Heart Of Soul  
R.E.M., Radio Song  
The Four Horsemen, Rockin' Is...  
INXS, Shining Star  
Pops Cool Love, Free Me  
Scorpions, Hit Between The Eyes



The Nashville Network

30 Hours Weekly  
2806 Opryland Dr, Nashville, TN  
37214

**ADDS**  
Dixiana, Waitin' For The Deal...  
Hal Ketchum, Past The Point Of Rescue

**HEAVY**  
Diamond Rio, Mama Don't Forget To...  
Joe Diffie, Is It Cold In Here  
Sawyer Brown, The Dirt Road  
T. Tritt/M. Stuart, The Whiskey...  
Doug Stone, A Jukebox With A...  
Pam Tillis, Maybe It Was Memphis  
Vern Gossdin, A Month Of Sundays  
Dwight Yoakam, It Only Hurts...  
Randy Travis, Better Class Of Losers  
John Anderson, Straight Tequila Night  
Reba McEntire, Is There Life Out There  
Mark Collie, She's Never Coming Back  
Paulette Carlson, I'll Start With You  
Mike Reid, I'll Stop Loving You  
Trisha Yearwood, That's What I Like...  
Suzy Bogguss, Outbound Plane  
Patty Loveless, Jealous Bone  
Billy Dean, Only The Wind  
Davis Daniel, Fighting Fire With Fire  
Prairie Oyster, One Precious Love  
Great Plains, Faster Gun

**MEDIUM**  
Michael White, Professional Fool  
Gary Morris, One Fall Is All It Takes  
George Jones, She Loved A Lot In...  
Patsy Cline, Crazy  
Tim Ryan, I Will Love You Anyway  
Jimmie Dale Gilmore, My Mind's...  
Paul Overstreet, Billy Can't Read  
Ronnie McDowell, When A Man...  
B.B. Watson, Lover Not A Fighter  
Sammy Kershaw, Don't Go Near The...  
David Schnauffer, Fisher's Hornpipe  
John McEuen, Return To Dismal...  
Little Texas, First Time For Everything  
Molly & The Heymakers, Mountain...  
Lee Roy Parnell, The Rock  
The Remingtons, I Could Love You...  
Billy Burnette, Nothin' To Do...  
Ronna Reeves, The More I Learn  
Steve Wariner, The Tips Of My Fingers  
Aaron Tippin, There Ain't Nothin'...  
Clinton Gregory, Play, Ruby, Play  
Cleve Francis, Love Light  
Tanya Tucker, Some Kind Of Trouble

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**ADDS**  
Sugarcubes, Hit

**HEAVY**  
Red Hot Chili Peppers, Suck My Kiss  
Live, Operation Spirit  
Enya, Caribbean Blue

**MEDIUM**  
Lou Reed, What's Good  
Candyland, Bitter Moon  
The Dylans, Planet Love  
Soundgarden, Outshined  
Infectious Groove, Punk It Up  
School Of Fish, King Of The Dollar  
Powerule, That's The Way It Is  
Mary's Danish, Foxey Lady  
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The Future Sound, What's A Bro To Do  
Cooley Live, That's What I Like  
4.15, Ain't Nuttin' But A Come Up  
The Cult, Heart Of Soul  
R.E.M., Radio Song  
The Four Horsemen, Rockin' Is...  
INXS, Shining Star  
Pops Cool Love, Free Me  
Scorpions, Hit Between The Eyes



**Happy Birthday To You.** Norio Ohga, president and CEO of Sony Corp., celebrates his birthday in New York with senior executives of Sony Music Entertainment Inc. Shown, from left, are Robert Summer, president, Sony Music International; Michael Schulhof, chairman, Sony Music Entertainment Inc.; Ohga; Tommy Mottola, president, Sony Music; and Mel Ilberman, executive VP, Sony Music.

## Pioneer Pushing Laserdisc In Europe Aims To Increase Penetration Via Advertising

■ BY JEFF CLARK-MEADS

LONDON—The Pioneer corporation is aiming to succeed where Philips failed: to make laserdisc a pan-European format.

Though laserdisc has a foothold in the French and German markets, Pioneer LDCE Ltd., the London-based affiliate responsible for European marketing, is acutely aware that so far the U.K. and southern European countries have shown very little interest.

However, despite Pioneer's efforts to change that, there is a feeling among some retailers that the level of consumer enthusiasm for the format may never rise above its current level.

Even so, Pioneer is committed to emulating in Europe laserdisc's

current penetration levels in Japan and the U.S. Pioneer LDCE mounted an \$8 million campaign advertising hardware at the end of last year and is set to repeat the initiative this spring. A new software campaign will be run in tandem.

Mainstay of the promotions will be ads in the specialist consumer press, mainly adult-oriented movie and music titles.

The software campaign will emphasize the range of titles available; Pioneer has been releasing five discs each month since November. The continuing series covers movies, music, and special-interest titles.

Pioneer LDCE managing director Kaz Uchida forecasts that by the end of 1992 there will be 100,000 laserdisc players—of all

makes—in French homes and 50,000 in German households. He contrasts that with 20,000 for the U.K., 25,000-30,000 in Italy, and 14,000 in other European countries.

He says the forecasts are for each of those totals to double every 12 months.

(Continued on next page)

## Japanese Vid Biz Off In '91

■ BY STEVE McCLURE

TOKYO—In contrast to the Japanese music industry's substantial growth in 1991 (Billboard, Feb. 15), the video business was decidedly lackluster. Video software shipments totaled 52.89 million units, down 1.2% from 1990, and were worth 294.2 billion yen (\$2.18 billion), up only 2.5%, according to statistics recently released by the Japan Video Assn.

Industry sources blame the poor results on a lack of blockbuster titles—especially during the holiday season—and the industry's inability to expand significantly from its core market of males between 20-40 years of age.

By format, production of videocassettes was up 4.5% to 27.57 million units, and by 4.5% to 158.1 billion yen (\$1.17 billion) in shipment value. Laserdisc production fell 4.1% to 25.32 million units, and was worth 136.1 billion yen (\$1.01 billion), up 0.3% from 1990.

One of the industry's few bright spots was Disney's "Fantasia," which has shipped more than 600,000 copies since its November release in Japan.

On the music video front, the picture is somewhat brighter. Figures released Jan. 30 by the Recording Industry Assn. of Japan show that production of video products by the RIAJ's 27 member companies totaled 40.37 million units in 1991, up 17% from 1990, for a total value of 166.27 billion yen (\$1.23 billion), up 7%.

By format, laserdisc production by RIAJ members totaled 23.03 million units, a 29% increase from 1990. This was worth 93.22 billion yen (\$692 million), up 10%. Output of videotapes rose only 4% to 17.34 million and was worth 73.05 billion yen (\$542 million), up 4%.

## German Vid Biz Salutes Success Of '91

■ BY ELLIE WEINERT

MUNICH—The German video industry celebrated a highly successful 1991 with a ceremony honoring the country's most popular rental and sell-through titles, held here Jan. 30.

More than 20 million sell-through tapes were sold last year compared with 12 million in 1990. The video industry believes the rise was due to factors other than just the opening of new markets through the reunification of Germany.

The companies feel the advent of cable TV has made consumers accustomed to feature films on a home TV screen. In addition, a generic advertising campaign on TV and radio appears to have brought

dividends.

At the awards ceremony, bronze awards were presented for sales of 100,000; silver for 250,000; and gold for 500,000. The industry's first platinum award went to Buena Vista's "Arielle, The Mermaid," which notched 1,600,000 units.

Buena Vista also took gold for "Pretty Woman" (760,000 units) and "Fantasia" (502,000) and silver for "Bernard & Bianca" (342,000). Other silver winners were "Gremlins 2" (Warner Home Video) and "Not Without My Daughter" (Cannon/VMP).

Bronze awards went to three Warner titles: "Pappa Ante Portas" (Warner), a film by comedian Lorient, who also took the lifetime achievement award; "Neverending Story

II"; and "Police Academy IV."

The music/special-interest honor went to "Woodstock" (Warner) for 63,000 units sold.

The most popular rental videos were determined on their performance in the charts compiled by Media Control. Gold went to "Look Who's Talking" (RCA/Columbia), silver to "Scott & Huutsch" (Touchstone), and bronze to "Total Recall" (UFA).

An honorary award was given to Hollywood producer Hal Roach, who was 100 Jan. 14, on the basis of a TaurusVideo Laurel & Hardy collection, "Laughter Unlimited," and "The Little Rascals" series that Roach produced.

## Jukebox Network Expanding Into U.K.

■ BY RICH ZAHRADNIK

LONDON—Interactive cable channel The Jukebox Network will begin international expansion next month, bringing its viewer-programmed music service to the U.K. March 1.

Jukebox Network has announced that United Artists Cable International in south London and Avon and Videotron Corp. in north London have agreed to begin cablecasting the network.

Vincent Monsey, a former cable, satellite, and radio executive, will be named managing director of Video Jukebox Network International Ltd. and will head the U.K. venture.

The launch into 72,000 U.K. homes will allow Jukebox to test the international waters and decide on further expansion.

"We've had inquiries about entering into the marketplace and/or licensing our technology in 18 countries in addition to the U.S. and U.K. and we're looking into our potential in each of those countries," said Andrew Orgel, president/CEO of Juke-

box parent Video Jukebox Network Inc. "But we really are going to take a look at how the Jukebox performs in the U.K. with consumers, as well as the support it gets from the cable operators and the music industry."

"We'd be very happy to expand if the business was going in the right direction," he added.

The U.K. start-up will require VJN to invest in playback equipment for the cable systems, as well as provide for start-up expenses. Orgel would not comment on the amount the company is investing in the launch or on what the revenue and profit potential might be for the U.K. operation.

Jukebox Network will celebrate its third anniversary as a national outlet March 6 and now reaches 13 million U.S. cable households. For the nine months that ended Sept. 30, the network reported a net loss of \$1.89 million on revenues of \$11.4 million.

The network allows viewers to choose the music videos that are played by calling a special phone number and then typing in code numbers for the videos. Viewers' choices

are played only on their own cable systems, creating what amounts to locally programmed music channels. Callers pay to choose the videos, but the service is offered as part of the basic channel package to all of a system's subscribers.

Music videos for top 40, rap, rock, and other types of releases are offered and the menu of selections is updated weekly in each community to respond to each area's musical tastes.

The network hopes to do well in the U.K. "because a television channel that really is controlled by viewers is a really hot concept," said Orgel.

Jim Dovey, president of United Artists, said the network's performance on the company's U.S. cable systems makes him "optimistic it will be a winner here, too."

In the U.S., the network has shown its impact on the record and radio businesses by helping break Vanilla Ice's "Ice Ice Baby," as well as other urban and rap releases like Candyman's "Knockin' Boots" and BWP's "Two Minute Brother."

## PolyGram Is Top Label In Italian Chart-Share List

■ BY DAVID STANSFIELD

MILAN—PolyGram was top firm for both albums and singles sales in 1991, according to chart share figures collated by national trade magazine Musica & Dischi.

The company captured 17.4% of the albums chart action, followed by WEA (16%), EMI (11.8%), BMG Ariola (10.1%), CGD (9.6%), and Virgin (6.8%). Five Records took a 5.9% share of charted albums, followed by Dischi Ricordi, Sony Music, Fonit Cetra, Heinz, Clan, PDU, and New Music.

PolyGram's performance in the singles sector rose from 1990's 5% to 14.6% to give it the lead position. The firm beat off BMG Ariola (11.5%), Virgin (11.3%), and EMI, which lost its 1990 No. 1 spot by dropping from a 19.6% share to 10.4%. CGD took 10.1%, followed by WEA (7.9%), Dischi Ricordi (6%), and Sony Music (5.2%). Discomag, Flying, Media, Fonit Cetra, Five, and Sugar were the other firms to figure in the ratings.

EMI was top distributor of albums in 1991 with a 19.6% share. PolyGram came second with 18.9%, followed by CGD (16.6%), WEA (16%), Dischi Ricordi (11.6%), BMG Ariola (10.1%), and Sony Music (4.9%).

EMI also captured the top spot as singles distributor with a 21.7% share. In this sector, it was followed by PolyGram (16.8%), CGD (12.3%), BMG Ariola (11.5%), Dischi Ricordi (8.9%), WEA (7.9%), and Sony Music (5.7%).

The three most successful albums in Italy in 1991 were Marco Masini's "Malinconia" (Dischi Ricordi, 830,000 units sold), Antonello Venditti's "Benvenuti In Paradiso" (Heinz, 600,000), and Dire Straits' "On Every Street" (Vertigo, 520,000). The top 20 albums chart was split equally between domestic and international talent.

The three most successful singles were Marco Masini's "Perche Lu Fai" (Dischi Ricordi), Claudio Bisio's "Rapput" (Sony Music/Epic), and Crystal Waters' "Gypsy Woman (She's Homeless)" (PolyGram/Mercury).

## Music Chains Expanding Global Presence Tower Opens 1st Taiwan Outlet Virgin Sets New Japanese Stores

TOKYO—Tower Records opened its first store in Taiwan Jan. 30 in Taipei's busy Shin Men Ding area. The 7,100-square-foot outlet represents the U.S. retailer's first foray into Asia outside Japan, where it has established 14 outlets since 1979.

Keith Cahoon, Tower's Far East managing director, says that as far as he knows, the company's Taiwan site is the island republic's first foreign-owned record outlet and Taiwan's biggest record store.

The three-story outlet features Chinese music on the first floor, classical and jazz on the second floor, and rock and pop on the third.

While the Taipei store features a substantial cassette section, 90% of its rack space is occupied by CDs. The store is stocked primarily with local product but also features American, European, and Japanese imports.

The store is operated by a new privately held company, Tower Records Taiwan, with Cahoon serving as chairman. Taiwanese businessman Stanley Chen is vice chairman, and Mega Khan, a Chinese-American who has worked for the past three years for Tower in New York, is store manager.

STEVE McCLURE

TOKYO—Virgin is opening its second and third stores in Japan, and they will trade under a new name, Vox. The outlets are in Saitama Prefecture, immediately north of Tokyo, and will open this month.

The stores are significantly smaller than the Virgin Megastore in Tokyo's Shinjuku district, which has 10,700 square feet. For this reason, they will use the Vox name, says Mike Inman, director and GM of Virgin Megastores Japan.

One site, scheduled to open Friday (21), is located in the suburban community of Soka and will occupy 4,840 square feet in the basement of a new Marui store. The other, due to open Feb. 28 in the Tokyo suburb of Kawaguchi, will have an area of 4,100 square feet on the top floor of a Marui interior goods store.

Inman says that while 85% of the Megastore's stock is non-Japanese music, there will be a 65/35 foreign/domestic music stock mix at the new outlets, since stronger demand for domestic material is expected in the suburbs.

Virgin's Japanese retail operations are a 50/50 joint venture between the U.K. retailer and the Tokyo-based Marui department store chain.

STEVE McCLURE

## Euro Radio Group Holds General Assembly Portugal, Belgian Units Accepted Into Association

■ BY MARC MAES

BRUSSELS—The first general assembly of the new Assn. of European Radios (AER) has been held here with the message from its president, Brian West, that "it will be good for commercial radio, good for listeners, and good for Europe."

West is director of the U.K.'s Assn. of Independent Radio Contractors (AIRC), which has joined with France's SERN, Germany's VPRI, and Spain's AERP to form the AER. The first general assembly additionally accepted Portugal's APR and the two Belgian groups, GRIB and VEVORA, into the asso-

ciation.

According to West, groups from Italy, Greece, and Scandinavia are also preparing membership applications. He adds, "Of course, we are looking to Eastern Europe, as well, and we hope to encourage those countries to take part in the AER."

In his opening address, West commented on AER's main concerns. "Advertising control is an area where there is great concern about the increasing wish of legislators to hone in on certain types of advertising and constrict it and forbid it."

He said AER will also be particularly active in the copyright field. He argued that new developments

in the area "have leaned heavily in favor of the rights owners."

AER will be financed by members' subscriptions—\$10,000 per country. West said, though, that no group would be turned away because it could not afford the fee.

West announced that AER is well aware of problems being faced by the emerging broadcasting communities across Europe and particularly in the east. "Wherever necessary and possible, the AER will lend its support by giving European examples from other systems—we should educate administrators."

## PIONEER PUSHING LASERDISC IN EUROPE

(Continued from preceding page)

However, challenged about similar positive language used by Philips at the launch of CDV, Uchida says, "Philips failed twice because of a lack of movie titles. Also, their hardware price was too high."

A Philips player for CDV discs, now known as laserdiscs, cost the equivalent of \$1,000 in Europe at the time of CDV's launch in 1988. Uchida says Pioneer players retail for about \$640.

Pioneer is able to release a number of key movie titles on laserdisc because it has actively courted the Hollywood studios to secure relevant rights. The company has also invested in Carolco Pictures, a major film producer, as a step to ensuring product flow. Carolco was responsible for "Total Recall" and "Terminator 2: Judgment Day."

Uchida says Pioneer LCDE is involved in the European market for the long term. He points out that the company's karaoke activities mean it is committed here for

*'Philips failed twice because of a lack of movie titles'*

"four to five years" and its promotion of laserdisc as an entertainment carrier will run in parallel for at least the same length of time.

Philips effectively aborted its attempts to deliver CDV as a viable format in 1990, blaming initial technical problems with hardware and a lack of attractive software. In the late '70s, the company first introduced the optical disc concept with the Philips 2000 system. Though it worked on the same principle as CDV and laserdisc, it was quickly abandoned. Philips is now actively involved in the laserdisc market.

Uchida says he is not worried by Philips' controlling interest in the

Super Club video chain and the ability it gives the company to promote its own products. He argues that the more manufacturers that are involved in laserdisc, the more quickly it will become established.

The U.K.'s retailers, though, are not convinced. Glen Ward, business development director at HMV, says, "There is no consumer demand." Laserdiscs are stocked at two of the group's stores—one in London, one in Manchester—but Ward says total unit sales number "less than 100 a week."

He continues, "All we are doing is waiting for consumer response and that has not happened at the moment. Personally, I don't think it will ever happen." Ward feels consumers are likely to become confused with the range of impending new formats and that laserdisc is liable to get lost among digital audio cassette and mini disc.

At the U.K.'s biggest chain, the 310-store Our Price, a spokeswoman says laserdiscs are not stocked and are unlikely to appear in its racks before the launch of DCC, currently slated for September.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**BELGIUM:** If the sound of New Beat and the gridlock rhythms of Front 242 have given the country's musicians confidence, then the latest club-based music sensation, techno, has enabled them to lay to rest the perennial joke that nothing ever happens in Belgium. Fast-moving and crossing all frontiers, Belgian techno is the new world music. With its hyperactive dance beat and abrasive synth sounds (nicknamed the "Belgian Hoover"), techno is the flavor of the moment for urban teens across the planet. At R&S Records in Ghent, an ex-disco DJ named Renaat Vandepapeliere is furiously releasing noisy tracks by electronics wizards from Spain, Portugal, Scandinavia, the U.S., and the U.K., as well as Belgium itself. Tracks such as "Dominator" by Human Resource have charted, but the underground feel of the music carries a strong appeal to the short attention span of "game boy" fanatics at raves from London to L.A.

DAVID TOOP

**JAPAN:** An astonishing feat: Veteran rocker Shogo Hamada's new CD single, "Kanashimi Wa Yuki No Yo Ni" (Sadness Is Like Snow), released Feb. 1 by Sony, had sold 1 million copies by Feb. 7. Crucial to this midtempo song's extraordinary success has been its use as the theme music for the popular TV drama "Ai To Iu Nano Moto Ni" (In The Name Of Love), which, rather like "St. Elmo's Fire," portrays the trials and tribulations of a group of young people coming of age together. The song was first released as an album track 10 years ago, but the current version features a new vocal and a different arrangement.

STEVE McCLURE



**EGYPT:** It is time for Arab entertainers to stop imitating Western pop, according to singer Ali Alhaggar. Singing in seikah, the traditional Arab scale, on his new Rocky Records album, "Lim Elshaml" (Come Together), Alhaggar urges other Arab singers to find their own voices and rediscover their musical roots. Alhaggar is also the first major mainstream artist for many years to inject an element of social commentary into his music, and on "Lim Elshaml" he reveals strong feelings about the state of the ever-divided Arab world and the corruption that has found its way into all areas of society. He makes many wry comments in the wake of the disaster of the Gulf war, and points to the hard-working and resilient nature of the Egyptian people, who are still able to smile and make jokes in the face of continuing hardship and sorrow. Musically, Alhaggar relies mostly on traditional Arab instruments to complement his deep, country voice: the oud, the kawala (Egyptian flute), the Qanoun (like a sitar), and tabla drums, enhanced by trumpet and hand-clapping, the latter an element he has borrowed from the music of the Gulf States.

MUHAMMAD HIJAZI

**SPAIN:** In a music scene currently rife with excellent young flamenco guitarists, one new name has risen above all others. He is Vicente Amigo and such is his talent that the country's premier veteran flamenco guitarist, Paco de Lucía, has publicly acknowledged the 24-year-old Vicente as the heir to his crown. He did so on stage at last October's "Guitar Legends" festival in Seville, where he and Vicente were the only Spanish guitarists to perform alongside a vast array of international heavyweights like B.B. King and Brian May. Vicente's playing combines sophistication and energy, and he infuses a "flamenco soul" into his technical mastery and speed. Successfully achieving a synthesis between the traditional and the modern, his solo debut, "De Mi Corazón Al Aire" (Sony), was launched to widespread critical acclaim in December.



**ENGLAND:** Blessed with a voice of astringent purity, June Tabor has been the insiders' favorite folk singer since her mid-'70s collaboration with Maddy Prior (of Steeleye Span) as the Silly Sisters. Routinely voted top singer, male or female, in the influential Folk Roots magazine's annual poll (she was first again at the end of last year), Tabor's most recent recording is "Freedom And Rain" (Cooking Vinyl), a collaboration with the doyen of the modern English folk circuit, the Oyster Band. The band's hard instrumental backbone and Tabor's ethereal vocals produced a charmed balance of strength and sensitivity on tracks including a breathtaking version of an up-tempo Richard Thompson song, "Night Comes In." Now she is touring again, with a trio featuring Mark Emmerson (violin, viola, accordion), Huw Warren (piano), and Mark Lockheart (saxophone), prior to starting work on a new album with producer John Ravenshall.

D.S.

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# HITS OF THE WORLD

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EUROCHART HOT 100		2/8/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK
1	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	QUEEN GREATEST HITS II PARLOPHONE	1	1
2	1	BLACK OR WHITE MICHAEL JACKSON EPIC	GENESIS WE CAN'T DANCE VIRGIN	2	2
3	3	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE KLF COMMUNICATIONS	NIRVANA NEVERMIND DGC	3	3
4	8	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL	MICHAEL JACKSON DANGEROUS EPIC	4	4
5	5	SMELLS LIKE TEEN SPIRIT NIRVANA DGC	SIMPLY RED STARS EASTWEST	5	5
6	6	GOODNIGHT GIRL WET WET WET PRECIOUS	U2 ACHTUNG BABY ISLAND	6	6
7	7	LET'S TALK ABOUT SEX SALT-N-PEPA <i>fr</i>	QUEEN QUEEN PARLOPHONE	7	8
8	NEW	YOU TEN SHARP COLUMBIA	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK	8	9
9	4	BOHEMIAN RHAPSODY QUEEN PARLOPHONE	TINA TURNER SIMPLY THE BEST CAPITOL	9	7
10	9	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOIGUE PWL	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M	10	10

AUSTRALIA		(Australian Record Industry Assn.) 2/16/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR	BABY ANIMALS BABY ANIMALS IMAGO
2	2	LOVE YOU RIGHT EUPHORIA EMI	NIRVANA NEVERMIND GEFEN
3	3	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	NIRVANA HORMOANING GEFEN/BMG
4	5	SALTWATER JULIAN LENNON VIRGIN	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
5	6	BOHEMIAN RHAPSODY QUEEN EMI	JIMMY BARNES SOUL DEEP MUSHROOM
6	8	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
7	7	JUSTIFIED & ANCIENT THE KLF LIBERATION/FESTIVAL	MICHAEL JACKSON DANGEROUS EPIC
8	4	CREAM PRINCE & THE N.P.G. WARNER	SOUNDTRACK THE COMMITMENTS MCA
9	13	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
10	13	FINALLY CE CE PENISTON POLYDOR/POLYGRAM	U2 ACHTUNG BABY ISLAND
11	9	BLACK OR WHITE MICHAEL JACKSON EPIC	ENYA SHEPHERD MOONS WARNER
12	12	ADAM'S GROOVE HAMMER EMI	QUEEN GREATEST HITS II PARLOPHONE
13	10	AIN'T NO SUNSHINE ROCKMELONS MUSHROOM	JOHN FARNHAM FULL HOUSE RCA
14	11	EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA LIB/FES	NEW KIDS ON THE BLOCK NEW KIDS ON THE BLOCK TOUR SOUVENIR COLLECTION EMI
15	NEW	REMEMBER THE TIME MICHAEL JACKSON EPIC	BEACH BOYS SUMMER DREAMS EMI
16	NEW	PRIDE (IN THE NAME OF LOVE) CLIVILLES AND COLE COLUMBIA	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
17	15	ONE WORD BABY ANIMALS IMAGO/BMG	COLOR ME BADD C.M.B. WARNER
18	19	KINGSTON TOWN UB40 VIRGIN/EMI	METALLICA METALLICA PHONOGRAM/POLYGRAM
19	NEW	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI	NEIL DIAMOND HOT AUGUST NIGHT MCA/BMG
20	18	BLACK OR WHITE (CLIVILLES AND COLE REMIXES) MICHAEL JACKSON EPIC	COLD CHISEL CHISEL WARNER

GERMANY		(Der Musikmarkt) 1/28/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DAS BOOT U 96 POLYDOR	I CAN'T DANCE GENESIS VIRGIN
2	4	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN	CRUCIFIED ARMY OF LOVERS ULTRA/IDEAL
3	2	BLACK OR WHITE MICHAEL JACKSON EPIC	NO SON OF MINE GENESIS VIRGIN
4	6	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	EVERYBODY'S FREE ROZALLA LOGIC/BMG ARIOLA
5	9	JUSTIFIED & ANCIENT THE KLF INTERCORD	WHO IS ELVIS? INTERACTIVE OANCE STREET
6	3	LET'S TALK ABOUT SEX SALT-N-PEPA <i>fr</i> /METRONOME	THE SHOW MUST GO ON QUEEN PARLOPHONE
7	12	YOU TEN SHARP COLUMBIA	JAMES BROWN IS DEAD L.A. STYLE MIKULSKI
8	18	OBSESSION ARMY OF LOVERS IDEAL	YOU SHOWED ME SALT-N-PEPA <i>fr</i> /METRONOME
9	5	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN	
10	11	COLOUR OF LOVE SNAP LOGIC/BMG ARIOLA	
11	NEW	I CAN'T DANCE GENESIS VIRGIN	
12	10	CRUCIFIED ARMY OF LOVERS ULTRA/IDEAL	
13	7	NO SON OF MINE GENESIS VIRGIN	
14	8	EVERYBODY'S FREE ROZALLA LOGIC/BMG ARIOLA	
15	16	WHO IS ELVIS? INTERACTIVE OANCE STREET	
16	13	THE SHOW MUST GO ON QUEEN PARLOPHONE	
17	15	JAMES BROWN IS DEAD L.A. STYLE MIKULSKI	
18	14	YOU SHOWED ME SALT-N-PEPA <i>fr</i> /METRONOME	

NEW		2/1/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	GENESIS WE CAN'T DANCE VIRGIN
2	2	BLACK OR WHITE MICHAEL JACKSON EPIC	QUEEN GREATEST HITS II PARLOPHONE
3	3	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE KLF COMMUNICATIONS	NIRVANA NEVERMIND GEFEN
4	4	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL	MICHAEL JACKSON DANGEROUS EPIC
5	5	SMELLS LIKE TEEN SPIRIT NIRVANA DGC	SIMPLY RED STARS EASTWEST
6	6	GOODNIGHT GIRL WET WET WET PRECIOUS	U2 ACHTUNG BABY ISLAND
7	7	LET'S TALK ABOUT SEX SALT-N-PEPA <i>fr</i>	QUEEN QUEEN PARLOPHONE
8	7	YOU TEN SHARP COLUMBIA	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
9	4	BOHEMIAN RHAPSODY QUEEN PARLOPHONE	TINA TURNER SIMPLY THE BEST CAPITOL
10	9	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOIGUE PWL	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
11	14	SALT-N-PEPA THE GREATEST HITS <i>fr</i> /METRONOME	
12	10	TINA TURNER SIMPLY THE BEST CAPITOL	
13	11	SCORPIONS CRAZY WORLD MERCURY	
14	16	LISA STANSFIELD REAL LOVE ARISTA	
15	17	GUNS N' ROSES USE YOUR ILLUSION II GEFEN	
16	13	U2 ACHTUNG BABY ISLAND	
17	20	TEN SHARP UNDER THE WATER-LINE SONY	
18	NEW	MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK SONY	
19	15	DIRE STRAITS ON EVERY STREET VERTIGO	
20	18	JOE COCKER NIGHT CALLS CAPITOL	

JAPAN		(Music Labo) 2/17/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY	GENESIS WE CAN'T DANCE VIRGIN
2	2	GARAGARAHEBIGA YATTEKURU TUNNELS PONY CANYON	NIRVANA NEVERMIND DGC
3	NEW	PROMISED LOVE THE ALFEE PONY CANYON	MICHAEL JACKSON DANGEROUS EPIC
4	NEW	KITTO MATA AERU SEIKO MATSUDA SONY	SIMPLY RED STARS EASTWEST
5	NEW	SETSUNASAWO KOROSENAI KOJI KIKKAWA TOSHIBA/EMI	U2 ACHTUNG BABY ISLAND
6	3	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE	QUEEN QUEEN PARLOPHONE
7	5	CHOO CHOO TRAIN ZOO FOR LIFE	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
8	4	MECHAKUCHANI NAITESHIMAITAI SHIZUKA KUDO PONY CANYON	TINA TURNER SIMPLY THE BEST CAPITOL
9	NEW	YOU ARE MY SECRET DATE OF BIRTH KITTY	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
10	6	PIECE OF MY WISH MIKI IMAI FOR LIFE	
1	1	SOMETIME SOMEWHERE KAZUMASA ODA FUN HOUSE	
2	2	PRESENT PLEASURE ZOO FOR LIFE	

# HITS OF THE U.K.

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NEW		2/1/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	GOODNIGHT GIRL WET WET WET PRECIOUS	GENESIS WE CAN'T DANCE VIRGIN
2	6	STAY SHAKESPEAR'S SISTER LONDON	NIRVANA NEVERMIND DGC
3	2	TWILIGHT ZONE 2 UNLIMITED CONTINENTAL	MICHAEL JACKSON DANGEROUS EPIC
4	4	I'M DOING FINE NOW THE PASADENAS COLUMBIA	SIMPLY RED STARS EASTWEST
5	5	I WONDER WHY CURTIS STIGERS ARISTA	QUEEN GREATEST HITS II PARLOPHONE
6	NEW	REMEMBER THE TIME MICHAEL JACKSON EPIC	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
7	3	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOIGUE PWL	TINA TURNER SIMPLY THE BEST CAPITOL
8	7	THE BOUNCER KICKS LIKE A MULE TRIBAL BASS	CREAM PRINCE & THE N.P.G. WARNER
9	NEW	LEAVE THEM ALL BEHIND RIDE CREATION	QUEEN GREATEST HITS II PARLOPHONE
10	NEW	REVERENCE JESUS & MARY CHAIN BLANCO Y NEGRO	JOHN FARNHAM FULL HOUSE RCA
11	12	DIXIE-NARCO (EP) PRIMAL SCREAM CREATION	NEW KIDS ON THE BLOCK NEW KIDS ON THE BLOCK TOUR SOUVENIR COLLECTION EMI
12	18	FOR YOUR BABIES SIMPLY RED EASTWEST	BEACH BOYS SUMMER DREAMS EMI
13	NEW	MY GIRL THE TEMPTATIONS EPIC	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
14	9	GOD GAVE ROCK & ROLL TO YOU II KISS INTERSCOPE	COLOR ME BADD C.M.B. WARNER
15	8	I CAN'T DANCE GENESIS VIRGIN	METALLICA METALLICA PHONOGRAM/POLYGRAM
16	10	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES QUEEN PARLOPHONE	NEIL DIAMOND HOT AUGUST NIGHT MCA/BMG
17	NEW	ALIVE PEARL JAM EPIC	COLD CHISEL CHISEL WARNER
18	13	BORN OF FRUSTRATION JAMES FONTANA	
19	22	LOVE IS EVERYWHERE CICERO SPAGHETTI	
20	NEW	GO-GO DANCER THE WEDDING PRESENT RCA	
21	29	STEEL BARS MICHAEL BOLTON COLUMBIA	
22	19	LOVE MOVES (IN MYSTERIOUS WAYS) JULIA FORDHAM CIRCA	
23	11	EVERYBODY IN THE PLACE (EP) THE PRODIGY XL	
24	NEW	MUTATIONS (EP) ORBITAL <i>fr</i>	
25	NEW	DREAM COME TRUE BRAND NEW HEAVIES/N DAVENPORT <i>fr</i>	
26	17	CAN YOU HANDLE IT DNA FEATURING SHARON REDD EMI	
27	NEW	THE FORCE BEHIND THE POWER DIANA ROSS EMI	
28	33	I'LL CRY FOR YOU EUROPE EPIC	
29	NEW	LOVE THING TINA TURNER CAPITOL	
30	NEW	OPTIMISTIC SOUNDS OF BLACKNESS PERSPECTIVE/A&M PRESS	
31	15	WE GOT A LOVE THANG CE CE PENISTON A&M	
32	NEW	ALONE WITH YOU TEXAS MERCURY	
33	16	YOU LOVE US MANIC STREET PREACHERS COLUMBIA	
34	34	MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA	
35	38	VISIONS OF YOU JAH WOBBLE'S OF THE HEART OVAL	
36	NEW	FAR OUT SON'Z OF A LOOP DA LOOP ERA SUBURBAN BASE	
37	14	WELCOME TO THE CHEAP SEATS (EP) THE WONDER STUFF POLYDOR	
38	NEW	IT MUST BE LOVE MADNESS VIRGIN	
39	NEW	THE BIG ONES GET AWAY BUFFY SAINTE-MARIE ENSIGN	
40	23	FEEL SO REAL DREAM FREQUENCY/DEBBIE SHARP CITYBEAT	

NEW		2/1/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	GENESIS WE CAN'T DANCE VIRGIN
2	2	BLACK OR WHITE MICHAEL JACKSON EPIC	QUEEN GREATEST HITS II PARLOPHONE
3	3	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE KLF COMMUNICATIONS	NIRVANA NEVERMIND DGC
4	4	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL	MICHAEL JACKSON DANGEROUS EPIC
5	5	SMELLS LIKE TEEN SPIRIT NIRVANA DGC	SIMPLY RED STARS EASTWEST
6	6	GOODNIGHT GIRL WET WET WET PRECIOUS	U2 ACHTUNG BABY ISLAND
7	7	LET'S TALK ABOUT SEX SALT-N-PEPA <i>fr</i>	QUEEN QUEEN PARLOPHONE
8	NEW	YOU TEN SHARP COLUMBIA	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
9	4	BOHEMIAN RHAPSODY QUEEN PARLOPHONE	TINA TURNER SIMPLY THE BEST CAPITOL
10	9	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOIGUE PWL	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M

FRANCE		(Nielsen/Europe 1) 2/1/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	GENESIS WE CAN'T DANCE VIRGIN
2	2	BLACK OR WHITE MICHAEL JACKSON EPIC	QUEEN GREATEST HITS II PARLOPHONE
3	3	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE KLF COMMUNICATIONS	NIRVANA NEVERMIND DGC
4	4	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL	MICHAEL JACKSON DANGEROUS EPIC
5	5	SMELLS LIKE TEEN SPIRIT NIRVANA DGC	SIMPLY RED STARS EASTWEST
6	6	GOODNIGHT GIRL WET WET WET PRECIOUS	U2 ACHTUNG BABY ISLAND
7	7	LET'S TALK ABOUT SEX SALT-N-PEPA <i>fr</i>	QUEEN QUEEN PARLOPHONE
8	NEW	YOU TEN SHARP COLUMBIA	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
9	4	BOHEMIAN RHAPSODY QUEEN PARLOPHONE	TINA TURNER SIMPLY THE BEST CAPITOL
10	9	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOIGUE PWL	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
11	14	SALT-N-PEPA THE GREATEST HITS <i>fr</i> /METRONOME	
12	10	TINA TURNER SIMPLY THE BEST CAPITOL	
13	11	SCORPIONS CRAZY WORLD MERCURY	
14	16	LISA STANSFIELD REAL LOVE ARISTA	
15	17	GUNS N' ROSES USE YOUR ILLUSION II GEFEN	
16	13	U2 ACHTUNG BABY ISLAND	
17	20	TEN SHARP UNDER THE WATER-LINE SONY	
18	NEW	MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK SONY	
19	15	DIRE STRAITS ON EVERY STREET VERTIGO	
20	18	JOE COCKER NIGHT CALLS CAPITOL	

NEW		2/1/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	GENESIS WE CAN'T DANCE VIRGIN
2	2	BLACK OR WHITE MICHAEL JACKSON EPIC	QUEEN GREATEST HITS II PARLOPHONE
3	3	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE KLF COMMUNICATIONS	NIRVANA NEVERMIND DGC
4	4	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL	MICHAEL JACKSON DANGEROUS EPIC
5	5	SMELLS LIKE TEEN SPIRIT NIRVANA DGC	SIMPLY RED STARS EASTWEST
6	6	GOODNIGHT GIRL WET WET WET PRECIOUS	U2 ACHTUNG BABY ISLAND
7	7	LET'S TALK ABOUT SEX SALT-N-PEPA <i>fr</i>	QUEEN QUEEN PARLOPHONE
8	NEW	YOU TEN SHARP COLUMBIA	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
9	4	BOHEMIAN RHAPSODY QUEEN PARLOPHONE	TINA TURNER SIMPLY THE BEST CAPITOL
10	9	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOIGUE PWL	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M

ITALY		(Musica e Dischi) 2/10/92	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC	GENESIS WE CAN'T DANCE VIRGIN
2	2	BLACK OR WHITE MICHAEL JACKSON EPIC	QUEEN GREATEST HITS II PARLOPHONE
3	3	MYSTERIOUS WAYS U2 ISLAND	NIRVANA NEVERMIND DGC
4	9	COLOUR OF LOVE SNAP ARISTA	MICHAEL JACKSON DANGEROUS EPIC
5	5	E MI ARRIVA IL MARE RICCARDO COCCIANTE & PAOLA TURCI VIRGIN	BOHEMIAN RHAPSODY QUEEN EMI
6	4	STARS SIMPLY RED EASTWEST	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA
7	7	THE SHOW MUST GO ON QUEEN PARLOPHONE	FINALLY CE CE PENISTON POLYDOR/POLYGRAM
8	6	HOW-GEE BLACK MACHINE PLM	BLACK OR WHITE MICHAEL JACKSON EPIC
9	NEW	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M	ADAM'S GROOVE HAMMER EMI
10	NEW	REVOLUTION DJ MOLELLA MEDIA/FRI	AIN'T NO SUNSHINE ROCKMELONS MUSHROOM
1	1	QUEEN GREATEST HITS II PARLOPHONE	
2	2	LUCA CARBONI CARBONI RCA	
3	3	U2 ACHTUNG BABY ISLAND	
4	4	MICHAEL JACKSON DANGEROUS EPIC	
5	6	FIORILLA MANNOIA I TRENT A VAPORE EPIC	
6	5	ANTONELLO VENDITTI BENVENUTI IN PARADISO HEINZ	
7	10	SOUNDTRACK UNTIL THE END OF THE WORLD WARNER	
8	8	PINO DANIELE SOTTO 'O SOLE CGD	
9	7	SIMPLY RED STARS EASTWEST	
10	NEW	ENRICO RUGGERI PETER PAN CGD	

SPAIN		(TVE/AFYVE) 2/1/91	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	BLACK OR WHITE MICHAEL JACKSON EPIC	GENESIS WE CAN'T DANCE VIRGIN
2	1	PUTA MADRE TERRA WAN BLANCO Y NEGRO	NIRVANA NEVERMIND DGC
3	4	DALAI LAMA MECANO BMG/ARIOLA	MICHAEL JACKSON DANGEROUS EPIC
4	2	JAMES BROWN IS DEAD L.A. STYLE BLANCO Y NEGRO	BOHEMIAN RHAPSODY QUEEN EMI
5	10	GET READY FOR THIS 2 UNLIMITED BLANCO Y NEGRO	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA
6	8	VACUO TECHNO TECHNO CITY GINGER MUSIC	FINALLY CE CE PENISTON POLYDOR/POLYGRAM
7	6	JUSTIFIED & ANCIENT THE KLF BLANCO Y NEGRO	BLACK OR WHITE MICHAEL JACKSON EPIC
8	5	EVERYBODY'S FREE ROZALLA BLANCO Y NEGRO	ADAM'S GROOVE HAMMER EMI
9	NEW	COLOUR OF LOVE SNAP BMG/ARIOLA	AIN'T NO SUNSHINE ROCKMELONS MUSHROOM
10	NEW	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN CBS/SONY	REMEMBER THE TIME MICHAEL JACKSON EPIC
1	1	QUEEN GREATEST HITS II EMI	
2	4	ALEJANDRO SANZ VIVIENDO DEPRISA WARNER	
3	6	NIRVANA NEVERMIND RCA	
4	3	ENYA SHEPHERD MOONS WARNER	
5	2		

# Adams To Perform At Upcoming Juno Presentation

BY LARRY LeBLANC

TORONTO—Ending recent rumors that Bryan Adams would not be appearing on the televised Juno Awards show, the Canadian Academy of Recording Arts and Sciences has announced he will perform at the upcoming 21st annual ceremony March 29 here.

Adams' manager, Bruce Allen, had indicated several times earlier that the Vancouver-based performer might boycott the awards over his dissatisfaction with the Canadian Radio-television and Telecommunications Commission's controversial ruling last fall that the songs on his current A&M album, "Waking Up The Neighbours," did not satisfy Canadian-content regulations. Adams will, however, miss the Grammy Awards Feb. 25 in New York due to tour commitments in Japan.

The Canadian presentation will be hosted by film star and former CHUM announcer Rick Moranis, Tom Cochrane, Crash Test Dummies, and country singer George Fox, who will also entertain. Additional performers will be named at a later date, including those participating in a tribute to the folk/country duo Ian & Sylvia, which is being inducted into the Hall of Fame.

"We don't follow the Canadian-content guidelines prescribed by the CRTC," says Peter Steinmetz, president of the 1,400-member CARAS organization and executive producer of the event, explaining how Adams' songs on "Waking Up The Neighbours" are eligible for the Junos under CARAS rules. "We find them re-

strictive. They regulate what broadcasters do and play; our academy promotes and congratulates excellence of achievement by Canadians. Could you imagine the Juno Awards with Bryan Adams not qualifying in several of the categories? I couldn't."

## COCHRANE IN CONTENTION

Though Adams leads the pack of Juno nominees with six nominations in 33 categories, and "Waking Up The Neighbours" has chalked up domestic sales of some 550,000 units to date, the West Coast rocker is not a guaranteed shoo-in to sweep the awards. He is squarely head-to-head against five-time nominated singer/songwriter Cochrane in the album-of-the-year, single-of-the-year, male-vocalist, songwriter, and producer categories. Though Adams has received sizable international stature in the past year, veteran Cochrane, with his "Mad Mad World" album notching up sales of 425,000 units to date, has been a big sales winner for Capitol-EMI Records Canada.

In a seeming Juno mishap, Toronto-based Cochrane, however, is excluded from the award for entertainer of the year, which has Adams, Blue Rodeo, Celine Dion, Colin James, and the Tragically Hip competing. Considering the heavily publicized competition between Cochrane and Adams for chart dominance throughout the fall, the omission is glaring. "It's one of those areas which we are going to re-examine our cutoff dates," concedes Steinmetz.

The release of Cochrane's album missed the entertainer-of-the-year award's eligibility period—from Jan.

1, 1990, to July 31, 1991. The eligibility period is limited for entertainer of the year because it is a double-round affair kicked off by a vote of CARAS' membership followed by public balloting. The early cutoff had been deemed necessary to prepare and tabulate ballots. In contrast to the time span for entertainer of the year, Juno craft categories' eligibility runs from Sept. 1, 1990, to Nov. 29, 1991; while in sales categories, the release eligibility is from Sept. 1, 1990, to Dec. 31, 1991, on sales from Nov. 1, 1990, to Dec. 31, 1991.

Another seeming omission is the Crash Test Dummies' "Superman's Song," one of the most played Canadian tracks of the year, from the single-of-the-year category. Since the song was not released as a single to the public, a common occurrence today, it was not eligible for submission. The group, however, is represented in the best group, album, video, and album-design categories.

## COMPETITIVE CATEGORIES

A number of categories promise a good fight Juno night. Among them are group of the year, which pits veteran act Rush against last year's winner, Blue Rodeo, as well as Glass Tiger, the Tragically Hip, and the Crash Test Dummies; the rap-recording-of-the-year category, in which Maestro Fresh-Wes, Michie Mee & L.A. Luv, Dream Warriors, Kish, and Simply Majestic (featuring the Brothers From The Ghetto with Frank Morell) are competing; and the songwriter-of-the-year category, in which Bruce Cockburn, Shirley Eikhard, and Marc Jordan will try to knock off

front-runners Cochrane and Adams.

With sizable cutbacks within the Canadian Broadcasting Corp. this past year, the upcoming Junos will likely be toned down from last year's Vancouver affair in which the British Columbia provincial government kicked in additional funding to defray costs of holding the awards outside Toronto for the first time. "We had a great time working in Vancouver last year but I'm happy to be back home at the O'Keefe Center," admits Juno producer Lynn Harvey, who has coordinated the past three presentations. "It's easier when everything is just half a mile away."

Here is a partial list of nominees: Canadian entertainer: Bryan Adams, Blue Rodeo, Celine Dion, Colin James, the Tragically Hip. Female vocalist: Lee Aaron, Celine Dion, Loreena McKennitt, Sarah McLachlan, Mitsou.

Male vocalist: Bryan Adams, Tom Cochrane, Bruce Cockburn, Maestro Fresh-Wes, Robbie Robertson.

Group: Blue Rodeo, Crash Test Dummies, Glass Tiger, Rush, the Tragically Hip.

Album: "The Ghosts That Haunt Me" by the Crash Test Dummies (Arista/BMG); "Highlights From Phantom Of The Opera" by the Canadian Cast (Polydor/Polytel/PolyGram); "Mad Mad World" by Tom Cochrane (Capitol-EMI); "Road Apples" by the Tragically Hip (MCA); "Waking Up The Neighbours" by Bryan Adams (A&M).

Single: "Animal Heart" by Glass Tiger (Capitol-EMI); "Can't Stop This Thing We Started" by Bryan Adams (A&M); "(Everything I Do) I Do It For You" by Bryan Adams (A&M); "Life Is A Highway" by Tom Cochrane (Capitol-EMI); "Too Hot" by Alaris (MCA).

Country female: Carroll Baker, Cindi Cain, Joan Kennedy, Anne Murray, Cassandra Vasik.

Country male: Gary Fjellgaard, George Fox, Lennie Gallant, Mark Koenig, Ian Tyson.

Country group or duo: Grievous Angels, Joel Feeney

& Western Front, Prairie Oyster, the Rankin Family, Straight Clean & Simple.

Hard rock album: "Big House" (Boomtown/BMG); "Love Machine" by Brighton Rock (WEA); "Magnet To Steele" by Chrissy Steele (Capitol-EMI); "Roll The Bones" by Rush (Anthem); "Some Girls Do" by Lee Aaron (Attic).

Best-selling Francophone album: "L'Album du Peuple" by Francois Perusse (Trafic); "Julie Masse" (Les Disques Victoire); "Sauvez Mon Ame" by Luc de Larochelliere (Trafic); "Snob" by Les B.B. (Isba); "Vilain Pingouin" (Audiogram).

Rap recording: "Conductin' Thangs" by Maestro Fresh-Wes (LMR/Attic); "Jamaican Funk Canadian Style" by Michie Mee & L.A. Luv (First Priority/Atlantic); "My Definition Of A Boombastic Jazz Style" by Dream Warriors (Island/A&M); "Play The Music DJ" by Simply Majestic featuring the Brothers From The Ghetto with Frank Morell (Capitol-EMI); "She's A Flirt (Let's Do It)" by Kish (A&M).

Most promising female vocalist: Alanis, Kerri Anderson, Julie Masse, Darby Mills, Chrissy Steele.

Most promising male vocalist: Stephen Fearing, Lennie Gallant, Keven Jordan, Glen Stace, Wild 'T'.

Most promising group: Infidels, the Rankin Family, West End Girls, World On Edge, Young Saints.

Songwriter: Bryan Adams, Tom Cochrane, Bruce Cockburn, Shirley Eikhard, Marc Jordan.

Foreign entertainer: Michael Bolton, Garth Brooks, Phil Collins, Hammer, Rod Stewart.

Best-selling album by a foreign artist: "Gonna Make You Sweat" by C&C Music Factory (Columbia); "Metallica" (Elektra); "The Razors Edge" by AC/DC (Atco); "Time, Love And Tenderness" by Michael Bolton (Columbia); and "To The Extreme" by Vanilla Ice (SBK).

Best-selling single by a foreign artist: "Black Or White" by Michael Jackson (Epic); "Enter Sandman" by Metallica; "Joyride" by Roxette (Capitol-EMI); "More Than Words" by Extreme (A&M); and "Unbelievable" by EMF (Capitol-EMI).

Hall of Fame Award: Ian & Sylvia.  
Walt Grealis Special Achievement Award: Harold Moon.

# JUNOS

## 92

THE NIGHT  
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COMES HOME



## SUNDAY · MARCH 29TH · 9:00 P.M.

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**RICK MORANIS**

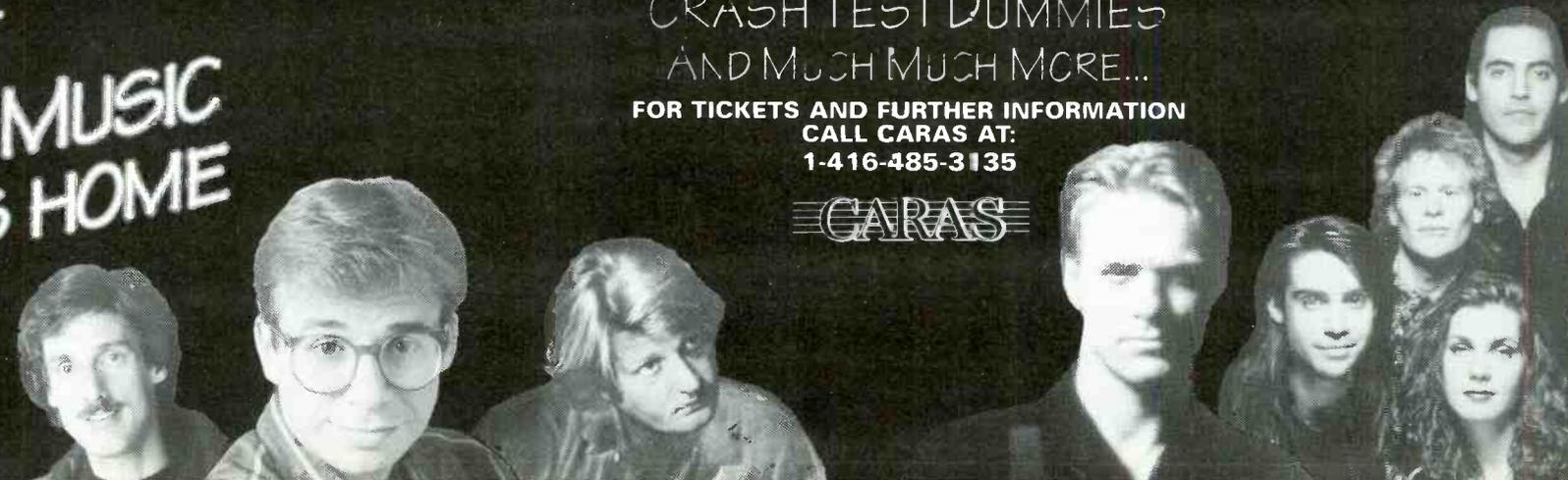
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PERFORMERS

BRYAN ADAMS · TOM COCHRANE · GEORGE FOX  
CRASH TEST DUMMIES  
AND MUCH MUCH MORE...

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## Indie Distributors Building National Networks

(Continued from page 1)

Koch ships out of a single warehouse in New York and has regional offices in Minneapolis and San Francisco.

RED is set to open a satellite sales and distribution office in south New Jersey to better serve the mid-Atlantic territories, and currently counts offices in Seattle, San Francisco, Atlanta, Chicago, and Dallas. Warehouses are located in Hollis, N.Y., and Torrance, Calif.

Navarre ships from a Minneapolis-based warehouse and has offices in New York, L.A., San Francisco, Seattle, and Hawaii. In addition, Navarre president Eric Paulson says he is seeking a base in the South or Southeast to cover the Carolinas through Texas.

INDI, which currently consists of New York-based Malverne Distributing and San Fernando, Calif.-based California Record Distributing, has warehouses on both coasts.

Rounder Records Corp. expanded into the Midwest last year when it acquired Kansas-based House Distributors. But plans to go national are on hold, says GM Duncan Browne. The Massachusetts-based company, he says, is busy measuring the impact wrought by Tower Records' recent purchase of northern California's Bayside Distributing (Billboard, Feb. 1), which may expand into a national web to service this largest of deep-catalog retail chains.

### DUAL FUNCTION

Individual methods of expansion vary, but the common goal of the national indie distributors is to provide labels with consistent, far-reaching penetration of the shrinking major account base, while maintaining a highly coveted pipeline to independent retailers.

"Regional distribution is a thing of the past," says Michael Koch, president of Westbury, N.Y.-based Koch International, which exclusively distributes some 30 labels, including the Koch imprint, Chandos, and Shanachie. "Nationalization is a necessity as the market becomes more flooded with product. You have to do more and more homogeneous marketing coast to coast, because the competition is so severe. [A label] cannot market an artist having to rely on 10 different companies."

Some label executives are reluctant to leap into a homogeneous, national forum, however, and note they feel better served by the existing network of regional distributors.

"I like my eight or nine independent distributors who pay me separately," says Fantasy Records executive VP Phil Jones. "If I didn't, I'd go to WEA or something. A national distributor may be strong in a number of regions, but there's bound to be a weak link somewhere in the system, and that can cause serious trouble."

### WHERE ARE THE EGGS?

Historically, says Cardiac Records president Cathy Jacobson, label executives have avoided relying on one distributor as their sole source of income. Many still fear the ripple effect caused by a single weak link could put them out of business. "I know I don't want to put all of my eggs in one basket," she says.

Proponents of nationalized distribution, however, argue that it depends on the basket.

Relativity Entertainment Distribution of New York bucked the independent norm last year when it served labels with a formal contract promising to pay them under specific terms in exchange for exclusive, national distribution rights. RED, half owned by Sony, distributes some 40 lines and has exclusive deals with the Relativity, Earache, and Roadrunner labels, among others.

"Our relationship with RED is very secure; a contract is in everybody's best interest," says Don Brody, sales manager for Roadrunner. "We sell a lot of records for RED and we get paid."

On the other hand, Fantasy's Jones points out, "Fantasy's been independent for 43 years and has been getting paid [by regional distributors] for 43 years."

### SYSTEMATIC FORMULA

Minneapolis-based Navarre Corp. does not require contracts or exclusivity, but it subscribes to the theory that independent labels are better served in all areas of business by one systematic formula.

"Labels in this country are looking for consistency in management philosophy, payable philosophy, systems support, and sales strategy," says Paulson.

Navarre recently accelerated its plans to enhance national coverage, creating a "new business" department for product development and opening a satellite operation in Cleveland. Navarre distributes more than 40 labels, says Paulson, including American Gramophone, DCC, SST, Quality, and Wax Trax.

Whereas Paulson stresses the inconsistency of using diverse regional

### *'The label and distributor have to work in tandem'*

distributors, the principals of the INDI network hope to avoid that dilemma by linking regional firms under one corporate banner, thus capitalizing on the combined strengths of autonomous, regional entrepreneurs on a national scale.

Industry veteran Mel Klein and a group of institutional investors formed INDI in 1990. In addition to CRD and Malverne, INDI has sought to acquire other distributors. But its plan has yet to be fully activated. Klein left the network late last year,

and CEO George Hocutt continues to lobby for an eight-digit national line of credit to operate the web. Once the credit line is established, he says, he hopes to renew negotiations to acquire Dallas-based Big State Distributing Corp.

INDI exclusively distributes the Proxima, Enemy, Onna Roll, Crazy Noise, and Bossman labels, subdistributing titles through other independent distributors and acting as the labels' centralized payment and collections center.

### CAN MOVE FASTER

New York-based Landmark Distributors, owned by Profile Records, a leading indie label, branched into new territory in May 1991 when the New York-based distributor entered a joint venture with Schiller Park, Ill.'s Impact Distributors. Landmark now handles about 20 labels exclusively, including Profile, DRG, and Continuum.

In contrast to INDI, Landmark regards what it does as a step beyond the regional system. "We see the total of the whole as greater than the sum of its parts," says Landmark president Burt Goldstein, who formerly was president of Impact. "Be-

ing truly national gives you the opportunity to manage inventory properly and move it faster. The enthusiasm you can generate spreads more quickly across the nation when it's internal. You care more when you have the whole country. As regionals, we never got on the phone and worked records together. We didn't trust each other."

But Hocutt believes that, through the INDI network, regional distributors can work together. "We can stay close to the street and close to the mom-and-pop retailers in each region, with the advantage of taking a record national," he says.

Somewhere in between these points of view, Roadrunner's Brody says a large national distributor can cover all the bases, but it needs the help of an aggressive marketing and promotion department at the label level.

"The label and distributor have to work in tandem," he says. "We're constantly calling stores to make sure they've got the product. That's what you have to do."

### 'DINOSAUR' OUTLETS

Alan Becker, RED VP of purchases  
(Continued on next page)

## Kemp Mill Valentine Promo A Sweet Sensation Tie-In With WHFS Boosts Alternative Rocker's Fan Base

BY BARBARA DAVIES

NEW YORK—Kemp Mill Music, in conjunction with modern rock WHFS Washington, made life sweet for record buyers in the D.C. area with a Valentine's Day promotional campaign for alternative rock artist Matthew Sweet.

All outlets of Kemp Mill, a 35-unit chain based in Beltsville, Md., are participating in a drawing for a customized grand prize—Sweet, who records for Zoo Records, will write a song for the winner, to be chosen Sunday (16).

Meanwhile, WHFS is gearing up for a Valentine's Day give-away of "Sweet Treats"—boxes of chocolates and red vinyl 45s of outtakes from Sweet's "Girlfriend" album, a recent Zoo Records release.

Sweet, who has been touring as a

support act for Robyn Hitchcock, kicked off the campaign Feb. 15 with an in-store appearance at Kemp Mill's Dupont Circle location.

"We're doing great with his record," says Robin Wolfson, Kemp Mill's director of advertising, promotions, and merchandising. "Girlfriend" has been selling well since Christmas, she says. As of Feb. 4, the album is the No. 8 selling title at the chain. "Zoo and BMG are really behind it," she adds.

BMG Distribution's field market manager in D.C., Wendy Schlessinger, says BMG watched the album climb the Kemp Mill charts, and after talking to Kemp Mill representatives, decided the in-store and Valentine's Day promotions would be perfect. In addition, BMG is running a smaller-scale promotion through Philadelphia's Tower Records outlet and

WXPN, Univ. of Pennsylvania's radio station.

Zoo Entertainment is also operating a Valentine's Day one-stop campaign for Sweet. Fliers advertising a give-away and drawing are being distributed to one-stop retail accounts. All retailers entering the promotion receive a box of candy and become eligible for cash prizes and a song custom-written by Sweet.

Zoo's VP of marketing and sales, Jayne Simon, says the one-stop campaign is being expanded to retail through the help of BMG's marketing staff. She expects the campaigns to pump up sales of "Girlfriend," No. 17 with a bullet on the Feb. 15 Heat-seekers albums chart. The title track is No. 7 on the Modern Rock Tracks chart, and in active rotation on MTV. Simon says Zoo plans to release the track as a single to album rock radio.

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## Rounder Aims To Round Up Anti-Longbox Advocates Through Postcard Campaign

**R**OUNDER MAKES BOLD Anti-Longbox Statement: In a move reminiscent of R.E.M.'s CD-longbox postcard campaign to promote the "Motor Voter" bill, Cambridge, Mass.-based Rounder Records is using the longbox as a vehicle for consumers to communicate with their senators or representatives. The irony is that Rounder's longbox-delivered missive is a plea to get rid of the longbox itself.

The postcard, addressed "Dear Senator or Representative," reads, in part: "This postcard is printed on a piece of unnecessary packaging, a compact disc longbox. Rounder Records, despite its commitment to a cleaner environment, sells its [CDs] in this packaging, only because the U.S. record industry dictates that [CDs] are to be sold in this format. These longboxes are used nowhere else in the world." It then urges senators and representatives "to work to eliminate this packaging."

Although the message appears on every Rounder title, it is not printed on every copy shipped. Rounder co-founder Marian Leighton-Levy explains: "Out of respect for retailers who expressly want the longbox... we do have another edition without the postcard." Rounder's Bill Knowlin adds, "Our goal is not to alienate people but to bring pressure directly from the consumer."

Track, meanwhile, awaits reaction to the curious Rounder strategy of trying to ignite the onus of legislation on the music industry.

**LET YOUR FINGERS DO THE WALKING:** Billboard will publish its second annual Record Retailing Directory, which will premier in March at the National Assn. of Recording Merchandisers' annual convention in

New Orleans. Billboard is offering the directory at a prepublication price of \$85, after which it will be priced at \$99. The directory has been made more user-friendly, according to Ronald E. Willman, Billboard's publisher of directories. Included in the store listings will be the name of the store, address, phone number, and store owner. Chain listings will include the names of the chains, corporate management staff, and the total number of outlets, with the names



by Ed Christman

and location of each store appearing in the retailer portion of the book. For further information, contact Jeanne Jamin, circulation manager, Billboard, 39th Floor, 1515 Broadway, New York, N.Y. 10036.

**VINYL SPIKES PRICE HIKES?** PolyGram Group Distribution becomes the third major to increase its prices on the extended single configuration. Both the 12-inch and maxi-cassette singles jump by \$1 to \$5.98, with the wholesale cost increasing to \$3.43 from \$2.81. The 5-inch CD list price goes to \$6.49 from \$5.98, with the corresponding wholesale cost increasing to \$3.84 from \$3.53. PGD officials were unavailable for comment.

In raising prices on the 12-inch, the majors appear to be reacting to declining sales and escalating returns on the last vinyl configuration holding onto life. But there seem to be different schools of thought on how to deal with the 12-inch issue.

When WEA raised the list price for the 12-inch single, it also increased the penalty on returns in an attempt to discourage accounts from over-ordering, and thus hastening the demise of the configuration. In fact, a WEA official at the time noted that the other alternative the company had considered was to sell 12-inch singles on a one-way basis. CEMA has yet to raise list prices on extended singles, but it has introduced a new code that allows labels under its umbrella to choose on a title-by-title basis whether to issue releases on a one-way basis or to allow returns.

BMG Distribution, on the other hand, has raised prices but only for the CD-5. "We didn't touch 12-inch singles," says BMG Distribution senior VP Rick Cohen. "While 12-inch sales are on the decline, we still feel that the configuration is an important part of our marketing schemes and raising the price would only get in the way." The marketplace will have to wait to see what impact the divergent approaches among the majors will have on the 12-inch single.

**WISH WE'D SEEN THAT:** Dwight Montjar, the former Trans World Music Corp. buyer who is now Midwest marketing manager for American Gramophone, saw a familiar face when he was recently watching an Ohio State basketball game on TV. During an interview segment, Montjar said he couldn't help but notice former Trans World VP of finance Jim Williamson in the background. To say the least, that behavior is unlike the decorum we at Billboard came to expect from Williamson during his Trans World days.

Geoff Mayfield and Paul Verna assisted in preparing this column.

## INDIE DISTRIBS BUILDING NATIONAL NETWORKS

(Continued from preceding page)

ing, believes in servicing mom-and-pop stores but sees market patterns changing. "The consolidation of the major retailers and the consolidation, or disintegration, of the smaller retailers, does make it easier to launch a national operation," he says. "These days you go to a mall and see the hippest kids shopping at a [major chain] store because the retailers are making a bigger commitment to independent product. The independent store with the owner on premises turning kids on to music is almost like a dinosaur."

But that kind of attitude worries a number of independent labels, who rely on those "dinosaur" retailers to break records at the street. Executives at labels such as Wax Trax and Restless say they prefer to use one type of distributor for major chains, and another for "mom-and-pop" outlets. They have yet to be convinced that exclusive, national deals will provide the coverage they desire.

"I think everybody loses track of the [street] when they get bigger," says Andy Dunkley, label manager at Wax Trax. He deals with about 15

independent distributors, ranging from Navarre to Torrance, Calif.'s newly formed Smash. "Look at the majors. Most of them are not even equipped to sell records to these little stores, and that's what you need to develop an artist."

Rich Schmidt, director of marketing and sales at Restless Records, cites similar motivations for his label's distribution setup. Restless has a nonexclusive deal with RED, which accounts for about 50% of the label's business. He estimates about 20% of Restless' business goes direct to the Musicland account, 20% goes through Navarre, and the remaining 10% goes through aggressive, niche-oriented distributors such as New York's Dutch East India and Chicago's Cargo.

Schmidt says he sees no real difference between the payment systems of RED and Navarre in comparison to the "mom-and-pop" distributors he uses.

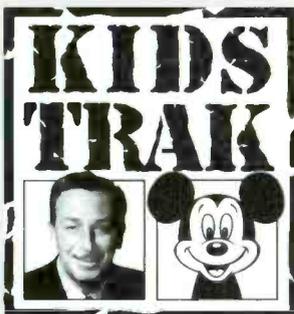
"Everyone feels obligated to pay us," he says. "We're high on the 'food chain.' Our leverage is the great titles we have."

Dunkley, too, was hard-pressed to see a marked difference in payment practice between Navarre and his smaller distributors. "Our receivables are pretty good, but I think everybody's having trouble getting paid in this business," he says.

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Ariel was so proud of her musical creation, she asked us to share it with little girls everywhere, so they can dream of mermaids and life under the sea. The End.



RECORDS

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## Del-Fi Records Keeps It In The Family

### Valens, Fuller Relatives Appear On Reactivated Imprint

**DEJA VU:** In 1957 Bob Keane launched **Del-Fi Records**, a label that would capture the West Coast sound of the late '50s and early '60s, and launch the careers of the late **Bobby Fuller** and **Ritchie Valens**.

In 1992, industry veteran Keane counts a Fuller and a Valens on Del-Fi's recently reactivated roster.

**Randy Fuller**, Bobby's younger brother and the bass player in the **Bobby Fuller Four**, just released his own country/rock single, "My Red-neck Ways," from his forthcoming solo album, "Carrying On."

Meanwhile, **Ernie Valens**, who never knew his cousin Ritchie, is set to release his band's Del-Fi debut, "Tribute To Ritchie," this summer.

"Isn't it weird?" understates Keane. He says he reactivated Del-Fi last year due to a resurgent interest

## GRASS ROUTE



by Deborah Russell

in the label's catalog of surf music and West Coast rock classics.

In addition to Fuller and Valens, the Hollywood, Calif.-based Del-Fi roster includes **Steven Alvarado**, a local alternative rocker whose debut single, "Everywhere I See You," ships this week.

**MORE BLASTS FROM THE PAST:** Veteran producer **Jerry Dennon** and his Seattle-based **Jerden Records** are also back in business. Dennon, per-

haps best known for producing the **Kingsmen's** "Louie Louie" in 1963, decided to dig into his own archives—which include titles dating back to 1960—and reactivate Jerden as a specialty label.

"There's been a lot of interest in our catalog, not to mention all the attention focused on Seattle these days," Dennon says. "It just seemed like the right time to get back in the business."

Dennon signed and is developing Seattle rock act **100 Days**, a group he says is "contemporary and leading edge, but more pop than [the sounds of Seattle label] **Sub Pop**."

Jerden ships its first title this week: "Maintaining My Cool" is a compilation of tracks recorded in

(Continued on next page)

## ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

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#### BLUE

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#### CATRINA

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#### ICONOCLASTA

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CD Caprice/Art Sublime ASCD1291-003  
\$16.99

#### THE JUDYBATS

Down In The Shacks Where  
The Satellite Dishes Grow  
CD Warner Bros./Sire Records 2-26801  
CA 4-26801

#### DAVID LADUKE

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#### THE LIGHTNING SEEDS

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CA MCAC-10388

#### LITTLE VILLAGE

CD Little Village/Reprise 2-26713  
CA 4-26713

#### MSG

CD Impact IPT-10385  
CA IPTC-10385

#### NO CLUE

Illustrious Youth  
CA Caprice CIR-1123 \$7.95

### PHISH

A Picture Of Nectar  
CD Elektra 61274  
CA 61274

#### DANA RODDEN

Shut Up And Dance  
CA Caprice CIR-1117 \$7.95

#### STEINHARDT

The Promised Land  
CA Caprice CIR-1110 \$8.95

#### SUGARCUBES

Stick Around For Joy  
CD Elektra 61123  
CA 61123

### VARIOUS ARTISTS

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The World  
CD Metal Blade Records 2-26828  
CA 4-26828

#### JOEY WELZ

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CA Caprice CIR-1108 \$8.95

### R&B/RAP/DANCE

#### 2 HYPED BROTHERS & A DOG

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CD Deco/Warlock WARC-2730-2  
CA WARC 2730  
LP WAR-2730

#### EXTON HEVENER

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CA Caprice CIR-1105 \$8.95

#### ROY HYTOWER

Root Doctor  
CD Urgent! URG 4121  
CA URG 4121  
LP URG 4121

#### JAMIE PRINCIPLE

The Midnite Hour  
CD Smash Records 314511134  
CA 314511134

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#### ACOUSTIC ALCHEMY

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CD GRP GRD 9666  
CA GRC 9666

#### GYPSY DAWN

Joey Welz And Beeson's  
Gypsies

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#### JOHN ANDERSON

Seminole Wind  
CD BNA 07863-61029-2  
CA 07863-61029-4

#### KEVIN MARTIN

Kevin Who  
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#### DEW WATSON

Thank You  
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#### JOEY WELZ

Back To A Better Time  
CD Caprice CIR-1192 \$19.95

#### JOEY WELZ

Rockin' The Country  
CA Caprice CIR-1056 \$8.95

#### HANK WILLIAMS JR.

Maverick  
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Curb 2-26806  
CA 4-26806

### SOUNDTRACKS

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Falling From Grace  
CD Mercury 314512004  
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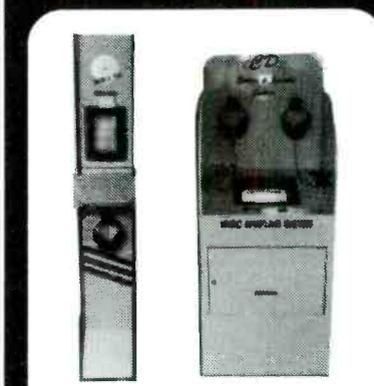
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## GRASS ROUTE

(Continued from preceding page)

1966 by the **Sonics**. In April, look for Jerden's CD reissue of a classic **Elvis Presley** interview album originally recorded in 1957.

**NEW BORN:** Miami is home to newly formed **Megadisc Inc.**, an independent distributor designed to serve small chains and independent retailers. Megadisc president **Joe Alonso**, formerly of Miami's **JFL Distributors Inc.**, opened shop in late January, and says he plans to build the new distributor into a street-oriented one-stop, as well.

"We want to help break unknown artists," Alonso says, noting he strives to represent broad musical styles. Megadisc has a six-person staff and a 2,500-square-foot warehouse.

Megadisc distributes such indie imprints as **DJ International**, **Instinct**, **Hot Productions**, **Strictly Rhythm**,

and **Cutting**.

Megadisc is nurturing an aggressive import/export division, concentrating on markets in South America and Europe, says Alonso.

**PLATINUM BEAUTY:** Burbank, Calif.'s **Disney Records** honored "Beauty & The Beast" composer **Alan Menken** Feb. 10 with a champagne toast to commemorate the soundtrack's simultaneous gold and platinum **RIAA** certifications. Menken graced the Disney lot on a break from his work recording the soundtracks for a couple of films, "Newsies," set for late March, and "Aladdin," an animated feature set for fall release.

Disney, meanwhile, is gearing up for a retrospective compilation by the legendary **Sherman Brothers**, whose classic pop tunes have been

featured in some 28 films ranging from "Mary Poppins" to "The Jungle Book." Over the years, the **Shermans'** tunes have been covered by the likes of **Fabian**, **Doris Day**, **Kitty Wells**, **Annette Funicello**, **Maurice Chevalier**, **Burl Ives**, and even **Walt Disney** himself. The compilation is set for May release.

**OLYMPIAN EFFORT:** Sports fans who catch the winter Olympics are likely to hear "Mount Olympus," a **Real Music** track by Australian composer/keyboardist **Mars Lasar**. The adult contemporary instrumental will be featured as an integral element in the Olympics broadcast. Lasar, a classically trained artist, arranger, and producer, releases "Olympus," his **Real Music** solo debut, Friday (21). **Real Music** is based in Sausalito, Calif.

## Laissez les bons temps rouler!

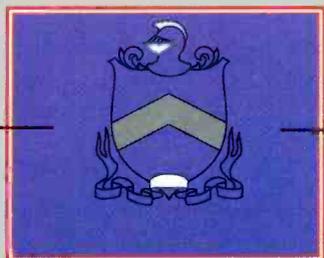
# Billboard Toasts New Orleans!

New Orleans, world-renowned for its cultural electricity and its musical heritage, will be the focus of a special expanded section to appear in **Billboard's** pre-NARM issue. If you are a New Orleans-based restaurant, club, label or industry-related company, this salute is for you. Promote yourself and reach attendees before they arrive.

*A sante'!*

**ISSUE DATE: MARCH 14**  
**AD CLOSE: FEBRUARY 18**

Contact Lee Ann Pack: (615) 321-4294



# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>NEW AGE ALBUMS™</b>				
1	1	11	<b>SHEPHERD MOONS</b> REPRISE 26774*	ENYA ★★ NO. 1 ★★ 3 weeks at No. 1
2	2	17	<b>SUMMER</b> WINDHAM HILL WH-11107	GEORGE WINSTON
3	5	13	<b>RETURN TO THE HEART</b> NARADA ND-64005*	DAVID LANZ
4	4	11	<b>IN CELEBRATION OF LIFE</b> PRIVATE MUSIC 82093*	YANNI
5	3	33	<b>BORRASCA</b> HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
6	6	23	<b>A CHILDHOOD REMEMBERED</b> NARADA ND-63907*	VARIOUS ARTISTS
7	12	22	<b>CANYON DREAMS</b> MIRAMAR MPCD 2801*	TANGERINE DREAM
8	9	142	<b>WATERMARK ▲</b> REPRISE 26774*	ENYA
9	10	19	<b>HOTEL LUNA</b> PRIVATE MUSIC 82090*	SUZANNE CIANI
10	11	95	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
11	7	19	<b>INDIGO</b> PRIVATE MUSIC 82091*	PATRICK O'HEARN
12	13	21	<b>WINDHAM HILL SAMPLER '92</b> WINDHAM HILL WD 1109*	VARIOUS ARTISTS
13	15	16	<b>VOICES IN THE WIND</b> SILVER WAVE SD-701*	WIND MACHINE
14	22	3	<b>BEGUILED</b> HEARTS OF SPACE HS11027-2*	TIM STORY
15	17	5	<b>SEDONA SUITE</b> SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
16	14	41	<b>IN THE WAKE OF THE WIND</b> NARADA ND-64003*	DAVID ARKENSTONE
17	21	5	<b>SUNDAY MORNING COFFEE</b> AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
18	16	89	<b>REFLECTIONS OF PASSION ▲</b> PRIVATE MUSIC 2067-2-P*	YANNI
19	18	7	<b>HEART OF A GYPSY</b> REAL MUSIC RM 0789*	GOVI
20	19	17	<b>IN THE GARDEN</b> NARADA ND-64004*	ERIC TINGSTAD & NANCY RUMBEL
21	20	106	<b>DECEMBER ▲</b> WINDHAM HILL 1025	GEORGE WINSTON
22	8	15	<b>SUN LAKE</b> SONIC ATMOSPHERES CD 80038*	CHI
23	<b>NEW▶</b>		<b>IMAGINATIONS</b> GOLDEN GATE 71702*	GARY LAMB
24	23	17	<b>SACRED MUSIC FROM SEVEN STARS</b> ASTROMUSIC Astro-05	GERALD JAY MARKOE
25	25	3	<b>PLAINS MUSIC</b> RHYTHM SAFARI 57123*	MANFRED MANN
<b>WORLD MUSIC ALBUMS™</b>				
1	1	19	<b>PLANET DRUM</b> RYKO RCD 10206/RKODISC	MICKEY HART ★★ NO. 1 ★★ 13 weeks at No. 1
2	2	11	<b>KINDALA</b> MANGO 539 917*/ISLAND	MARGARETH MENEZES
3	3	31	<b>ESTE MUNDO</b> ELEKTRA 61179*	GIPSY KINGS
4	5	11	<b>ONE LOVE</b> HEARTBEAT CDHB 111/112*/ROUNDER	BOB MARLEY AND THE WAILERS
5	4	27	<b>AMEN</b> MANGO 539 910*/ISLAND	SALIF KEITA
6	9	21	<b>CAPTURED LIVE</b> SHANACHIE 43090*	LUCKY DUBE
7	6	15	<b>KABU</b> COLUMBIA CK 47846*	ASTER AWEKE
8	8	29	<b>CAJUN CONJA</b> RHINO R2 70525*	BEAUSOLEIL
9	<b>NEW▶</b>		<b>DANCE THE DEVIL AWAY</b> HANNIBAL HNCD 1369*/RYKO	OUTBACK
10	10	5	<b>DANCING ON THE WALL</b> FLYING FISH 70577*	FLOR DE CANA
11	7	19	<b>SCENE DE VIE</b> COLUMBIA CK 47845*	PATRICIA KAAS
12	13	3	<b>GIFT OF THE GNWA</b> FLYING FISH 70571*	HASSAN HAKMOUN/ADAM RUDOLPH
13	12	7	<b>ARTE AMADA</b> BONS RITMOS 918*	EDI
14	<b>NEW▶</b>		<b>MBAQANGA</b> VERVE 314511780*	MAHLATHINI & THE MAHOTELLA QUEENS
15	11	25	<b>JAH KINGDOM</b> MANGO 539 915*/ISLAND	BURNING SPEAR

● 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. © 1992, Billboard/BPI Communications.

# GO FOR THE GOLD

The NARM Convention is *the* summit meeting of the recorded entertainment industry. Attendees include top level executives representing every segment of our business:

- Retailers
- Rack Jobbers
- One Stops
- Distributors
- Manufacturers
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**Music:** Hear exclusive previews of tomorrow's hottest music during Product Presentations by:

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- CEMA
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- PGD
- Sony
- UNI
- WEA

**Video:** The Opening Reception is being hosted by several home video suppliers. It'll be a great networking opportunity.

**Your Own Marketplace:** Exhibits feature dozens of suppliers with products and services designed to serve your specific needs.

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ZYDECO**

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# Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

## POP

**LUSH**  
**Spooky**  
PRODUCER: Robin Guthrie  
4AD/Reprise 26798

On its first fully new album release (1990's "Gala" was compiled from previously released material and a few new tracks), British band gets sidetracked by its avant-garde leanings. As a result, baby-voiced singing drowns in a midtempo wash of atmospheric guitar noise. But "Spooky" isn't a total drag—Lush gives us something to hold onto on "Nothing Natural," "Superblast!," "For Love," and "Untogether," all of which should garner play at modern rock outlets.

**D.A.D.**  
**Riskin' It All**  
PRODUCER: Nicholai Foss & D.A.D.  
Warner Bros. 26772

Danish hard rock act kicks up its heels with intermittently entertaining results on second U.S. opus. Biggest impediment to enjoyment is Berlitz School lyrics, which range from silly to maddeningly dopey (see "I Won't Cut My Hair"). But band's chops are all the way there, and such raunchers as "Day Tripper" cop "Bad Craziness" and "Rock 'N' Roll Radar" might cut it with album rockers.

**MAGGIE'S FARM**  
**Glory Road**  
PRODUCERS: Greg Edward & Cliff Magness  
JRS 35807

Los Angeles band flashes twin vocal leads of Allison MacLeod and Claudia Russell and some well-tailored pop songwriting on a very earworthy debut. Title cut, "That's Not Love," "I'll Take Care Of You," and "Home Is Where My Heart Is" all have hooks that sparkle enough to create a gleam in top 40 programmers' eyes.

**JOHN FAHEY**  
**Old Girlfriends And Other Horrible Memories**  
PRODUCER: Terry Robb  
Varrick 031

Master guitarist's latest venture is a typically idiosyncratic blend of old numbers and originals with a distinctly traditionalistic bent. Most delicious tracks are the standards "Twilight Time," "The Sea Of Love," and "Blueberry Hill," while self-penned "Dianne Kelly" is a vigorous anthology of antique picking styles.

**A.R. KANE**  
**Americana**  
PRODUCERS: A.R. Kane  
Luaka Bop/Warner Bros. 26669

Out-of-the-ordinary entry from David Byrne's custom label, which usually pushes Third World styles, compiles synth-dance singles originally released in 1988-89 on Rough Trade's U.K. imprint. Brotherly team of Alex and Rudi Kane, who collaborated on M/A/R/R/S' "Pump Up The Volume," comes up with some perky material, like "Love In Outer Space," but, as vintage might suggest, this stuff is fairly back-dated by now.

**CAROL FRAN & CLARENCE HOLLIMON**  
**Soul Sensation**  
PRODUCER: Hammond Scott  
Black Top 1071

Vocalist/pianist Fran, a fixture of New Orleans' Dew Drop Inn, serves up a luscious mix of blues, R&B, and zydeco on her first set for Black Top. She receives tangy support from guitarist Hollimon, a veteran of the Bobby Bland and Charles Brown bands who is a crisp picker, excellent

instrumental foil, and unmannered singer in his own right. Unassuming, uniformly fine set includes the last two vocals cut by the late James "Thunderbird" Davis.

**THE ORIGIN**  
**Bend**  
PRODUCER: Jeffrey Wood  
Virgin 91740

San Francisco trio avoids sophomore slump with this acoustic-based, low-key effort that grows on the listener with repeated listenings. Lead vocalist and songwriter Michael Andrews often spins evocative phrases that stick in the mind. Best bets are thumping "Autonomous" and sprightly "Bonfires Burning."

**ORIGINAL LONDON CAST RECORDING**  
**Five Guys Named Moe**  
PRODUCERS: Chapman Roberts, Neil McArthur & David Hunt  
Relativity 88561

The jumpin' jive of R&B wild man Louis Jordan is recalled in the cast album for the hit London musical created by actor/singer Clarke Peters. Jordan's lively, funny brand of swinging hokum, as well as tunes from his contemporaries, are vibrantly reproduced by Peters and his cast on this good-humored, nostalgic release, which, unlike most recordings of stage musicals, was cut in front of a live audience. The show makes its U.S. bow on Broadway in April.

**STEALIN HORSES**  
**Mesas And Mandalins**  
PRODUCER: Kiyu Heartwood  
Waldoxy Records 7406

Band, formerly on Arista, comes back with an indie effort that blends traces of Lone Justice, Bonnie Raitt, and Pat Benatar. Though lead singer Heartwood's voice is a little too gruff and gravelly at times, this is a band that sounds like a band rather than a bunch of musicians who just happen to be playing at the same time. Top tunes are "Distillery Hill" and "This House." Contact: 918-456-5255.

**FROZEN GHOST**  
**Shake Your Spirit**  
PRODUCER: Arnold Lanni  
Atlantic 82363

After a two-year hiatus, Canadian quartet returns with a collection of '70s-style rockers that will appeal to fans of Styx, Foreigner, and other likeminded bands. Some of the songs are catchy, such as "Shine On Me" or "Another Time And Place"; however, they need more originality to separate them from the rock pack.

**OLD**  
**Lo Flux Tube**  
PRODUCERS: Jim Plotkin & Steve Sisco  
Earache 1094

New Jersey-based screech-thrash trio creates a pounding, visceral concoction of free-noise, mangled chord changes, kamikaze riffing, tape effects, and aircraft-engine drones that race recklessly forward with a horror-movie air of impending doom. Best from a set of uniformly wild, frenzied tracks include "Vein Water" and the thunderous "Outlive." Noisemaker John Zorn guests on the title track.

**RODGERS & HAMMERSTEIN II SONGBOOK FOR ORCHESTRA**  
**Eric Kunzel/Cincinnati Pops Orchestra**  
PRODUCER: Robert Woods  
Telarc 80278

It's a grand time for medleys as Kunzel and the Cincinnati Pops light up 77:36 minutes of playing time with

the rich melodies of Rodgers that were wedded to the deft words of Hammerstein. Four Broadway productions, a film and TV show are the source material. Near the top of Kunzel/Cincinnati's almost three dozen Telarc releases.

## R & B

**R. KELLY AND PUBLIC ANNOUNCEMENT**  
**Born Into The 90s**  
PRODUCER: R. Kelly  
Jive 41469

New Jive group strikes a perfect blend between Guy and Bobby Brown deftly switching between jack swing-influenced tunes and more straight-ahead rap—all with an eye focused squarely on urban radio and possible pop crossover. Kelly & Co. certainly blaze no new ground, but their engaging delivery practically guarantees success.

**THE U.M.C.'S**  
**Fruits Of Nature**  
PRODUCERS: Hass G & RNS  
Wild Pitch/EMI 97544

Fun, well-delivered raps reminiscent of De La Soul work well for East-Coast based duo. Many of the tunes have a very positive message that's delivered in a nonpreachy and non-overbearing way. And there's nothing here that will make people blush when they listen. Best cuts are "Never Never Land" and "Blue Cheese."

## JAZZ

**STAN GETZ/KENNY BARRON**  
**People Time**  
PRODUCER: Jean-Philippe Allard  
Verve 510823

Last session cut by the late tenor titan Getz, just three months before his death last year, is a sympathetic two-CD duet set made in tandem with the oft-underrated pianist Barron, recorded live at saxophonist's regular stand, Copenhagen's Cafe Monmartre. Repertoire is mostly standards, playing is warm and friendly; Getz went out swinging lightly and beautifully.

**ARTURO SANDOVAL**  
**Tumbaito**  
PRODUCER: Detlef Engelhard & Gotz A. Worner  
Messidor 15974

Cuban trumpeter/flugelhornist, featured on the soundtrack to "The Mambo Kings," may be ready to bust loose to a wider audience, and this 1986 session recorded in Madrid may be the ticket. Sextet session ranges from fusion-style pieces to freewheeling hard bop; Sandoval is at his best on the hair-raising, way-up-tempo "Nuestro Blues," which will give many an indication of why Dizzy Gillespie is enamored of this player's talents.

**ROBERT MUSSO**  
**Active Resonance**  
PRODUCER: Robert Musso  
Mworks 1008

Progressive, highly enjoyable jazz/rock/funk exploration showcases composer/guitarist Musso (who also plays a host of other fretted instruments), as well as other top-notch players Thomas Chapin on reeds, Jonas Hellborg on bass, and Material boys Bernie Worrell and Bill Laswell. With a solo style that's highly changeable and universally ravenous, Musso gets muscular with

great, well-wrought rock instrumentals like "A Dream Supreme," "Alliance," and "Ancient Silk Road," as well as funky themes "Amu Darya," "The Squidge," and a raga-fied "Tamari." Bootsy Collins does a brief cameo vocal on "All Funked Up."

**TOM HARRELL**  
**Visions**  
PRODUCER: Bill Goodwin  
Contemporary 14063

Trumpeter Harrell, who is garnering increasing critical attention for his emotive playing, is heard to good advantage on this compilation of outtakes from his 1987-90 sessions. Sidemen, including Joe Lovano, David Liebman, John Abercrombie, Niels Lan Doky, Billy Hart, Charlie Haden, and Paul Motian, are first rate; package is an attractive sampler for those new to the horn man's work.

**FRANK MORGAN/BUD SHANK QUINTET**  
**Quiet Fire**  
PRODUCERS: Richard Bock, Eric Miller  
Contemporary 14064

One would at first think that blazing bopper Morgan and former West Coast cool mainstay Shank would be an unmatched pair, but they meet each other spark for spark on this rousingly played alto battle, recorded in Seattle in 1987. Quintet, which includes pianist George Cables and drummer Jimmy Cobb, is up to the challenge; sax dialogs are invariably heated here.

**MUSIC FROM THE ORIGINAL SOUNDTRACK**  
**Naked Lunch**  
PRODUCER: Howard Shore  
Milan 35614

Shore's score for director David Cronenberg's dizzying imagining of William S. Burroughs' great novel is noteworthy for jazz buffs, since Ornette Coleman is the featured soloist on many tracks. The alto legend wails angular, swinging lines over dissonant orchestrations played by the London Philharmonic. Almost any new Ornette is a treat, and this bracing soundtrack is no exception.

**VANESSA RUBIN**  
**Soul Eyes**  
PRODUCER: Onaje Allan Gumbs  
Novus 63127

Young jazz singer's debut is a sharp, mostly covers, outing that provides the perfect setting for her confident, warm vocals. Embellished by horn and string arrangements on some tracks, Rubin's powerful, polished delivery is best showcased with the bluesy stomp of "Willow Weep For Me," her torchy take on "When We Were One," and a lush version of standard "Tenderly," not to mention two compositions associated with John Coltrane—his "Giant Steps" and Mal Waldron's "Soul Eyes."

**JAMES CLAY**  
**Cookin' At The Continental**  
PRODUCER: John Snyder  
Antilles 510724

Veteran Texas tenor saxophonist—joined by fellow pro David "Fathead" Newman and young lion Roy Hargrove—swings hard on this standards date that spotlights lineups ranging from two to six pieces. Clay and Co. swing hard on such Horace Silver compositions as the title track and "Sister Sadie," and also soulfully remake Bobby Timmons' classic "Moanin'," and put a light touch on the lilting "Easy Living." Also features a fine tenor and bass duet (with Christian McBride) on bebop mainstay "Crazeology."

**BRANDON FIELDS**  
**Everybody's Business**  
PRODUCER: Brandon Fields  
Nova 9140

All purpose sax man Fields' fourth Nova album doesn't diverge much from his unambitious but successful fusion formula. Leader's compositions are unchallenging genre pieces, but playing is always tasteful and propulsive, with funk-oriented numbers like "B-Sting," "All Fa' Nuthin'," and "Slop Dippin'" especially attractive for Wave-style and lite-jazz outposts.

## WORLD MUSIC

**★ ASTOR PIAZZOLLA**  
**The Vienna Concert**  
PRODUCERS: Astor Piazzolla & Gotz A. Worner  
Messidor 15922

Argentine bandoneon colossus Piazzolla has seldom sounded more robust than he does on this live-performance cut in 1984. Leader's tango nuevo compositions get hot-blooded, almost experimental treatment from his quintet, with violinist Fernando Suarez Paz in particular excelling in his sonorous exchanges with the accordionist. A wonderful recording, and a terrific place for anyone just bitten by the tango bug to get started.

**★ VIRUNGA**  
**Feet On Fire**  
PRODUCER: Charlie Hart  
Stern's Africa 1036

As the title suggests, Zairean-based nine-piece soukous unit burns up the dancefloor with another electric excursion into Afro-oriented pop, led by masterful singer/songwriter Samba Mapangala. Lead guitarist Mokili Sesti's lyrical, elegant guitar counterpoint frames such tasty tunes as "Sungura," "Unisamehe" and "M'Safari," while traditional theme "Vidonge" features expressive horn charts, and "Toweli Nini" is resplendent in soulful call-and-response vocals. Worldly wise programmers and DJs should take note.

## CLASSICAL

**DVORAK: PIANO QUINTETS, OPP. 5 & 81**  
**Rudolf Firkušny, Ridge String Quartet**  
RCA Victor Red Seal 60436

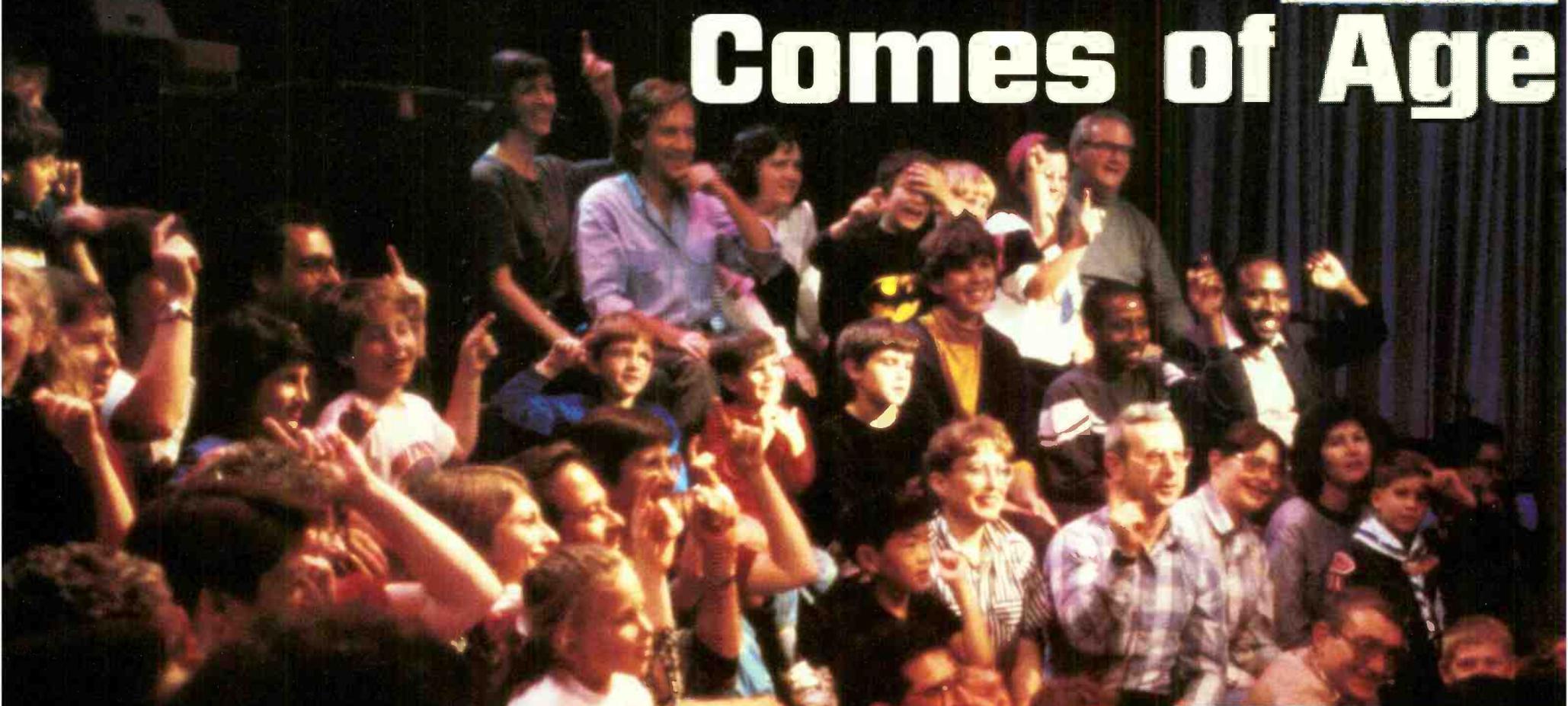
Firkušny, of course, is an old hand at this repertoire. His special affinity for the idiom has long been the envy of colleagues, as his Dvorak recordings going back more than a generation attest. Here, his leadership finds willing collaborators to help raise this version to a favored position among those available. The sound is especially warm and beguiling.

**VIVALDI: SIX CONCERTI**  
**I Solisti Italiana**  
Denon 9885

A choice selection from the enormous Vivaldi canon, with plenty of variety to sustain interest. Five of the works are violin concertos and each features a different soloist drawn from the ranks of the ensemble, a ploy less expert groups might find hazardous. The catalog is replete with Vivaldi collections, although few with modern instruments are as attractively programmed or performed.

**SPOTLIGHT:** Predicted to hit top 10 on its appropriate genre's chart 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 Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Children's Audience Comes of Age



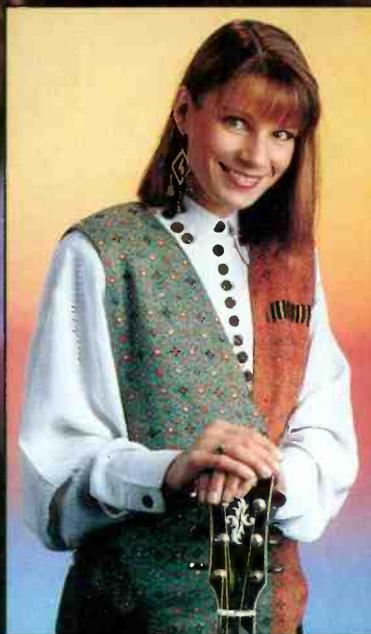
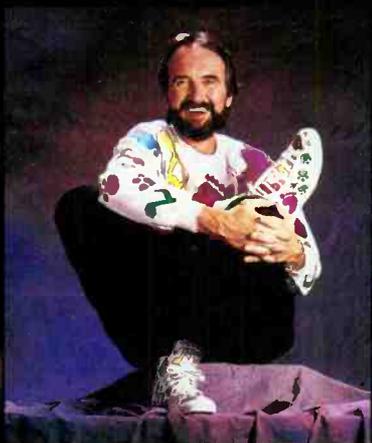
It's gone from a niche market to one of the biggest growth areas of audio and video. What's fueling the growth, and who are the major players?

By Moira McCormick

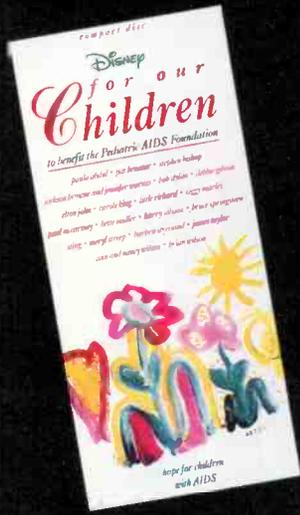
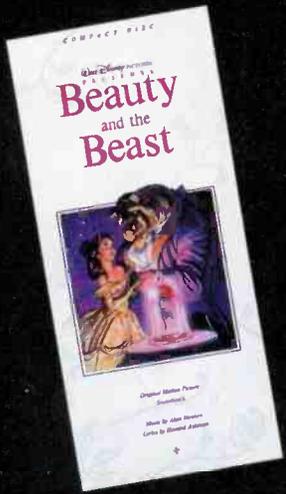
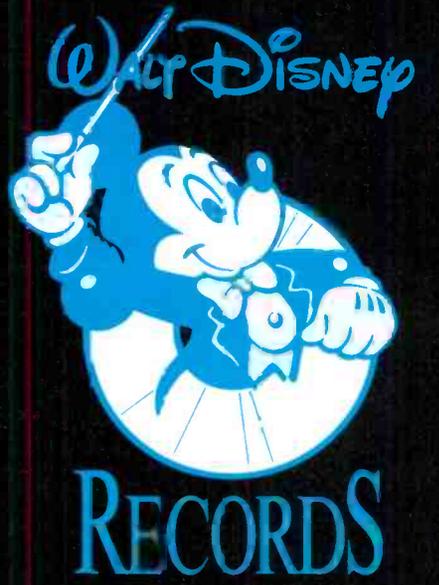
**T**he children's entertainment market, which began gathering serious steam over the last two years, continues to pick up speed—virtually unscathed by the recession. Six months ago, the big news was the re-emergence of the major labels into the children's field, as Sony, MCA, Warner Bros. and CEMA joined longtime kids' champion A&M. Now BMG—which two years ago began picking up prominent independent children's labels for distribution—has announced its own children's division, BMG Kidz. And Ode Records, dormant since its '70s heyday, has been reactivated as a children's label, Ode 2 Kids, distributed by Kid Rhino via CEMA.

Warner Bros., which last summer announced its joint venture with high-profile, progressive-minded independent Music For Little People, is readying the first release for its own children's division, as yet unnamed. Sony plans to hit the market with a wave of 18 audio and video titles from March through May. MCA Records, which released several kids' audio titles over the past few months, is planning a major April push for the animated film soundtrack, "FernGully." A&M continues to devise unique strategies for its children's

*continued on page CAV-10*



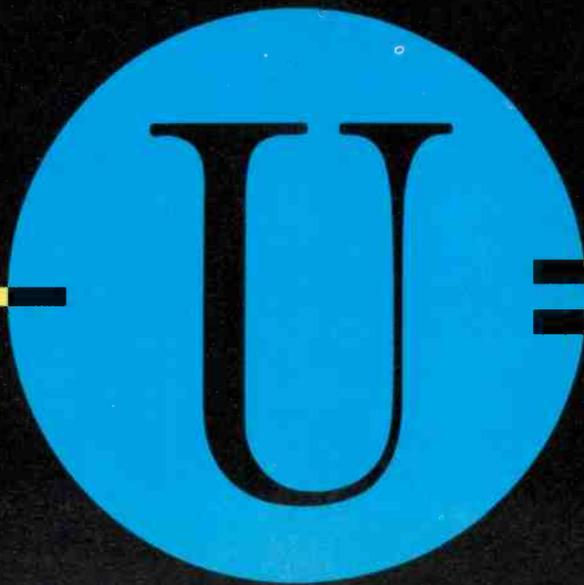
From top to bottom, left to right: Turner Home Entertainment's Captain Planet, Oak Street's Fred Penner, A&M's Bill Harley, Lightyear's "Merlin and the Dragons" and Discovery's Joannie Bartels; logo by Kris Gonzales

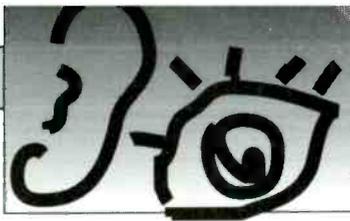


1991



1992





# Alternative Exposure

How today's children's artists are trying some unusual new ways to get heard

By Trudi Miller

**T**he first fact a children's act or label faces is the cold reality that promoting kids' product is a whole different ball game from, say, pop music. There's no MTV, no all-kids radio stations, no music magazines. As a result, companies specializing in children's entertainment have developed unique ways of getting exposure for their artists.

## ALTERNATIVE RETAILERS

One basic principle is that most children's music isn't sold in record stores. "Basically, if you walk into Musicland, they've got a Shel Silverstein tape and a Disney tape and that's it," sighs Will Forest, sales manager of Music for Little People. More promising territories are toy stores and children's bookstores. Parents are more likely to pick up a tape for their kids while shopping for toys than to make a special trip to a record store.

"The best market for us has been specialized children's stores

that deal in imported toys or high quality books," says Phil Rosenthal, president of American Melody. "They tend to be small stores where the focus is on quality stuff."

In that area, indie labels with experience in children's product sometimes have an advantage over bigger music labels that are just getting into the kids' market. "You have to do alternative marketing, which means it's essential that you provide the store owner with an in-store play tape," says Forest. "I talk to BMG and say, 'I'll order 90 tapes, but I want 30 promos.' Their

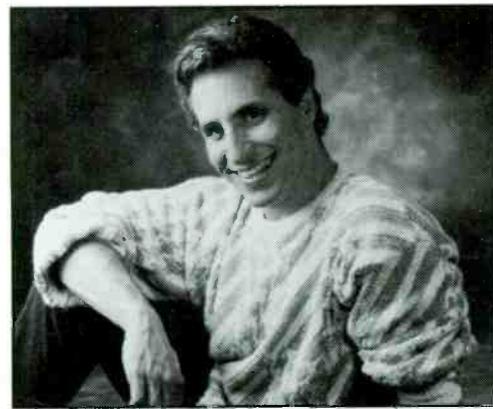
mouths drop open—they can't understand that. If you go to Little Miss Muffet, and they take five tapes and a free sample, that's a good sale. If you told a major label you want one promotional Guns N' Roses tape for every five you buy, you'll be laughed at. But that's how you have to do it. If the retailer likes it, and it moves, then it will bring you more business. You throw it against the wall and see what happens."

Successful children's labels work very closely with those mom-and-pop stores, getting them involved in the product, notes Gilles Paquin, president of Winnipeg, Canada-based Oak Street/Dino Music (distributed by Quality Records in the U.S. and by Sony in Canada) and manage-

ment/booking agency Paquin Entertainment. "Very often in our touring, one of the presenters is a bookstore or children's store that promotes the show and in turn will sell the product. We try to tie them in as much as possible. They might sell tickets in the store, or have a place for us to do an in-store; they might present the show; they might even come to the venue and help us. That's grass roots.

"This is probably the biggest stumbling block for majors—they know how to distribute through record chains, but it's different going through these alternate systems," Paquin adds. "We do in-stores in bookstores and toy stores, which is not the regular place for a guy selling Hammer or Michael Jackson."

Although toy, book, and record stores are the main selling points



David Jack has performed "at every mall."

for children's product, some labels have also found success in more unusual outlets. American Melody, for example, has found a good niche in outdoor camping stores and, surprisingly, in health food stores. "People going camping, their eye is caught by a tape to play the kids in the car. Also, some of our tapes have an environmental theme, or environmental nature sounds. Yosemite National Park has a rack of our things in their gift store," says Rosenthal.

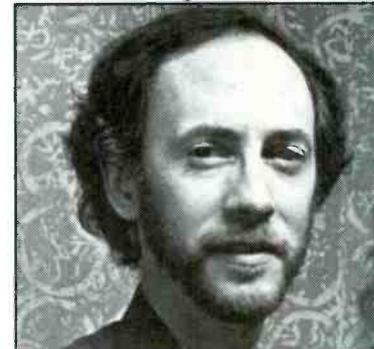
As for health food stores, Rosenthal says, "You get a certain clientele in those stores, young couples with small children who are conscious of the food they buy and the music they want their kids to be hearing. We've gotten some awards and good reviews—it's high quality children's music, produced with a lot of care—and that appeals to parents."

*continued on page CAV-12*

Don Monopoli (left) and the Learning Station



American Melody's Phil Rosenthal



Shelley Duvall, prolific kid artist

**L**t used to be there were children's recording artists, period. As the field blossoms, it's more a matter of artists recording for children—and families. Pop-rock acts contribute to such causes celebre as Disney's "For Our Children" and Atlantic's "Yakety Yak: Take It Back." And when Raffi crossed over to adult music with "Evergreen Everblue," he defied the line separating kids' musicians from the rest.

While some artists remain kid-oriented through and through, many also do adult music. Some are even better known for their adult work. But all have a special reason for making music intended for children and families.

## THE NATURAL

Being a successful, award-winning video producer wasn't enough for Shelley Duvall. She's gone multimedia—with Faerie Tale Theatre interactive CDs, a radio show on Digital Planet, and a recording career on Lou Adler's new label Ode 2 Kids. And of all these ventures, she says children's music is the most satisfying.

"It seems very natural to me," says Duvall in that incomparable voice. "And I just love it. I've never really sung before, except in 'Popeye,' but that was different because it was as Olive Oyl. I think I was the only one who didn't sing in 'Nashville,' and I remember watching the others wistfully. Most of my other productions take so long and I get impatient.

# Talent 4 Children

A look at five children's artists who are helping to redefine the medium

By Catherine Cella

With this, I can go into a recording studio for a day and have a tape at the end. It's instant gratification!"

The "Hello, I'm Shelley Duvall" line opened with "Merry Christmas" and "Sweet Dreams," a showcase for Duvall's soft, child-like voice. Full of warm fuzziness, its songs were written by Nat Kipner, excluding Stephen Bishop's duet "Tiny Pillow." Out this month is "The Huggables," stories and songs about an adventurous bunny family who'll soon find their way to video. Next up is "Aesop's Fables," and then an animated Showtime series called "Bedtime Stories," and then Nick Jr. Rocks goes to a half-hour format, and then...

## THE YARN SPINNER

If Calvin, of "Calvin and Hobbes" fame, were to grow up, he'd be

Bill Harley. Like Bill Watterson's character, Harley is a bright bundle of mischief and imagination, with occasional flashes of warmth. And like Watterson, Harley's insights and memories paint a portrait of childhood so recognizable that he's embraced by children and their parents.

"I think the great thing about Bill is he remembers what it was like to be in third grade," says Regina



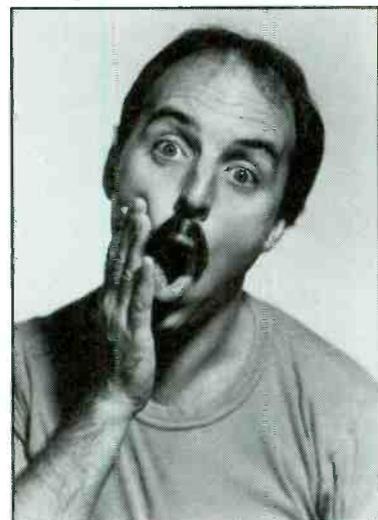
Kelland of A&M, which has just signed singer-storyteller Harley. "And he remembers the good and the bad, which is why he strikes such a chord in kids."

Harley, who's heard on NPR's "All Things Considered" and is also on the Round River label, has two A&M releases this month—"You're in Trouble" and "Dinosaurs Never Say Please." Due out in April is his first video, "Bill Harley: Who Made This Mess?" Like his albums, the video serves up stories and songs that enthrall.

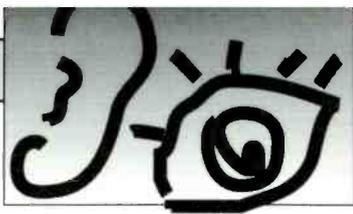
Of the rapport he obviously has with children, Harley says, "I learned how to do what I do performing in front of a live audience of kids, so I look to them for feedback. What I've noticed over

*continued on page CAV-16*

Left: the harmonious Smith Sisters; below: Rabbit Ears' Mark Isham



Bill Harley, perpetual third-grader



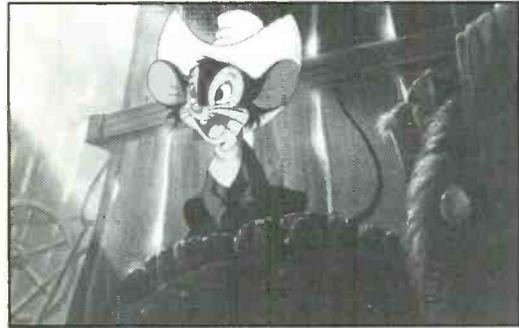
**T**he children's video business, like its audio counterpart, has been not only surviving, but thriving, in the midst of the major recession. Few if any kidvid manufacturers say they've felt the economy's bite, and many expect that situation to remain constant—at least for now.

"The sell-through business in 1991 went up, and rentals went down," says Louis Feola, executive VP of MCA Universal Home Video. "Children's video is a big part of sell-through." Feola agrees with many industry executives who theorize that parents will continue spending money on their children even when funds are tight, and takes that theory a step further:

"Parents might be spending even more on their kids, percentage-wise, as a defense mechanism," he says, "in order to shield them from what's going on out there."

"Our business really hasn't been affected by the recession," says Steve Feldstein, a spokesman for Buena Vista Home Video. "Videos deliver high value for very little money—a child will roast a \$20 video, watch it over and over."

The mouse that toured: MCA's Fievel heads west



# Kid Video: Thriving

Parents will pay, even in a recession, resulting in a flood of new releases

By Moira McCormick

As for the \$14.95 and \$9.95 videocassettes, different companies have different philosophies as to which is the preferable sell-through price point. At special interest supplier Wood Knapp Video, whose primary children's artist is Don Cooper—a veteran kids' performer but a relative newcomer to video—the \$14.95 price point is a sign of the company's commitment, according to senior VP and COO John Hunter.

Cooper, who has five Wood Knapp titles to his credit (his most recent releases are "Mother Nature Songs" and "Songs of the Wild West"), is "not a known personality, which presents an interesting marketing problem," according to Hunter. "Rather than doing a

national ad campaign right away for his titles, we've taken a more grassroots approach—similar to what a record company would do with a new artist. We focused on the New York-Massachusetts-Connecticut area (Cooper is from Connecticut), working with area retailers, doing small promotions, and some radio and print."

Cooper's product is priced at \$14.95, which Hunter admits can be a gamble for a relatively unknown artist. However, he says, "The \$9.95 price point sometimes implies cheapness. Certainly, we could drop the price and move a bunch of units, but that's not in Don's longterm interests. Because of Wood Knapp's resources, we don't need to make him an overnight success. We can take our time and do this right."

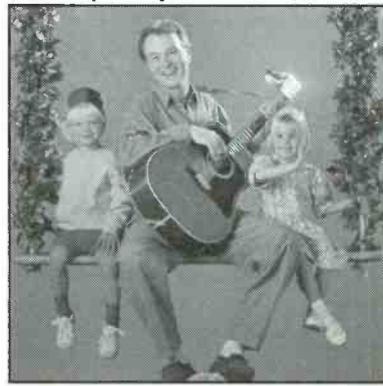
"There are two ways to look at the pricing issue," says Sharon Lerner, VP and publisher of Ran-



Ben Vereen hoofs it up in a new Sing-Along set from Parade Video.

dom House Home Video and children's audio. "You want to make sure that people perceive your product as high quality—but you lock yourself out of a huge market. There's a large number of video distributors who won't look at any children's video above \$9.95. On the other hand, at the lower price point you have to

Unknown and known: getting Don Cooper recognized is Wood Knapp Video's priority, while Random House doesn't need to push Shari Lewis.



move a lot of units. If you're not sure your title can do that, you might as well keep it higher."

With names like Dr. Seuss, Richard Scarry, and the Berenstain Bears in its \$9.95 video lineup, there's no question that Random House offers quality at the lower price point. "This is why we've stayed primarily with recognizable properties," says Lerner. Random House's Sesame Street titles, she notes, are \$14.95.

Random House's numerous video series, Lerner says, includes three Sesame Street titles, "with three more coming;" the Beginner Book series, with five Dr. Seuss titles, two of Berenstain Bears, and one P.D. Eastman title; 10 First Time Videos featuring the Berenstain Bears; four titles in the Looking Glass Video Library series, in which celebrities narrate stories; and others. Single titles include Shari Lewis's "101 Things For Kids To Do," and "Sing-Along Story Songs" by Don Cooper. Cooper, the longtime main voice behind Random House's Activity Book and

continued on page CAV-14



The Banana Slug String Band



Tom Callinan & Ann Shapiro



Flying Fish Records' Sally Rogers

**W**ith environmental awareness reaching ever deeper into families and schools, the greening of children's music has become a natural development. Some artists even dedicate whole albums to environmental themes. And while the topic is important to these singers with a conscience, the tone is upbeat.

"We made a real conscious effort not to talk about the environment in terms of doom," says Tom Chapin, whose latest A&M release plays like a party for Mother Earth. "I feel my job is to say to kids, 'There's a place for you in this world and there are wonderful things happening.'"

Chapin accomplishes this on songs like "Mother Earth's Routine" with its seasonal imagery, "Good Garbage," a bluegrass number about decomposing, the natural sound round of "The Wheel of the Water" and the rousing "Picnic of the World" set to Can-Can music. On "Two Kinds of Seagulls"—"he gulls and she gulls"—Chapin sings of mating with a wordplay he calls "Cole Porter for kids."

Kids have an honored place in Chapin's music, which often features his daughters and other children in wonderfully-directed choruses. Next up is a video with his new label, Sony Kids Music, called

# Ecology Hits Home

The greening of children's music, as environmentalism becomes a hot topic

By Catherine Cella

"Tom Chapin: This Pretty Planet." The title track, from "Family Tree," is a loving anthem to the Earth sung with Judy Collins.

Like Chapin, Sally Rogers was drawn to children's music when she became a parent. After an album about getting along (Golden's "Peace by Peace"), the singer-songwriter turned to the environment in Piggyback Planet: Songs For a Whole Earth (Round River). "Children deal with ecological issues every day," notes Rogers, "whether it's being careful where they step or not eating the snow. Kids are really smart and I don't think we give them enough credit."

Rogers' upcoming video, "What Can One Little Person Do?," tapes

an intimate concert of songs from her latest album of the same name as well as selections from "Piggyback Planet": "Over in the Endangered Meadow," a rollicking sing-along about mother and baby animals, "What Did the Dinosaurs Say?" speculating on the great creatures' noises, and an update on "This Land is Your Land" with new Earth lyrics.

"Children are our most precious natural resource," claims Rogers in the same clarity of voice that distinguishes her singing. "They're our hope, too. So getting them to think about the environment is a good first step."

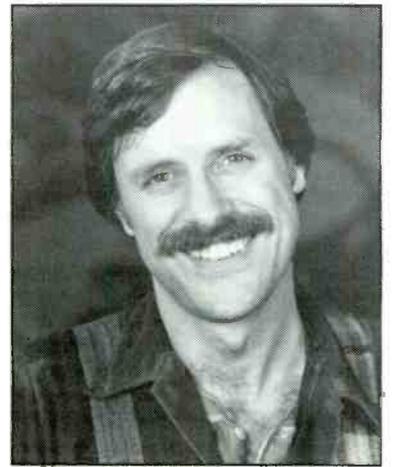
Far from jumping on the eco bandwagon, American Melody's

Tom Callinan and Ann Shapiro "put the wheels on the bandwagon." Callinan's 20-year involvement with environmental song recently culminated in his being named Connecticut's first State Troubadour. He and wife Ann Shapiro perform for schools, families, conferences—wherever people gather as friends of the Earth.

"We find that singing along gives people a feeling of camaraderie and builds community spirit," says Callinan, whose British Isles folk background adds a sea shanty air. Shapiro, whose musical roots lie more in American soil, notes that their songs draw on many styles. "Let's Clean Up Our Act," the title

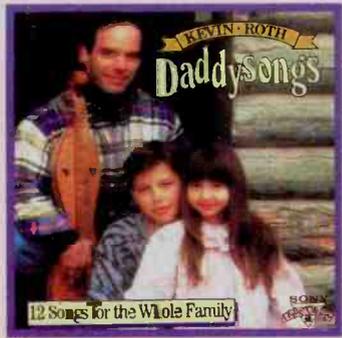
continued next page

A&M's Tom Chapin avoids doomism



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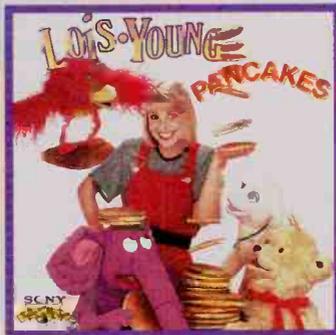
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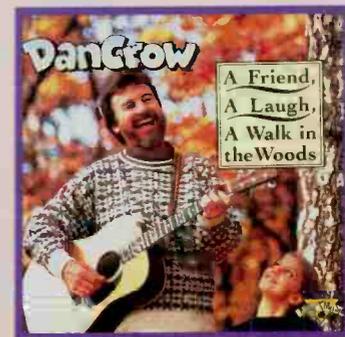
Lois' sing-along, laugh-along style and her puppet characters charm even the youngest fan!



"(Lois Young is) a delight for preschoolers, older children, and parents."

— *Los Angeles Times*

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## TOM CHAPIN.

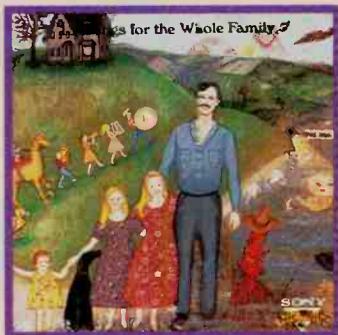
### "Billy The Squid"

One of today's best-loved children's singer/songwriters. Features a duet with Rosanne Cash, with Branford Marsalis on sax.

- Produced and co-wrote the Platinum-selling album, "Cabbage Patch Dreams."

"(Tom Chapin's songs) effortlessly inspire the one thing that makes it all click— audience participation." — *The Boston Globe*

COMING IN MARCH!



## TOM PAXTON.

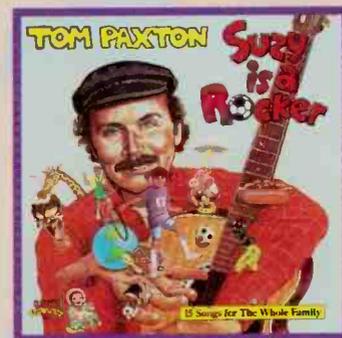
### "Suzy Is A Rocker"

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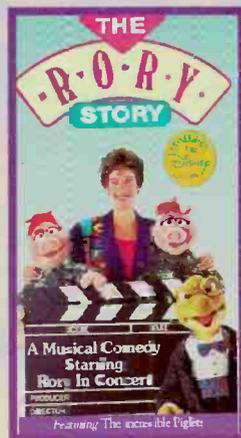


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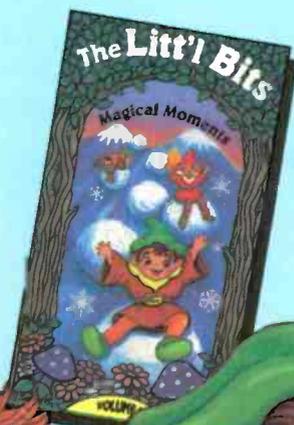
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## ECOLOGY

(Continued from page CAV-4)

track of our latest album, is sung to a 50's song called 'The Huckle-buck,' she says. "Kids don't recognize it, but some parents remember it from The Honeymooners or Chubby Checker." Callinan and Shapiro's lyrics in this and other songs are as direct and uncompromising as their vocals, covering gardens and garbage, "Pollution" and "Mother Ocean."

With a name like The Banana Slug String Band, they've got to be good, and they are. With three Music For Little People albums under their belt and a video in the works, the 'Slugs' are moving. "We love music, we love children, and we love the environment. So this is the perfect career for us," says member-manager Doug Greenfield. "We focus on learning about the magic of the Earth and how to take care of it."

The video promises to be everything their interactive, vaudevillian show is and more. "There will be several cut-aways to music videos," Greenfield explains. "One will be oceanside with our character Lighthouse Keeper. Another has Nature Man rapping about America's rainforest, the redwoods. And yet another is 'Dirt Made My Lunch' which is set in the Garden Project."



Kim & Jerry Brodey: planetary aid

Like Greenfield et al., singer-songwriter Jerry Brodey began as a teacher. His wife Kim's background is theater and mime. For the last nine years they've combined talents in shows for schools in hometown Toronto and beyond. And for the last year and a half, their vehicle has been "Let's Help This Planet." Like many, the Brodeys' dedication to the environment was born in the sixties. But it took a camping trip with their children to catapult it to the foreground. "When our eight-year-old asked if there'd be trees when he grew up, our mouths just dropped," relates Kim. "That was the inspiration for the song 'Let's Help This Planet.'"

The Brodeys' similarly-titled album is self-distributed (earlier releases are on A&M) and brimming with songs that are as solid musically as they are lyrically. The title track is a lovely ballad in harmony, "Mr. Babette" is a great sing-along, the a cappella "I've Got a Rhythm" gets the fingers snappin', and "Garbage Garbage No No No" offers fine comic counterpoint. Fittingly, the album ends with the Native American-influenced "Mother Earth Chant":

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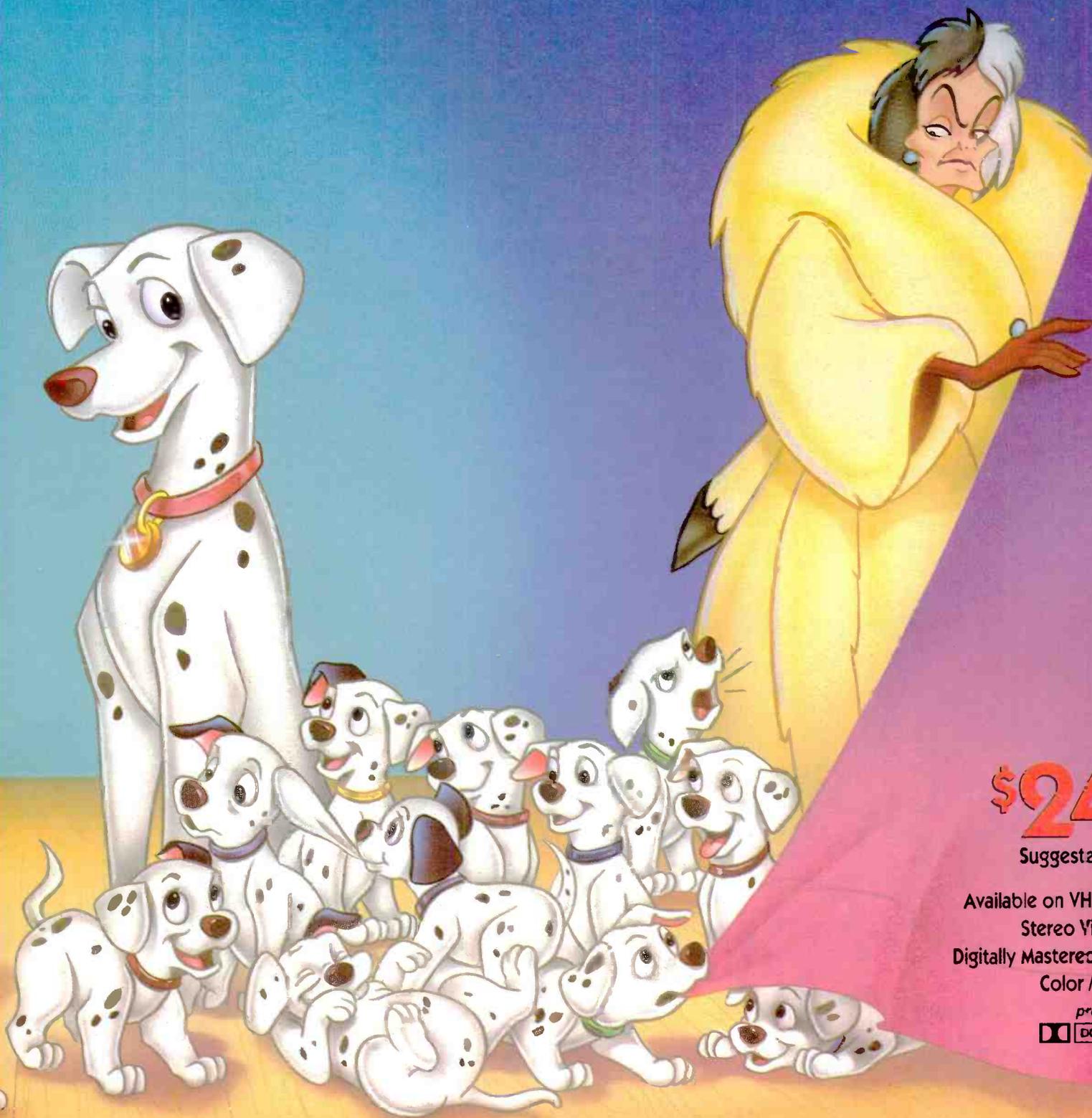
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**WALT DISNEY**  
HOME VIDEO

# KIDAUDIO

(Continued from page CAV-1)

roster, as does Walt Disney Records, whose soundtrack for "Beauty and the Beast" is currently #28 on the Billboard 200.

Independent children's labels continue to exploit the specialty markets (toy stores, book stores, educational stores, mail order) that most majors are only beginning to feel their way around. Many of these labels, too, report relatively little fallout from the sagging economy.

The reason the recession has so far gone unnoticed in the kids' entertainment industry is simple: children are the last to go without in an economic downturn. Parents will spend money on their children before they'll spend on themselves—and the relatively low cost, and high perceived value, of cassettes and videos remain attractive incentives. "High quality cassettes are an extraordinary consumer value, and a lot less expensive than most toys," says Arne Holland, president of Lightyear Entertainment, one of the kid companies distributed by BMG.

"The children's industry isn't totally recession proof," adds Geoff Bywater, senior VP of marketing for MCA Records, "but it's as recession-proof as you can get."

MCA is one of the major labels adjusting its promotion and marketing strategy in dealing with the children's market. "The typical

record company mentality is not going to work in the kids' industry," says Bywater, stressing the importance of working in alternative distribution channels. He adds, "Word of mouth on popular children's artists builds slowly. Raffi (who switched to MCA two years ago from A&M) built up to selling hundreds of thousands of records—and all but one or two of his albums are now gold."

The biggest concerns for retailers, Bywater has found, are packaging and content. "Typical (record) packaging works in a Tower store, but not in a toy store, where everything is packaged elaborately," he says. MCA's children's package, according to Bywater, has the dimensions of a CD longbox, but is a keeper package with a top flap which opens like a book. (Similar packaging is being used by other companies, including Kid Rhino and Ode 2 Kids.)

MCA's fall releases for children, including "An American Tail—A Music Adventure with Fievel & Friends," and "Animal Express Featuring Shelley Duvall," benefited from the efforts of a new children's telemarketing firm, Playground Entertainment Marketing. The company, founded by Kathleen Bywater, who worked in radio promotion for five years at Capitol Records (spouse of Geoff Bywater) and educator Pam Walsh, helps market major label product in alternative, primarily boutique, outlets. According to Kathleen Bywater, their efforts resulted in a

50% increase in sales for both titles. "It's hard for a pop salesperson to go into the kids' market," she says. "Through telemarketing, we're opening doors in the children's boutique area."

Geoff Bywater says the soundtrack from "FernGully"—an animated film about "saving the last rainforest," and featuring music by Raffi, Tone-Loc, Elton John, and Sheena Easton, among others, is expected to be a major title. The album ships in April. "The children's music business is really a marketing-driven responsibility, rather than an A&R responsibility," notes Bywater. "We look for well-known personalities; if Angela Lansbury, say, wanted to do a kids' album, it would be successful. We also look for touring groups, who come to us with a concept and an idea."

"Having visible artists" is also a tenet of Ode 2 Kids, according to founder Lou Adler. With limited space in record warehouses, he says, a successful label's task is "putting out product that demands space." Adler, whose Ode Records was the home of top-selling artists Carole King and Cheech & Chong, started Ode 2 Kids a year ago, and plans a roster of "five or six artists." The label's initial releases, out November, were Shelley Duvall's "A Very Merry Christmas" and "Sweet Dreams." Next up is Duvall's charming "ear movie," "Here's the Huggables," about a town of anthropomorphic rabbits; and an English/Spanish LP

by various artists, "It's Animals."

Adler, who for years has been active in the L.A. Children's Museum—he installed a hands-on recording studio there—says Ode 2 Kids gives him a chance to "get directly to the consumer. Quality product is needed and wanted—this industry isn't based on servicing to radio, getting your product 'okayed' to be played."

With the children's market experiencing such dramatic growth, Adler believes that kids' product has the potential to become a much bigger player in the area where it has fared least well: traditional record stores. "It's a matter of exposure," he says. "As the business gets broader and more visible"—aided, he observes, by the growing number of syndicated kids' radio programs and cable shows—"and it's treated more like a legitimate genre than a stepchild, you'll be seeing (major) artists happening."

BMG, which has been marketing and distributing kids' labels Discovery Music, Lightyear Entertainment, the Children's Group (which sold a surprise half-million copies of Sue Hammond's Classical Kids series), and Rabbit Ears/Windham Hill, announced the formation of its own children's division, BMG Kidz, in late January. It operates under the aegis of BMG Enterprises, which oversees a number of BMG joint ventures and is headed by Ron Osher. BMG Kidz's first joint venture is with Rincon Children's Entertainment, a deal

which provides Rincon with financial support for acquisitions of major licenses, as well as sales and distribution resources." Rincon, which last year made a splash with the Mattel-licensed Barbie Doll record "The Look," generating over \$1 million in its first three months of release, was formerly distributed by Kid Rhino. Audio product featuring Barbie and Teddy Ruxpin, another licensed character, were still carried by Kid Rhino briefly into the new year, according to Rincon president Ralph King.

King says BMG will handle traditional record store distribution; his in-house wholesale operation Rincon Distribution sells to "drugstores, discounters, toy stores," and other children's specialty retail outlets. "Through BMG, we reach 70,000 stores, and another 60,000-80,000 in the alternative distribution world," he says.

"We do a lot of value-added product," says King, "such as cassettes paired with a book, toy, or electronics piece." Rincon currently has 84 titles ready to be issued over the next six months. Its BMG-distributed titles debut April 15. Upcoming product includes vintage recordings of "Beatrix Potter Tales," narrated by Vivien Leigh with music by the London Symphony Orchestra; "Sing—Joe Raposo's Music From Sesame Street," a book/cassette series of updated versions of the late Raposo's songs, compiled by category; and "Old World Lull-



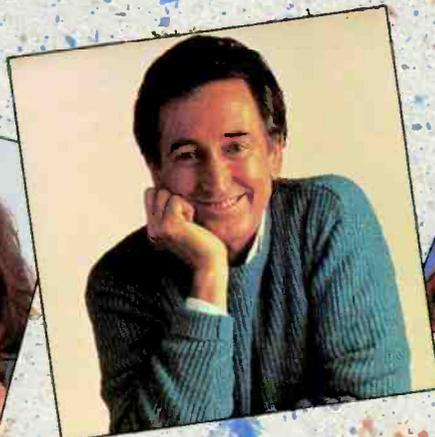
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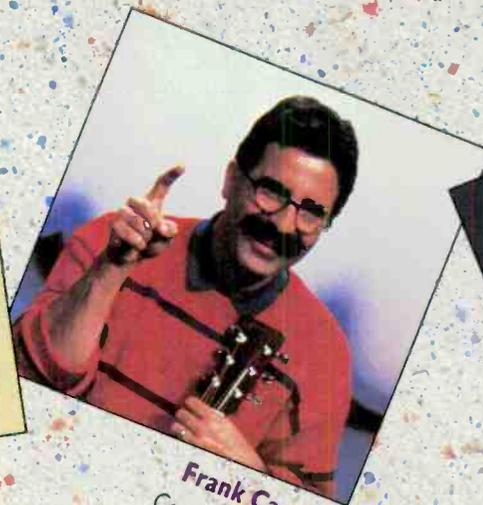
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Cassettes, CDs & videos



Bob McGrath  
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Frank Cappelli  
Cassettes & videos

## Children's Audio & Video

abies," European lullabies from the 1200s to the 1700s, re-recorded on medieval instruments, which King says will "probably be a series," and a home video.

Discovery Music, which is one of the children's labels distributed by BMG, recently signed new artists Dennis Hysom, whose *Once Upon a Tune* series bows in March with "The Wild Wooleycat's Favorite Nursery Rhymes." Characters from the nursery rhymes will be licensed by United Media (which handles Garfield and Peanuts) as toys, books, T-shirts, etc., according to Kym Pahoundis, Discovery's director of artist management.

"Dennis expands on the traditional nursery rhymes," says Pahoundis. "Little Miss Muffet and the spider, for instance, become friends and share a berry pie. The Wooleycat is the storyteller."

Discovery's best-selling artist Joanie Bartels, whose eight-title Magic Series has sold over 1.5 million cassettes, will premier a new audio series. Tentatively titled "Music to Grow On," the series' first release will have "a party/celebration theme," says Pahoundis. Bartels' Magic Series, whose titles include "Travellin' Magic," "Bathtime Magic," and "Sleepytime Magic," will soon be available on CD, as well as a two-title gift set. Discovery is also targeting the Hispanic market with a new series called *Enchantment Collection* (La Colleccion de Encanto). Four titles are planned for the next 2 years.

Big audio news at BMG-distributed Lightyear Entertainment is the singing of popular veteran duo Rosenshontz. Lightyear's other major audio line includes 9 companion cassettes to its award-winning *Stories To Remember* video series, which was recently repurchased from Hi-Tops Video.

Rosenshontz, who managed to sell 350,000 records on their own Vermont-based RS Records, had until now never had national distribution, says Lightyear president Arne Holland. "They're getting into Musicland now, which they weren't before," he says. "With the BMG sales force, it's a whole new world. We're re-releasing their catalog (six titles); we're also working with Gary Rosen and Bill Shontz on their solo projects."

Holland notes that Lightyear has instituted a toll-free hotline, operating out of the firm's Empire State Building offices in New York, to help consumers find Lightyear product in retail stores. A&M's own toll-free nationwide Children's Music Hotline, which debuted in fourth quarter 1991, offers callers information about children's retailers and concert dates by A&M artists. According to children's marketing director Regina Kelland, the information is area-code specific; callers can also listen to chosen audio selections introduced by the artists. "We're averaging 40 calls a day."

A&M's children's division—now seven years old and embracing some 30 audio and 12 video

titles—is thriving, says Kelland. "We've established that we have a strong roster without Raffi," she says. A&M's market, and the kids' market in general, she observes, "keeps replenishing itself—every four or five years it turns over 100%, as kids grow older and new kids are born. We're constantly starting from scratch, which is challenging but fun."

The ever-popular Sharon, Lois, & Bram issue their sixth video, "Sing A to Z," their first filmed concert. Linda Arnold, whose fourth and latest audio outing, "The Rainbow Palace," combines Broadway favorites with original tunes, is set to release her first home video this July. tuneful kids' rocker Tim Noah puts out his third audio project this summer, and children's TV show host Frank Capelli just won a Parents' Choice Gold Award for last year's "Pass the Coconut."

The Rabbit Ears Storybook Classics audio series (distributed by Windham Hill), which set the standard for celebrity story narrations, is itself the recipient of numerous awards, including a pair of Grammys and half a dozen other Grammy nominations. This year, a total of three Rabbit Ears titles are nominated in the Grammy category of best recording for children: "Brer Rabbit and the Wonderful Tar Baby" (narrated by Danny Glover, music by Taj Mahal), "The Emperor's New Clothes" (with John Gielgud and Mark Isham), and "Paul Bunyan" (with Jonathan Win-

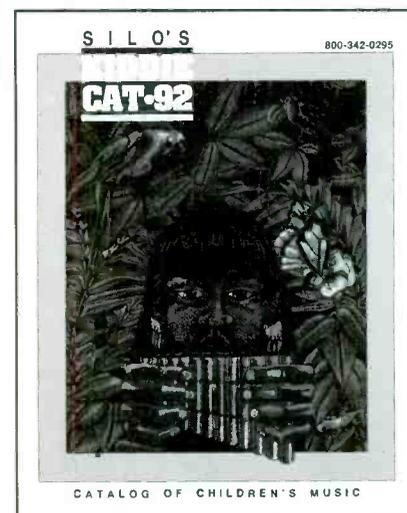
*continued on page CAV-18*

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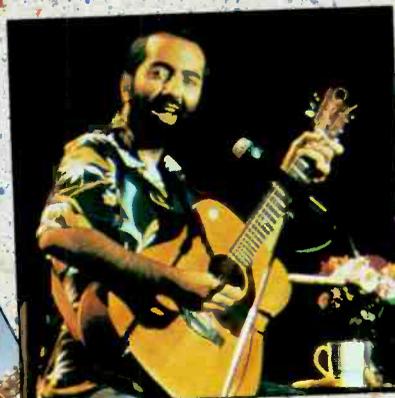
**Tim Noah**  
Cassettes, CDs & video



**Shari Lewis**  
Cassette, CD & video



**Bill Marley**  
Cassettes, CD & video



**Raffi**  
Videos



**Linda Arnold**  
Cassettes

# EXPOSURE

(Continued from page CAV-3)

## SCHOOLS, DAYCARE CENTERS AND LIBRARIES

The basic principle is go where the kids are. This means, for example, schools and daycare centers. Hap Palmer, creator of the "Baby Songs" audio and video series, was originally a schoolteacher who began using music and movement in his classes to teach such concepts as letters, numbers, colors, and parts of the body. "Getting in there and working with children one way or another is really the key, both in publicizing material and also to make better material," says Palmer. "People who work with kids have a better idea what they'll like."

Don Monopoli of performing group the Learning Station, on Hug-A-Chug Records, agrees that schools are a prime market for children's product. "We have six albums and two videos, and we've gotten into a lot of catalogs that are sent to schools. Our company is six years old, and we've never tried to branch into the commercial market until now." Hug-A-Chug has now signed a distribution deal with Cheetah.

American Melody's Rosenthal adds that libraries, too, are an excellent outlet for children's music. Several of American Melody's 12 recordings have won awards from the American Library Assn. and gotten good reviews from library journals; as a result, many libraries have contacted the label directly. "That's a good market, because a lot of our stuff is traditional folk tales and stories. We also have a tape of songs about the environment, to tie in with what schools are teaching."

## RADIO AND TELEVISION

Large companies affiliated with TV or movies may have an edge when it comes to name recognition, but even without such an affiliation enterprising children's performers can find TV and radio exposure. For example, Fred Penner, who records for Winnipeg, Canada-based Oak Street Music, now has his own daily show on Nickelodeon called "Fred Penner's Place." David Jack works with the Fox network's Kids Club. "The Fox Kids Club has 20 million members," Jack explains. "Each local affiliate controls their market. They send me out for different events—I do a lot of promotion for them, to any markets that need performers." For other artists, Nickelodeon's music video show "Nick Jr." is a good publicity tool.

As for radio, some labels and artists look beyond the few children's music shows to get exposure. Music for Little People is active in environmental issues, so publicist Anna Cherekovsky has compiled a list of radio talk shows on which her clients "can talk not just about the music, but about the company and its political stance." Phil Rosenthal, president of American Melody, has gotten "a fair amount of airplay" on college radio, because his artists' acoustic sound fits well on folk music shows.

## APPEALING TO PARENTS

It's the parents, not the children, who will actually buy the product, and they can be subliminally targeted. Many of the artists on

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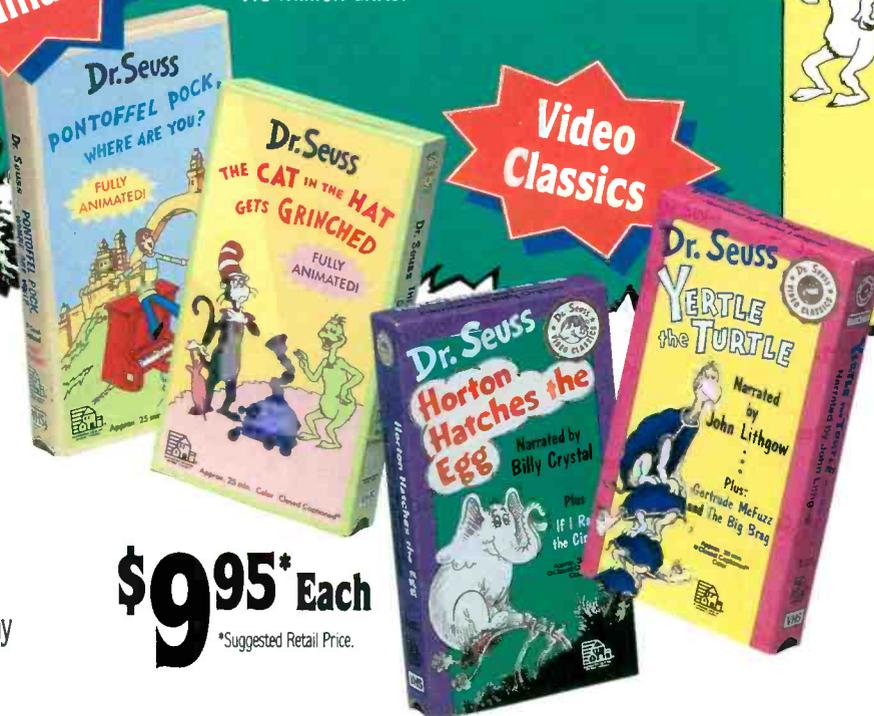
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American Melody began their careers as adult-oriented artists. Rosenthal himself was in the well-known bluegrass band the Seldom Scene. American Melody artist Jonathan Edwards had a big hit in the '70s with his song "Sunshine," while Dave Mallett is known for his classic "Garden Song."

Raisin' Cookie, a New York-based company with a direct mail catalog, appeals to parents with educational multi-media sets. The company has done a joint project with Parents magazine and plans a Sealtest venture in February. For the Sealtest project, 4 million ice cream lids will promote a Raisin' Cookie set featuring the Pacific Arts vid "Look What I Made" and the Simon and Schuster "Penny-whistle Party Planner" book.

"All of our sets include a book, because reading is so important," says Raisin' Cookie president Stella Alvo. "A lot of educational philosophies say this is the way to get through to children, to have them learn with different media in an entertaining way, rather than pounding it in by rote."

**CONCERTS**

"You have to play the gigs," says MFLP's Will Forest. "You go to a library and 20 kids show up and you get Jujubes thrown at you. It's almost like being a bar band. Those are the dues."

Oak Street's Paquin notes that there is a well-established circuit of children's festivals in Canada. "Originally in folk festivals they would have a children's area, and out of that evolved entire children's festivals. They started in Vancouver about 15 years ago, then spread to Winnipeg and Calgary. Now there are children's festivals across the country. It's a great way for the acts to work and get a following."

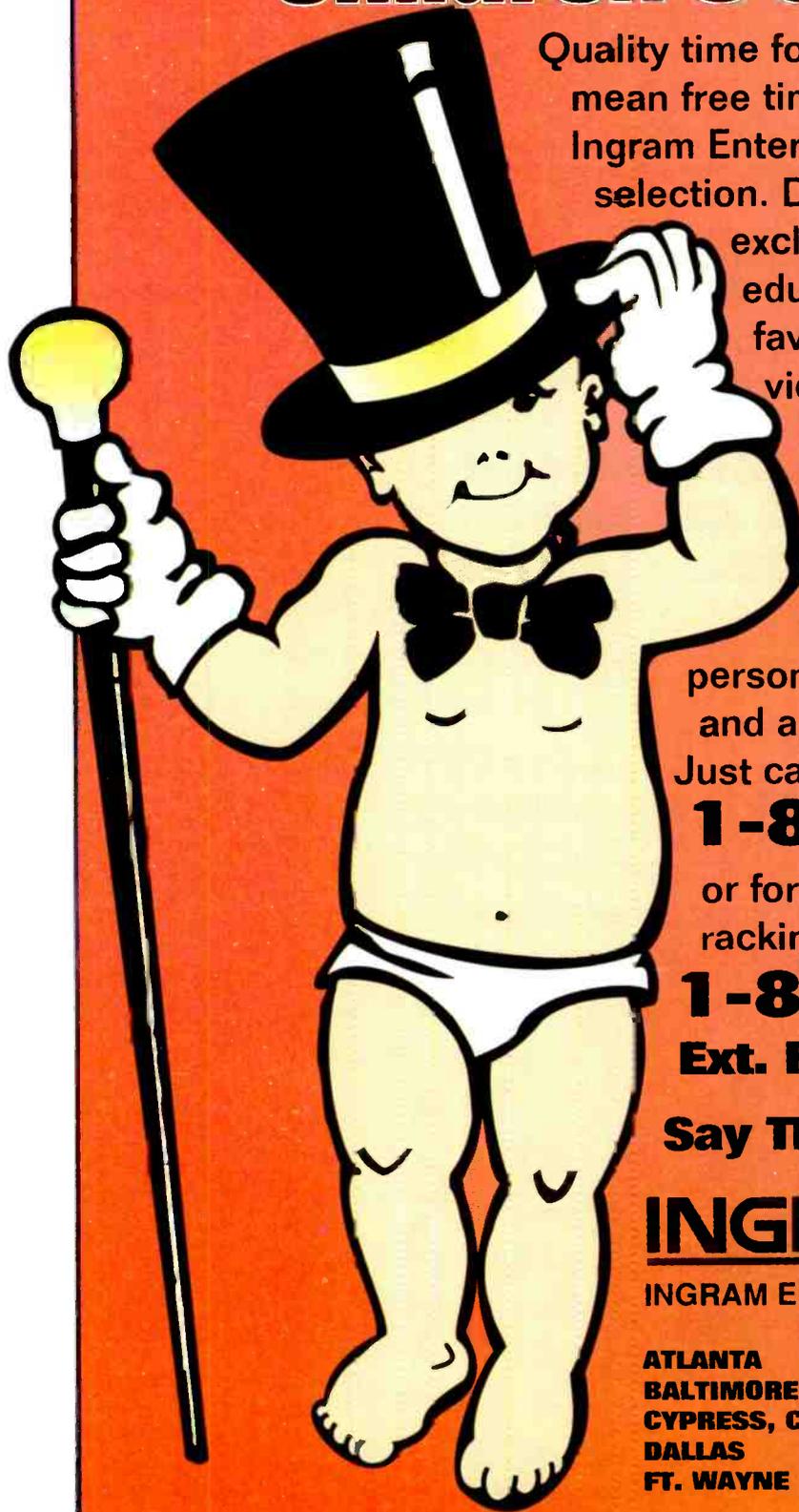
"In the U.S., it evolved slowly, but now it's growing rapidly. And because we've become more sophisticated in presenting and promoting, we can play larger venues; for example, Fred Penner is playing Pine Knob, a 12,000-seat venue in Detroit," Paquin says.

Paquin notes that the children's concert scene has become much more sophisticated. "Everything is more coordinated; we've got top PR people, good strong lighting. Now people understand that it's a band, a show. It's not necessarily someone coming out with a balloon on his nose." Since children's shows are only an hour, an artist can do two or three shows a day, with meet-and-greet sessions between.

David Jack adds, "I like to make myself accessible to distributors and to retailers, too. I tell the distributors I'm available if they want to do an in-house Christmas party or a company picnic. It's good business. It's like if A&M had Sting to do the Christmas party."

Newspapers are another good way to get publicity. As Hap Palmer points out, "One of the values of doing concerts, particularly in smaller towns, is that you can get exposed to many more people than your audience through newspaper coverage or reviews." Adds Paquin, "Ten years ago, you'd call a newspaper and they'd say, 'No, we don't have anyone who covers children's entertainment.' Now they do. There's been a boom in the market, and people want information."

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# KIDVID

(Continued from page CAV-4)

Cassette series, releases a new product for the publisher this spring entitled, "Recycled Songs."

Lightyear Entertainment, which is distributed by BMG, recently repurchased its award-winning video line Stories To Remember from former distributor Hi-Tops Video. Stories To Remember teams celebrity narrators/singers with noted illustrators, composers, and film animators in programs based on acclaimed children's literature. Titles include "Beauty and the Beast," narrated by Mia Farrow; "Merlin and the Dragons," narrated by Kevin Kline; and "Baby's Nursery Rhymes," sung by Phylicia Rashad.

Eight titles are available in video, cassette, and CD formats; the ninth, "The Snow Queen," told by Sigourney Weaver, will be released on video later this year.

When Lightyear was informed that the July 1991 sale of future Hi-Tops product to Western Publishing would result in the lines being split between Video Treasures and Golden Book, Lightyear set about repurchasing Stories To Remember from Hi-Tops' parent company Heron Communications. "At the same time," says president Arne Holland, "BMG made a strong commitment to children's video."

The following is a roundup of new releases and marketing strategies from a number of producers of children's video:

**Children's Circle:** The home video division of pioneering children's film producer Weston Woods of Weston, Conn., whose acclaimed product line lists at \$19.95, plans to debut a new lower-priced line this fall, according to founder Morton Schindel. Children's Circle, renowned for bringing children's literature to the small screen, will be introducing the new line with a possible price

of \$14.95.

Schindel, who has been translating children's literature to film for 40 years, says the new titles will probably be shorter than Children's Circle's current 4-minute-average tapes. He notes that the lower price point may lead to CC product—which has sold primarily in specialty retailers and the educational market—being carried at discounters like Toys R Us and Target.

"I see no reason why not," says Schindel. "With the growing sense of responsibility of what's happening in the world, discounters may start featuring loss leaders to reassure the people that they still care about their kids, and not just the money." Upcoming releases for Children's Circle, whose catalog encompasses 175 titles, are "Stories From The Black Tradition," "The Ezra Jack Keats Library," and "More Stories For The Very Young."

**Children At Heart:** This Ontario,

Canada-based company is "an importer, exporter, and licensee of value-added pre-recorded audio and videocassette products, operating throughout North America," according to president William Keating. Headquartered in Oakville, Children At Heart is in the process of opening a U.S. office in St. Louis.

Children At Heart sells direct to mass merchants, drug stores, food stores, department stores, toy and gift stores, and via direct marketing. "Our strategy is to offer a variety of children's home entertainment products that stress entertainment first, education second," says Keating. "In many cases, we have added an item to the (product) in order to create a value-added present to the product - at the same time delivering impulse price points that do not restrict our entry into the above-mentioned trade classes. Programs are built on a promotional basis around high-traffic selling periods throughout the year. We've found that this strategy enables us to sell direct and be competitive." Product lines include audio/comic book read-alongs with Archie, Spiderman, Batman, Capt. America, and Superman; Care Bears read-alongs and vids; and the Buttons & Rusty Holiday series.

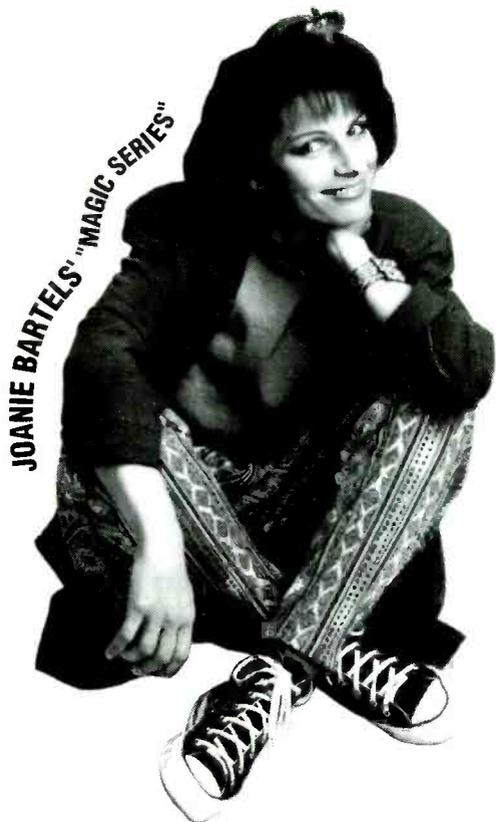
**Walt Disney Home Video/Buena Vista Home Video:** The April release to sell-through of "101 Dalmatians" is receiving a \$25 million marketing campaign, including a tie-in with Nabisco,

according to spokesman Steve Feldstein. "Dalmatians" comes out at a suggested retail price of \$24.99. The recently-released Walt Disney Studio Film Collection, 12 family titles priced at \$19.99 each, had "an excellent pre-book," according to Feldstein. The line includes "The Parent Trap," "Freaky Friday," "20,000 Leagues Under the Sea," "Old Yeller," and "The Love Bug"; Feldstein says Disney plans to release more titles in the same line.

The 8-volume \$12.99 "Rocky and Bullwinkle" series is "doing well, and more releases are upcoming," according to Feldstein. Also selling steadily are Disney's "Sing-Along Songs" series, which currently is nine titles. "We'll probably do one centered around 'Beauty and the Beast,'" he notes. Disney's "year-round classics" line, which includes such movies as "Alice in Wonderland," "Dumbo," "Mary Poppins," and "Bedknobs and Broomsticks," all priced at \$24.99, will be the subject of a trade program in April. "If you buy 46 pieces, you get two free," says Feldstein, "coinciding with the release of '101 Dalmatians.'"

New releases include "Sebastian's Party Gras," the home video version of the popular kid's album. Upcoming titles include "Frankenweenie," the first movie by director Tim Burton ("Batman," "Scissorhands"), at \$14.99; and "Dance Workout With Barbie," in which a "lifelike animatronic Barbie doll" leads viewers through interactive

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dance routines. "We're expecting a home run on that one," says Feldstein. "Barbie is a franchise." **MCA Home Video:** "Children's and family product is a growing segment of our business," says executive VP Louis Feola. MCA's kids' catalog currently comprises over 50 titles, including theatrical fare (the Care Bears, the Hardy Boys, the Jetsons, Nancy Drew, and others) and original programming (including live-action Mark Twain classics and the Fables and Legends series). On March 19, MCA releases "An American Tail—Fievel Goes West."

"We're funding our own consumer \$5 rebate with 'Fievel,'" says Feola. "The consumer receives the rebate if 'Fievel' is purchased along with one of 20 other family titles, between March 16 and September 30." Consumers can choose between such titles as "Back to the Future I-III," "An American Tail," "Harry and the Hendersons," and others. Price Stern Sloan: The Wee Sing line of videos, audiocassettes, book/cassette packages, puzzles, and coloring sets is the number one product line for the Los Angeles-based publisher, and has netted \$60 million for PSS since 1980. There are six live-action videos, all based on Wee Sing book/cassettes, which link renditions of favorite childhood songs and original tunes with a story line. Wee Sing videos are released once a year; the latest is "Wee Sing In The Big Rock Candy Mountains."

Marketing director Anne Binney Leiter says the Wee Sing line sells mostly through word of mouth. "We had done a couple of direct-mail coupon ads," she says, "but found they didn't warrant the cost. We do do a lot of co-op ads with our accounts—the big discount chains as well as independent mall stores."

Wee Sing founders Susan Beall and Pam Nipp have so far declined licensing offers for their many characters, says Leiter. "There have been discussions with Nabisco and other big packaged goods companies, but so far nothing has been decided," she says. "Pam and I are cautious about what to give kids, and why," says Nipp. "If we found a wonderful product to link up with, we would—but we don't want to do something just to build the name of Wee Sing. We're not afraid to grow, but we want to stay in control."

**Scholastic Inc.:** Scholastic will release the seventh title in its multi-million-selling series "The Babysitters Club" in March. Based on the book series by author Ann Martin—which recently published its 50 millionth book—the video line has only been in existence since August 1990. The 30-minute, \$12.95 titles are released at the same time they air on HBO; retail distributor is Goodtimes. According to Deborah Forte, VP in charge of the video division, "The Babysitters Club" sells an average of 350,000-400,000 copies of each title.

The series' target audience, girls age 6-12, is "an age group that really uses video," says Forte. "They get together, have



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slumber parties, watch videos. There's a real lack of entertainment-based products for girls this age. No network TV is aimed at them, they've grown out of cartoons, there's not a lot of feature films for them. Girls aren't playing Nintendo like boys. This is something they've really latched onto."

"The Babysitters Club" was "a real retail phenomenon" from its first book," continues Forte, "and it grew from word of mouth. The videos had a built-in audience, and Goodtimes has great distribution in the mass market. This is a mass market property."  
**VidAmerica:** The New York-

based company is seeing major sales with two of its children's series, Speed Racer and Pippi Longstocking. Both series have sold over 130,000 copies each. According to spokesperson Marylou Bono, VidAmerica will release more titles in the animated action-adventure series Speed

Racer in the first quarter of 1992. Currently, the series is 13 titles.

The four-title, live action Pippi Longstocking series, is based on the books by Astrid Lindgren. Bono says VidAmerica is planning a promotional Pippi look-alike contest this year. Both Speed Racer and Pippi Longstocking are available in 4-title boxed editions.

VidAmerica's children's catalog also includes cartoon series featuring Felix the Cat and The Mighty Hercules; the animated Forever Fairytales series (also available in a boxed edition); and the Koala Family Kollection, a series of live action comedy/adventures. Most recent release is "The Kids' Favorite Babysitter," 120 minutes of color cartoons featuring Bugs Bunny, Felix the Cat, Casper the Friendly Ghost, and the Mighty Hercules, plus animated Rudyard Kipling fable "The Magic Antelope."

**Warner Home Video:** On March 11, Warner bows "Tiny Toon Adventures: How I Spent My Vacation," described as the first full-length, made-for-video animation project from executive producer Steven Spielberg. Priced for sell-through at \$19.98, "Tiny Toons" will be cross-promoted with Dixie kitchen cups and "Tiny Toon Adventures" Real Fruit Snacks. "It is the first time a video release will be cross-promoted by two national advertisers working as co-marketing partners," says a Warner spokesperson.

Warner Home Video recently released animated feature "Rover Dangerfield" to the rental market. Rodney Dangerfield provides the voice for his canine alter ego in the full-length feature, 99% of which its directors say was animated by hand, its directors say. The remaining 1% is a computer-animated opening sequence set in the desert outside Las Vegas.

Other recent releases include

four Bugs Bunny cartoons, each 24 minutes and \$12.95. Four more cartoons starring Bugs and Daffy Duck are set to hit the market prior to Easter, all featuring Easter/spring themes, each \$12.95. Warner has reduced to \$12.95 the Super Powers Cartoon Collection, featuring DC Comics superheroes.

## TALENT

(Continued from page CAV-3)

the years is that with audiences of kids, you're going to know if you're there or not—they're going to respond one way or another. If they don't like it, it's real likely someone will stand up and say, "When is this over?"

"Historically, stories and music have always gone together and that interests me," continues Harley. "Fortunately, A&M is into that, too. In the last 15 years, there's been a real rebirth of storytelling, which I view as an intimate response to mass culture. And yet here I am on video," he laughs. "But it's heartening that people will still listen to one person talking about something."

### SISTERLY HARMONY

Is there anything more beautiful than sisters harmonizing? Debi and Megan Smith have been performing for adults as well as children for ten years. "So I See the Moon," their second children's album on American Melody, is an equal delight for adult ears.

The Smith Sisters clearly have fun with the music, relishing old favorites and injecting humor here and there. Meredith Wilson's title track features gorgeous harmonies, "Goober Peas" resurrects the tongue-in-cheek Civil War tune, and Woody Guthrie's "Take me For a Ride in Your Car (Car)" gets a fine tune-up.

"We do children's music just because it's a lot of fun," says Debi.

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"Especially this album, because they're the songs we loved when we were kids." Aside from their knockout harmonies, The Smith Sisters play a variety of unusual instruments—"which helps keep kids' interest"—including the courting dulcimer. "It's an Appalachian instrument that Carl Gotzmer made for us," Debi explains. Children, who are fascinated by the twin instrument, can look forward to more of the same on the next album. "Kids are really shaped by the music they listen to," Debbie declares. "But there's a lot of garbage out there."

**MUSICAL STORYTELLER**

Classical/jazz trumpeter and film scorer Mark Isham is no stranger to the Grammys. Still, this year's nomination—"The Emperor's New Clothes," a Rabbit Ears Storybook Classic he scored on Windham Hill—holds special meaning. Apropos of the story, the music suggests an imperial court overtaken with itself, full of fanfare and processional pomp. "It's mostly written in the style of the Baroque period, which I love," says Isham. "In fact, my first professional goal was to specialize in Baroque trumpeting. So it's a real personal favorite."

Isham goes on to explain that the score's counterpoint reflects the "gypsy" music that existed parallel to that of the court. "Because the tailors were considered to be low-class ruffians," he relates, "the director felt that this ethnic music could represent their side of the story."

"I love doing these children's stories for their beautiful simplicity," says Isham. "I never feel I have to change the music for children. Since the story itself is stripped down to such clarity, the music just naturally follows that. And I just love doing it."

**'MALL' TIME PERFORMER**

"I've performed at every mall in the history of the world," laughs David Jack. "And I'm not ashamed to do it either. A mall is a great place to reach families." And reach families he does, with a whirl of musical styles whose clever lyrics were written by his sister, a Captain Kangaroo alum.

From the ragtime vibes of "Dance in Your Pants" to the creative nonsense of "The Silly Song," Jack does all original music on the Golden Music label. He began with lullabies on "Snuggle Up Cozy" when his first son was born. Now that Benjamin is seven, Jack finds his music has grown up, too. "We Love Saturday," set for spring release, is even more rhythmic.

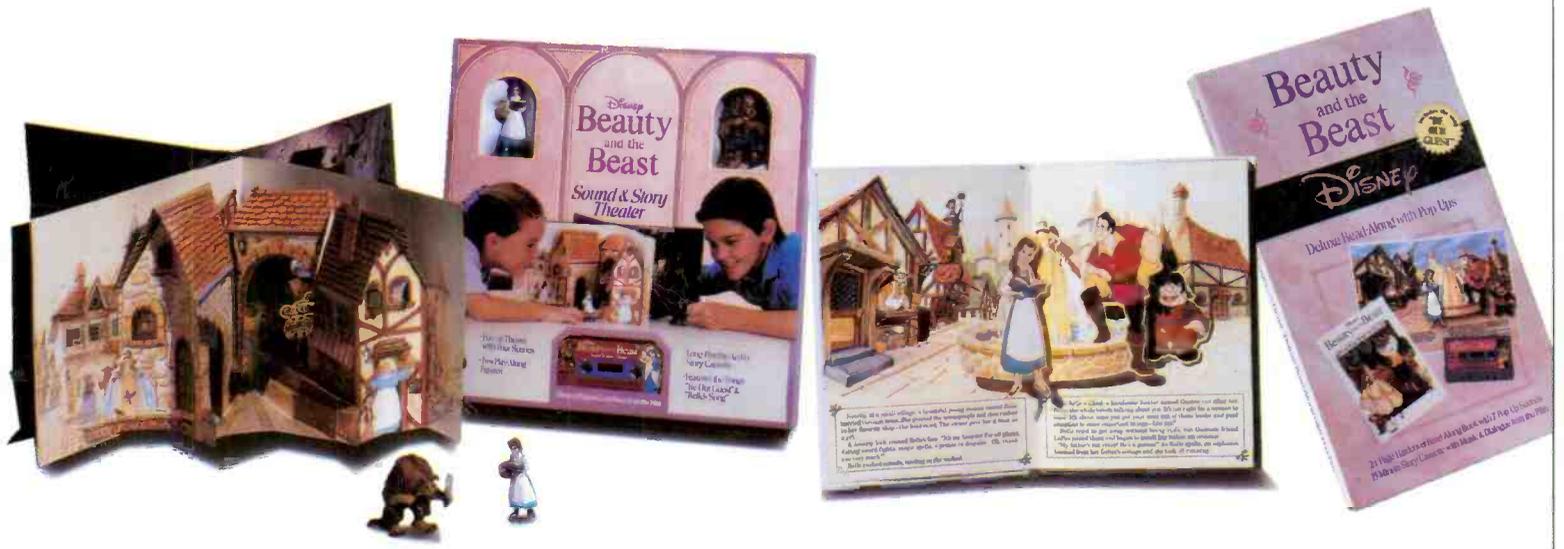
"I've got a song on there reminiscent of the Miami Sound Machine," says Jack. "So it should appeal to older kids and parents, but even the youngest ones love the rhythm and can dance without understanding the words." They should also enjoy Jack's video, "David Jack... Live: Makin' Music, Makin' Friends," distributed by Carlsbad, CA-based Ta-Dum Productions, because it skews younger than his albums.

As the self-proclaimed "hardest working man in children's music today," Jack would love to have a television show. As to what the future does hold, he admits, "I'm on my way—I just don't know where I'm headed!"

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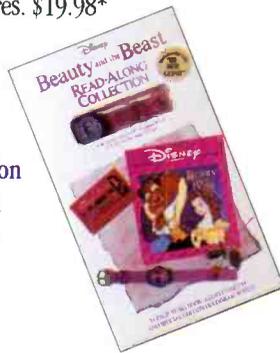
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# KID AUDIO

(Continued from page CAV-11)

ters and Leo Kottke).

Rabbit Ears' ethnic folktale series "We All Have Tales," manufactured and distributed by Kid Rhino, has won its share of prestigious Parents' Choice and other awards since its inception last year. Latest releases in the series are "The Monkey People," a South American fable narrated by Raul Julia with music by Lee Ritenour, and from France, "Puss In Boots," told by Tracy Ullman and scored by Jean-Luc Ponty. Videos are also

available through Uni Distribution. Warner Bros. Records' children's division releases its first audio title March 31. "Tiny Toons Sing!" features characters from the Emmy Award-winning Warner cartoon interpreting pop standards like "Don't Worry, Be Happy" and "Girls Just Wanna Have Fun." It is being released in conjunction with Warner Home Video's "Tiny Toons Adventures: How I Spent My Vacation," executive producer Steven Spielberg's first full-length, made-for-video animation project.

In August 1991, Warner Bros. entered into a joint venture with prominent indie Music For Little

People, based in Redwood, Calif. Founded in 1985 by parents and musicians Leib Ostrow and Linda Dillon-Ostrow, Music For Little People operates a mail order catalog circulated to four million people; the proprietary MFLP and EarthBeat! labels; a wholesale distribution network; and sales/distribution to schools and libraries.

Over at Sony Kids' Music, director of children's programming Linda Morgenstern says an environmentally-friendly cassette package has been developed especially for the alternative stores, who "need the longbox but don't have the racking and fixturing." Conforming with the proposed California law that would mandate no more than one inch of extra material on each package side, Morgenstern says the Cassette Sleeve-Pack "looks like a shortbox, and has only the extra four inches of material."

Even though, as Morgenstern estimates, 65% or more of children's product is sold outside record stores, "We want to work with record retailers to bring children's product out from the back bins." Sony Kids' Music had originally planned a first wave of product releases in the fall, but had to postpone due to "in-house reorganization." Now Sony will issue 18 titles between March and May, including albums from Rory, Roy Fegan, Kevin Roth, Dan Crow, and Lois Young.

Walt Disney Records reports good health, according to VP Mark Jaffe—in fact, he says, "Sales are substantially above projections, despite the recession." Disney's Music Box Artist Series, which features original children's artists, is the recipient of a "large publicity and instore push" starting March 10, according to Jaffe. An instore display will highlight new releases from Norman Foote, Parachute Express, and Craig 'n Co. "All artists will be on tour," says Jaffe, "and we'll be working on massive local and national publicity coverage." Twelve-year-old Music Box artist Christa Larson releases her second album "My World" on May 12, notes Jaffe, with a scrapbook-style home video due from Disney's Buena Vista Home Video.

The "Little Mermaid" character, Ariel, returns April 7 with "Songs from the Sea," an album detailing "what it's like to be a mermaid," according to Jaffe. The new disc also features the character voices of Flounder, Scuttle, and of course Sebastian. The popular Jamaican crab (voiced by Samuel E. Wright) is close to gold certification with his first album, "Sebastian," and Jaffe says the second release, "Sebastian's Party Gras," is "over 200,000 copies."

Disney's benefit album "For Our Children," which has sold "in the high 70,000s," has raised over \$2 million for the Pediatric AIDS Foundation, according to Jaffe. It features children's songs interpreted by well-known pop stars, including Bob Dylan, Little Richard, and Barbra Streisand.

Disney Audio Entertainment, which handles story and specialty audio products, this year celebrates the 25th anniversary of its first read-along, according to

Disney marketing analyst David Kopp. Disney has created an instore display, the Storyteller's Castle, to showcase best-selling titles from the quarter-century of read-alongs and new formats. Kopp says the castle is a seven-foot-tall full-color p.o.p. display which spotlights the company's top-selling product, the "Beauty and the Beast" read-along packaged with a hologram wristwatch.

"The '101 Dalmatians' Play-Along set, with read-along and puppy stamper, blew through its initial production run and is well into its second," Kopp reports. Disney Audio's newest product is

the "Beauty and the Beast" Sound and Story Theater, which packages a 30-minute cassette with a 3-dimensional pop-up "theater" featuring four film scenes, and figurines.

Random House, whose book/cassette audio line encompasses over 100 titles, offers increased exposure—via limited licensing projects—to artists currently recording for other labels. Performers like Rosenshontz, Hap Palmer, Kevin Roth, and Greg & Steve "are taken into markets they normally don't get into," says Sharon Lerner, VP and publisher for Random House Home Video and

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Greg & Steve will be promoting *Playing Favorites* in 1992 on their 35-city nationwide concert tour.

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children's audio. "Such as bookstores—the majority of our accounts don't carry audio alone." Speaking of Greg & Steve, their new "hits-with-a-twist" release "Playing Favorites" includes a hip-hop version of (gulp) 'Zip-A-Dee-Doo-Dah."

All the recent major label action in the children's arena has the numerous independent companies, who were once cultivated the kids' market alone, wondering about the end result. "The majors have been laying hands on the indie labels, taking the big money-makers," says Joan Pelton, president of independent distributor Silo, regarded as the preeminent wholesaler of children's product. "I see them jumping into a market where they think there will be a lot of volume; part of me wonders if they're right."

Silo sales manager Dave Lovald says, "The children's market is continuing to grow, and though growth is not as good as we'd like, we're not going backwards." Silo, he notes, which handles approximately 175 children's labels, tends toward supplying "quality products in quality markets. The end user is relatively upscale, financially stable, shopping selectively. We're not as affected as a discounter."

Nevertheless, as Pelton puts it, "The independents are not hit-oriented, and we have to fight like hell to get this stuff out there."

Many independents are indeed "fighting like hell," which often means seeking out effective ways to get their product into the hands of consumers. One such means is the growing number of children's syndicated radio programs, such as "We Like Kids," "Pickleberry Pie," "Imagination Station," and "My First Radio." Indie product receives top exposure from these programs, which are aired on "200-400 stations around the country," according to Jeff Brown of KTOO-FM in Juneau, Alaska.

Dennis Scott, founder of Nashville's Act IV Music, says he utilizes his extensive credits as a Grammy Award-winning songwriter and producer for "Sesame Street," Random House, MacMillan, Scholastic Magazine, Peter Pan Records, and others, to gain a foothold for his product. Scott's first two audio titles are "Storybook Party" (contemporary musical versions of fairy tales) and "Teddy Bear Bedtime Bible Stories." He has also filmed two 40-minute musical movies starring Ben Vereen for Peter Pan Industries, called "Welcome to the Party" and "Around the World Sing-Along." "The expanding children's radio market has been a boon," says Scott.

"The children's market is going to be the test case for how record companies and entertainment companies can attack a serious specialty market," observes Bob Hinkle of Brooklyn, N.Y.-based Bob Hinkle Management. "The forms and strategies used in working the children's market will ultimately have to be used with the senior population, the ethnic population, and other niches," says Hinkle. "The future of the entertainment industry is specialty markets, and targeting the children's audience is the first step."

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

ACLU Campaigns Vs.  
Film Production Code 56  
VSDA Speaker Urges  
Lobbying Action . . . . 57  
Vidmark Unveils 'Robe'  
In Laser Deal . . . . . 58

## 'CherFitness' Vid Muscles Up Chart 'Attitude' Helps Fonda, Simmons Sales

BY CHRIS MCGOWAN

LOS ANGELES—Move over Jane Fonda, Kathy Smith, and Callan Pinckney. There's a new health and fitness queen in town for the '90s—superstar actress/singer Cher.

"CherFitness: A New Attitude," released by CBS/Fox Video last Nov. 21, has flexed to the upper reaches of the Billboard Top Video Sales chart.

After spending several weeks at No. 1 on Billboard's Health & Fitness chart, the tape moves a notch this week from No. 5 to 4 on the overall Top Video Sales chart.

Moreover, the tape is apparently jump-starting the entire health and fitness category as two Warner

Home Video titles—"Richard Simmons: Sweatin' To The Oldies" and "Jane Fonda's Lower Body Solution"—are also moving up in the top 10 at Nos. 7 and 10, respectively. Simmons is up from No. 10, while Fonda is up from No. 11. That gives health and fitness a 30% share of the top 10.

According to industry estimates, the Cher tape has sold approximately 500,000 copies to date with no signs of letting up.

In addition to Cher making the rounds of TV talk shows promoting the cassette, the tape is also the beneficiary of a joint multimillion-dollar promotion between CBS/Fox and Equal brand sweetener featuring a mail-in \$5 rebate.

According to Vicky Mehring, video product manager for the Sacramento, Calif.-based Tower Video chain: "Fitness tapes usually do well at the beginning of the year. Consumers may already own 10 fitness tapes but they continue to make New Year's resolutions and swear that they will get in shape."

She says the current chart success of Cher, Simmons, and Fonda parallels the chain's own activity in the category.

"Sure, the presence of such a superstar helps," she says. "Cher commands a lot of attention and she has been everywhere in the media. But I think one reason for the success of the 'Cher' tape is that it's somewhat different. It's a little more personal and more person-oriented than most. It's also broken up into various segments which discuss diet as well as exercise. It emphasizes a fitness philosophy."

The tape, which is claimed to be based on Cher's own cross-training techniques, features a workout focusing on various parts of the body, including hips, thighs, chest, arms, and legs, all formatted in modular segments.

According to the tape's producer Nancy DiToro of Los Angeles-based DiToro Films, who along with the enormously successful CBS/Fox Vid-

(Continued on page 56)



Callan Pinckney, creator of the successful "Callanetics" videocassette series, demonstrated her exercises and signed autographs at New York's Suncoast Motion Picture Video Store at the A&S Plaza. Shown, from left, are Claire Kramer, Suncoast district manager; Rawn Johnson, Suncoast senior store manager; Pinckney; Uni Distribution director of East Coast video sales Bill Hickman; and Uni reps Colleen Petruzzi and Vincent Del Basso.

## Limited-Play Cassettes Gaining New Acceptance

BY EARL PAIGE  
and PAUL SWEETING

LOS ANGELES—The limited-play videocassette—a concept home video retailers greeted suspiciously nine months ago—appears to be gaining new acceptance as dealers warm up to the idea of lower-cost rental inventory.

The concept of a limited-play, but low-cost, videocassette was the subject of discussion during the fifth annual Video Software Dealers Assn. regional leaders forum Jan. 23-26 in Scottsdale, Ariz., where attendees were unexpectedly receptive to the idea.

Referring to the apparent change of heart, VSDA executive VP Don Rosenberg noted in Scottsdale that at the group's annual convention in July, the issue of limited-play cassettes was very divisive. "The idea bombed," he said. "But at this conference, the dealers seem willing to look at it again" (Billboard, Feb. 8).

Peggy Lake, co-owner of a video store in Sanger, Calif., and in attendance at Scottsdale, attributes retailers' interest in limited-play cassettes to a greater understanding of the economics of the devices. "We can satisfy customer demand by being able to afford more

copies," she says.

Lake participated in the first field test of a limited-play cassette, conducted by duplicator Rank Video Services and three studios last fall.

In fact, she expresses anger over what she perceives as a lack of follow-through on the part of Rank and the studios, and with the fact that the results of the test were never revealed to dealers.

"Dealers up here went along with [the test] and we were never told the results," she says. Rank and the participating studios "let it float away."

In the Northern California test, dealers were offered prepacks of movies containing both conventional cassettes and the limited-play, Showcase cassettes developed by Rank. Dealers could purchase the Showcase cassettes for \$30 each—a little less than half the normal wholesale price—but the tapes were set to self-erase after 25 plays. The cassettes also contain a counter mechanism, allowing retailers to keep track of the number of plays left and to charge consumers on a per-play, rather than a per-night, basis.

Sources familiar with the Showcase test in Northern California ac-

(Continued on page 56)

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## 'Black Robe' Getting An Epic Launch

LOS ANGELES—Vidmark Entertainment will undertake its most ambitious marketing effort to date when it launches the epic historical drama "Black Robe" on video April 8.

The VHS edition will have a suggested list price of \$94.95, while Pioneer will release the laser version day-and-date with the tape, under a just-signed distribution deal with Vidmark (see story, page 58).

The critically acclaimed film swept Canada's Genie Awards for 1991, taking honors for best picture, best actor, best supporting actor, best cinematography, best art direction, and best adapted screenplay. Many film reviewers have compared the movie favorably to the box-office smash "Dances With Wolves," with which it shares certain themes.

Like "Dances," "Black Robe" is a vivid period piece that involves the encounter of an outsider (in this case, a French Jesuit priest) with a Native American tribe in past centuries (here, an Algonquian group around 1634), and his subsequent immersion in their world.

"Black Robe" was directed by Bruce Beresford ("Driving Miss Daisy," "Breaker Morant," "Tender Mercies"), and stars Lothaire Bluteau (as Father Laforgue), Aden

Young, and Sandrine Holt. To date, it has grossed nearly \$8 million at the box office, and is still playing in approximately 180 markets, according to Vidmark.

"It's an epic adventure picture and that's how we're positioning it," says Sam Pirnazar, Vidmark executive VP. "The film is outstanding. We've screened it for several wholesalers

*'It's outstanding;  
feedback is  
extremely strong'*

and the feedback is extremely strong."

Vidmark is also banking on the increased interest among consumers in material related to Native Americans as a result of, or at least coincidental with, the popularity of "Dances With Wolves."

Sarah Venable, a spokeswoman for Mystic Fire Video, points to a surge of movies made by or about Native Americans, and an increase in movie festivals devoted to Native American films. She adds that Mystic Fire has had "a very nice response" to its title "The Faithkeeper," a documentary about Oren Lyons, a chief of the On-

ondaga Nation's Turtle Clan. And the label just released "A Common Destiny," which combines two documentaries about Native American philosophy.

In addition, Pacific Arts Video enjoyed success over the holidays with its five-tape PBS "American Indians" boxed set, which explored Native American history.

Interest in films with elements of Native American culture may be boosted again later this year by the release of such films as Robert Redford's "The Dark Wind," based on the Tony Hillerman novel about a Navajo policeman.

Pirnazar expects "Black Robe" to surpass sales of "Warlock," the label's current top-selling video title. The label has earmarked its largest advertising budget to date for "Black Robe," he says, and will set up private screenings for key retailers and distributors in major markets across the nation.

In addition, a national consumer-targeted radio promotion is currently being set up, and Vidmark is in active negotiation for a corporate tie-in, adds Pirnazar.

Merchandise support for "Black Robe" will include fliers, theatrical posters, oversized (72-inch-by-40-inch)

(Continued on page 58)

## NEWSLINE

### Barbara Javitz To Helm Prism's New Film And Financing Subsidiary

Prism Entertainment is forming Prism Pictures, a film and financing wholly owned subsidiary to be headed by Barbara Javitz. Plans are for the new entity to develop, finance, and co-produce as many as 12 films a year. Video rights will go to Prism Entertainment, according to Barry Collier, chairman and president of Prism Entertainment. Currently, Prism Pictures has four films completed that will be released shortly, four in which principal photography has been finished, one film in production, and one film in preproduction. In all its development deals, according to Javitz, who joined Prism Entertainment in 1989 as VP of acquisitions, Prism Pictures will look toward investors in exchange for foreign rights. Among Prism's co-producers in its initial wave of films are Saban Entertainment, ABC International, Vidmark, Promark, North American Releasing, Monument Pictures, and Paul International.

### Kopels Named Head Of Skouras Video Unit

Video industry veteran Danny Kopels has resurfaced as president of the newly formed Skouras Home Video, a division of Dimitri (Tom) Skouras' film production company. At the same time, Skouras Pictures has extended its distribution agreement for U.S. and Canada with Paramount Home Video until 1993. Kopels was most recently executive VP of distribution at VPI/Harmony. Prior to that, he was president of Magnum Entertainment.

### Priority Gets Rights To 'Hard 'N Heavy'

Priority Records has picked up distribution rights for the "Hard 'N Heavy" video magazine series, which now includes 15 volumes. Volume 16, expected to be shipped Feb. 28, will feature Nirvana, Skid Row, and Public Enemy. Previously, the John House-produced "Hard 'N Heavy," which bills itself as showcasing hot rock, alternative, and rap bands, had been distributed by A\*Vision. Priority is currently enjoying video success with the release of "Straight From The Hood," which features clips and interview footage from some of the label's acts—N.W.A, Ice Cube, W.C. & the MAAD Circle, and the Geto Boys. Moreover, Priority is also prepping the first N.W.A longform home video.

### Paramount, MGM/UA Add To Gift-Set Surge

The home video boxed- and gift-set surge (Billboard, Feb. 15) continues as Paramount Home Video says it plans to release two "35th Anniversary Editions" of Cecil B. DeMille's "The Ten Commandments" April 8. One will be a "Collector's Edition" featuring DeMille's original on-screen introduction and a collection of various theatrical trailers never before seen on video. Suggested retail will be \$35. The other will be an "Autographed Limited Edition" featuring personally signed card from the film's major star, Charlton Heston. Only 1,000 copies will be made available, for \$135 each. Both sets will be offered only in the original widescreen format. Meanwhile, MGM/UA Home Video plans to release a special commemorative, remastered edition of "Singin' In The Rain" April 15, in celebration of the film's 40th anniversary. Priced at \$19.98, the title will be the beneficiary of a major marketing campaign that will include a rebate offer. MGM/UA Distribution Co. also plans a limited theatrical rerelease.

### Rentrak Buys Interactive Terminals Stake

Rentrak Corp., the Portland, Ore.-based video pay-per-transaction distributor, has purchased an undisclosed stake in Interactive Terminals Inc. of Kent, Wash., a manufacturer and operator of videocassette dispensing machines. According to a statement from Rentrak, the two companies had reached an agreement in August whereby ITI purchased at least 50% of its product from the PPT firm. That percentage is expected to increase as a result of Rentrak's new investment in ITI. Rentrak officials declined to comment on whether they would assume a management role in the vending-machine company.

### Image Boosts Rizzoli Laser Campaign

Rizzoli R.C.S., the Italian bookstore company, is introducing a series of five laserdiscs documenting the history of Italian art, from its ancient beginnings to the present day. As part of the rollout of the series, laserdisc supplier Image Entertainment will donate 44 copies of the fourth disc in the series, plus 44 Sony laserdisc players, to select educational institutions in New York.

### WEA Unrolls Music Vid Super Savers Series

The WEA Corp. has extended its popular music Super Savers line to a selection of its music video repertoire. Beginning March 31, the distributor will lower the suggested retail price to \$12.98 on longforms by such artists as Phil Collins, David Lee Roth, Genesis, INXS, 10,000 Maniacs, Dwight Yoakam, James Brown, and Jimi Hendrix. The previous price points for WEA longforms were \$19.98, \$16.98, and \$14.98.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
2	3	10	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
3	6	3	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
4	2	7	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
5	7	4	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
6	9	3	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
7	4	6	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
8	5	6	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
9	NEW ►		HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
10	10	4	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
11	NEW ►		MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
12	8	14	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
13	11	15	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
14	12	14	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
15	13	11	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
16	14	10	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
17	27	2	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR
18	15	10	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
19	NEW ►		LIFE STINKS	MGM/UA Home Video 902314	Mel Brooks Lesley Ann Warren	1991	PG-13
20	17	14	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
21	16	15	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
22	18	6	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
23	24	2	ANOTHER YOU	Columbia TriStar Home Video 70663	Gene Wilder Richard Pryor	1991	R
24	19	10	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
25	22	7	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	R
26	26	7	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
27	25	11	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
28	23	4	SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc. Warner Home Video 12311	Dolph Lundgren Brandon Lee	1991	R
29	28	8	PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
30	20	12	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
31	21	6	DELIRIOUS	MGM/UA Home Video 902243	John Candy Mariel Hemingway	1991	PG
32	39	2	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Cliff Robertson Gabrielle Anwar	1991	G
33	30	12	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
34	29	13	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
35	32	16	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
36	31	24	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
37	37	3	THE NASTY GIRL	HBO Video 90621	Lena Stolze Hans-Reinhard Muller	1990	PG-13
38	36	15	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
39	38	11	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
40	33	18	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.



**Disney Makes Donation.** Disney Home Video has just donated \$5,000 to the FBI Agents Assn. in recognition of the agency's anti-piracy efforts, particularly its success in recovering 50,000 stolen copies of "Fantasia" on videocassette in November (see story, this issue). Shown, from left, are Buena Vista Home Video's William H. Snell, director of preventive security; Judy Denenholz, VP of domestic and international piracy; Richard Cohen, executive VP; and Mickey Mouse, sorcerer's apprentice. Also, Larry Langberg, national president of the FBI Agents Assn.; Lawrence G. Lawler, chairman of the board of Lawrence G. Lawler & Associates; and Patrick J. Mullany, Los Angeles chairman of the Society of Former Special Agents of the FBI.

## CHER FITNESS VID MUSCLES UP SALES CHART

(Continued from page 54A)

eo's "Michael Jordan's Playground," has produced two of the home video industry's most successful nontheatrical titles: "We wanted it to be broken into segments that were easy to do if you didn't have much time. We wanted it to be a cross-training program where you burned fat and toned muscles on alternate days. We also wanted the music to drive you along. The music is different from Jane [Fonda] or Kathy [Smith]. It's more rock, something that keeps you going, more a mix of rock and R&B." The tape features some of Cher's songs.

DiToro adds that the tape's success is stemming from a number of converging factors, including the strength of Cher's superstardom, production elements, the major marketing push, as well as a continuing demand by the public for health and fitness tapes.

"Some people might have said," says DiToro, "Oh no, not another exercise tape." But when we did interviews with women, we discovered that there was still something that was needed. We felt confident we could give the public something new and needed."

Mehring adds that one reason for

the current popularity of the Simmons tape is that "his philosophy has always been that some workout is better than nothing. A lot of new fitness tapes are more maintenance oriented in that you need to be in relatively good shape to begin with. With the Simmons approach, you can be totally out of shape. There are people buying that tape who haven't exercised in 10 years."

Mehring also credits Warner's pricing of \$19.98 on the Fonda tape as being instrumental in its success.

"Her previous tapes have all come out at \$29.95," Mehring says. "There are consumers who may never have purchased a Fonda tape, unwilling to spend \$30. Some of those consumers are more willing at \$20."

Mehring also agrees, as do other retailers, that the combined effect of the Cher, Simmons, and Fonda tapes is creating spillover to other health and fitness tapes such as earlier Jane Fonda, Callan Pinckney, and Kathy Smith tapes.

Also cited by retailers as selling particularly well is the new series of three "Quick Callanetics" tapes from MCA/Universal Home Video focusing on stomach, legs, and hips and behind, all retail-priced at \$14.95.

## LIMITED-PLAY CASSETTES GAINING NEW ACCEPTANCE

(Continued from page 54A)

knowledge problems in both the design and execution of it, including several false starts by suppliers, a lack of a unified distributor approach, and a lack of training for store personnel. The poor execution led to a spate of bad publicity both for Rank and for the Showcase cassettes, as dealers objected to the lack of information and support for the test program.

Despite those problems, results analyzed but never publicly released by Showcase insiders indicate that, though most retailers did not charge consumers on a per-play basis, "those dealers who stuck with it made money," because the lower-cost Showcase allowed them to have more copies when the movies were hot.

While declining to discuss specifics of the test, Rank executive VP/GM David Cuyler, says the California

tests were positive regardless of the bad publicity and complaints by some dealers. "We learned a lot," Cuyler says. "We learned the technology works. We also learned it is hard to have enough training for in-store personnel to talk to the consumer and explain the Showcase."

Hoping to escape the negative reactions of the earlier test, Rank has a project under way in Texas which is under tight wraps.

"We understand it was one movie at first and now they've expanded it to two more," says a source close to the Texas project being conducted by Rank and H.E.B. Video Distribution, San Antonio.

The product comes from Columbia Tristar Home Video, but the studio refers all inquiries to Rank.

In Texas, it's understood that H.E.B. has held extensive staff train-

## ACLU Campaigns Vs. Film Production Code

LOS ANGELES—The home video community, along with "the unions and everyone we can reach," has been invited by the American Civil Liberties Union to join in confronting censorship issues raised here recently by the Christian Film and Television Commission and Cardinal Roger Mahony of the Archdiocese of Los Angeles.

At a Feb. 4 press conference here, the ACLU launched a campaign complete with a petition and "anti-censorship kit."

The campaign is in answer to calls for a new "production code" by Mahony and the CFTC a few days earlier at a seminar sponsored by the Knights of Columbus, the Archdiocesan Commission on Obscenity and Pornography, and the Hollywood Anti-Pornography Commission at the Hollywood Roosevelt Hotel (Billboard, Feb. 15).

In announcing the campaign, ACLU of Southern California executive director Ramona Ripston said church leaders "have a right" for advocacy "if it's at a mass," but "regulating what the entertainment industry may produce is a different and dangerous proposition."

Under a proposed updated code, Ripston said, "movies like 'Dances With Wolves,' 'Fried Green Tomatoes,' 'Ghost,' 'Grand Canyon,' 'JFK,' and 'Boyz N The Hood' would not have been made."

The ACLU's action was the second organized effort aimed at Mahony's seminar. About 50 members of the two main trade groups of the adult video industry, the Free Speech Legal Defense Fund and the Adult Video Assn., picketed outside the Roosevelt during the Feb. 1 event and circulated information packets.

At the seminar, "Pornography, First Amendment Rights and a Family Film Code," Cardinal Mahony said, "The motion picture and TV industries too often contribute to the assault against values held by the vast majority of people in American society."

Decrying a "breakdown in social

morality," Cardinal Mahony cited the "rising number of teenage pregnancies and abortions; the epidemic of sexually transmitted diseases, including AIDS; the terrible spread of violence among our young people, graphically confirmed by the death of 700 young

*'Lustful embraces' are among the acts forbidden under the proposed code*

people here in Southern California last year because of gang violence; the continuing problems of alcohol and drug abuse among our youth; and the tragedy of teen suicide.

"While many factors have contributed to this breakdown of our social fabric, it is evident that the entertainment media and the values they preach to our young people play a significant role in this

steady decline."

Citing specific media, Cardinal Mahony said, "When we consider that the typical American teenager views 50 R-rated films each year, and that motion pictures, TV programs, and music videos are more graphic every year, it is no wonder that we are suffering a breakdown in our culture."

Attacking the calls for an updated code for the entertainment industry introduced at the seminar by Ted Baehr, chairman of the CFTC, an ACLU advertisement in the trade dailies cites portions of the proposed guidelines:

"Excessive and lustful kissing, lustful embraces, suggestive postures, and gestures are not to be shown; Adultery and illicit sex must not be explicitly treated or justified or presented attractively; Dances that suggest or represent sexual action . . . and dances with movements of the breasts, excessive body movements while feet are stationary, violate the decency and are wrong." EARL PAIGE

## Movies-By-Phone Nearing, Says Leaders' Meet Keynoter

■ BY EARL PAIGE

SCOTTSDALE, Ariz.—With the advent of technology capable of delivering 150 channels to the home and as many movies on demand, video store operators must be prepared for a time in the not-too-distant future when there will be thousands of movies available over telephone lines and other competing media.

This spectrum—or specter, depending on one's perspective—was offered by luncheon keynote speaker Robert Fredericks, executive director of Bellcore, during the Video Software Dealers Assn.'s fifth annual Regional Leaders Conference, Jan. 23-26 at the Wyndham Paradise Valley Resort here.

To underscore how quickly technology is developing and how "ubiquitous" telephone service is, with its far-flung networks, Fredericks used as a theme for his talk on the concept of "dial-tone video."

But seeking to ease any anxiety among the typically single-store or small-chain VSDA chapter presidents in the audience, Fredericks predicted video stores "will serve as local distributors and support new generations of consumer electronics where network support is not cost-effective.

"The consumer will want local storage to minimize long-distance costs," he continued. "If you want a French film, you don't want to have to dial France to get it," he said to relieved laughter.

All the same, the challenge of "combinations of technologies," like fiber optics and its vast compression capabilities, were plainly described by Fredericks. He said New Jersey, for example, was on a timetable to be "fully fiber optic"

by the year 2010, while "Japan will have full fiberization by 2015."

Representing the telephone companies—since Bellcore's 8,000 research and development staffers serve the seven major U.S. regional telephone systems—Fredericks said the phone companies "will remain conduits. They do not want control of the information. The net-

*Robert Fredericks predicted video stores will serve as local distributors*

work is invisible. Whether you speak Spanish or German, the telephone company couldn't care less."

Fredericks added that research shows consumers are anticipating home video via telephones "now in 90 million U.S. residences and hooked to 30 million-40 million business telephones."

One poll, he said, has shown that consumers find "appealing or extremely appealing" video telephone service (40%); multimedia, music, computer data, etc. (39%); movies on demand (33%); shop at home (30%); and what Fredericks called "past TV," or VCR time-shift (23%).

## FOR THE RECORD

The title of VidAmerica's John F. Kennedy-related video was omitted from a story in the Feb. 8 issue. The program is called "Declassified: The Plot To Kill President Kennedy."

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	15	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	14	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	3	25	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	5	10	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
5	4	25	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
6	8	63	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
7	10	71	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	6	41	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
9	7	21	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
10	11	13	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
11	9	14	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
12	13	71	THREE TENORS IN CONCERT ▲ <sup>3</sup>	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
13	NEW ▶		PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
14	12	17	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
15	26	27	GARTH BROOKS ▲ <sup>2</sup>	Capitol Video 40023	Garth Brooks	1991	NR	14.95
16	18	14	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
17	15	91	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
18	19	16	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
19	16	14	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
20	14	69	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
21	17	278	THE SOUND OF MUSIC◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
22	20	7	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
23	24	11	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
24	21	23	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
25	23	84	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
26	22	5	20,000 LEAGUES UNDER THE SEA◆	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	19.99
27	NEW ▶		CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
28	25	6	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	19.98
29	29	14	PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98
30	28	25	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
31	39	5	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
32	NEW ▶		OLD YELLER	Walt Disney Home Video 037	Dorothy McGuire Fess Parker	1957	NR	19.99
33	36	15	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
34	40	31	PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	19.99
35	NEW ▶		IMITATION OF LIFE	Universal City Studios MCA/Universal Home Video 80152	Lana Turner John Gavin	1959	NR	14.95
36	34	14	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
37	35	53	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR◆	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
38	30	9	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
39	32	4	MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
40	31	7	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68352	A. Schwarzenegger Linda Hamilton	1991	R	99.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

## The Lobby Lobbyist: VSDA Speaker Urges Action

**LOBBYING LAB:** The nation's video retailers will have to become lobbyists if they are to survive the onslaught of legislation sweeping the country, says **Tom Hull**, an Oregon retailer, who was a featured speaker at the recent **Video Software Dealers Assn. Regional Leaders Conference**.

As head of the **Oregon/S.W. Washington Chapter** and president of single-store **Triology**, Hull was pulled into a fierce legislative battle in Oregon. He urges fellow VSDA members "to get involved in local political issues before there is a problem."

The mood in the U.S. is such that the controversial **McConnell Bill**, now in committee in Congress, "may well pass," says Hull. "We have a bill in the state legislature we're opposing in Washington, SB 6262, that shows why these laws are so tough to fight. This is the 'Act Relating to the Well Being of Children.' Now what senator or representative can come out opposed to something like that?"

At the VSDA leadership conference in Scottsdale, Ariz., Hull touted two books, "Censorship And First Amendment Rights: A Primer," from the **American Booksellers Foundation For Freedom of Expression**, and "Fifty Ways To Fight Censorship," by **Dave Marsh for Thunders Mouth Press**. Hull is pushing VSDA to initiate a training package for dealing with legislative issues and will make a proposal Thursday (20) in Chicago at the meeting of VSDA's legislative committee.

Also alerting VSDA leaders in Scottsdale to the monumental problem of legislation was **Vans Stevenson**, director of state affairs at the **Motion Picture Assn. of America**. Instead of reciting a state-by-state list of pending laws, Stevenson asked for raised hands. "Tell me which state you're from and I'll tell you what the problem

is," he said, indicative of widespread legal activity.

Hull warned of VSDA's tightened budget and said that, in a great many instances, when a problem surfaces in an area, "look in the mirror. You are it," in terms of who is going to work on the problem. "VSDA can do only so much." Hull won applause when he described how he "learned as he went along," once naively appearing before an assembly committee without knowing in advance that he should

have supplied all 12 members with a copy of his presentation. Hull's advice is to prepare before legislative emer-

gencies arise. "When these problems hit, you don't have time. Get acquainted now with the local booksellers' organization, the record stores, the local **American Civil Liberties Union**. Get some allies."

**PIRACY PUSH:** The anti-piracy effort led by investigators from the **Motion Picture Assn. of America**, according to a summary for the latest reporting period, concentrated in New York, particularly Long Island, where raids and arrests were made by the **Suffolk County District Attorney's office**.

The **DA Rackets Bureau** acted on 10 search warrants, seizing almost 3,000 alleged pirated tapes, says **James M. Catterson Jr.**, **Suffolk County District Attorney**. He says civil forfeitures in excess of \$40,000 have been made and that investigations continue.

Arrests of individuals and locations: **Richard Baldi**, **Consumer Video**, 68 Indian Field Road, Kings Park, and 110 Mayfair Shopping Center, Commack; **Paul Tobias**, **Movieland U.S.A.**, 721-A Hawkins, Lake Ronkonkoma; **Robert Paul**, **Video Centre**, 2606 N. Ocean Ave., Farmingville; **Mohamed Danab**, **Townbuster Video**, 968 Straight Path, West Babylon; and **Paul F.**

(Continued on next page)



by Earl Paige

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## Vidmark Unveils 'Robe' In Laser Deal

LOS ANGELES—"Black Robe" will be the first laserdisc title released under an exclusive distribution agreement signed Feb. 3 by Vidmark Entertainment and Pioneer LDCA.

The two-year pact includes a minimum of 48 titles not yet released on disc, including "Warlock," the French thriller "La Femme Nikita," Ken Russell's "Whore," "Amityville IV," "And You Thought Your Parents Were Weird," and "Flight Of The Black Angel." Vidmark previously had a laserdisc distribution deal with Image Entertainment.

Beginning April 8 with "Black Robe," all new Vidmark laser re-

leases will be released day-and-date with their VHS editions. The Vidmark-Pioneer pact involves all films released under the Trimark Pictures banner, the theatrical arm of Vidmark Inc., as well as movies acquired by Vidmark Entertainment, according to Pioneer LDCA president Tetsuro Kudo.

He adds that the "Black Robe" price is not yet set, but will be \$34.95 if two-sided or \$39.95 if three-sided, according to Pioneer's standard pricing policy.

Trimark's most recent theatrical release was "Into The Sun," starring Anthony Michael Hall and Michael Pare, which opened nationally Jan. 31. Upcoming movie titles

include "The Favour, The Watch And The Very Big Fish" (with Bob Hoskins, Jeff Goldblum, and Natasha Richardson), "Leprechaun" (with Warwick Davis of "Willow"), and "Final Approach" (starring James B. Sikking and Hector Ali-zondo).

CHRIS MCGOWAN

## 'BLACK ROBE' GETTING EPIC LAUNCH

(Continued from page 54A)

posters, ad breakdowns, quote brochures, a two-sided store-front door merchandising banner, and selloff kits.

The selloff kits will include labels and banners for retailers and will be available with all six-packs. The latter will be offered with a suggested retail price of \$474.75, allowing retailers to buy five copies and get the

sixth free.

Pirnazar says that the label "will not make a price reduction for at least nine months, and most likely a bit longer than that" on "Black Robe," as "we usually allow a long, healthy period for the retailer to make [rental] money."

CHRIS MCGOWAN

Billboard® FOR WEEK ENDING FEBRUARY 22, 1992

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★★ NO. 1 ★★					
1	1	13	<b>FANTASIA</b> Walt Disney Home Video 1132	1940	24.99
2	2	41	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967	24.99
3	3	21	<b>THE RESCUERS DOWN UNDER</b> Walt Disney Home Video 1142	1991	24.99
4	4	182	<b>ROBIN HOOD♦</b> Walt Disney Home Video 228	1973	29.95
5	5	73	<b>PETER PAN</b> Walt Disney Home Video 960	1953	24.99
6	10	334	<b>DUMBO♦</b> Walt Disney Home Video 24	1941	24.99
7	6	193	<b>AN AMERICAN TAIL♦</b> Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
8	7	91	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989	26.99
9	8	178	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	11	11	<b>ROCKY &amp; BULLWINKLE: VOL. VIII</b> Buena Vista Home Video 1245	1991	12.99
11	14	5	<b>SEBASTIAN'S CARIBBEAN JAMBOREE</b> Walt Disney Home Video 1255	1991	12.99
12	9	11	<b>ROCKY &amp; BULLWINKLE: VOL. VII</b> Buena Vista Home Video 1244	1991	12.99
13	16	115	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
14	18	279	<b>ALICE IN WONDERLAND♦</b> Walt Disney Home Video 36	1951	24.99
15	17	75	<b>ALL DOGS GO TO HEAVEN♦</b> MGM/UA Home Video M301868	1989	24.98
16	19	29	<b>THE BRAVE LITTLE TOASTER</b> Walt Disney Home Video 1117	1988	19.99
17	15	123	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
18	13	19	<b>SIMPLY MAD ABOUT THE MOUSE</b> Buena Vista Home Video 1217	1991	19.99
19	20	178	<b>THE SWORD IN THE STONE♦</b> Walt Disney Home Video 229	1963	24.99
20	23	3	<b>BUGS BUNNY'S CUPID CAPERS</b> Warner Bros. Inc./Warner Home Video 11945	1979	12.95
21	21	3	<b>BUGS VS. DAFFY: BATTLE OF THE MUSIC VIDEO STARS</b> Warner Bros. Inc./Warner Home Video 12367	1988	12.95
22	24	3	<b>BUGS BUNNY: ALL AMERICAN HERO</b> Warner Bros. Inc./Warner Home Video 11959	1981	12.95
23	25	3	<b>BUGS BUNNY'S WILD WORLD OF SPORTS</b> Warner Bros. Inc./Warner Home Video 12366	1989	12.95
24	<b>NEW ▶</b>		<b>BUCKY O'HARE: THE TOAD MENACE</b> Family Home Entertainment 27381	1992	12.98
25	<b>NEW ▶</b>		<b>BUCKY O'HARE: ON THE BLINK</b> Family Home Entertainment 27382	1992	12.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

## New Vid Fare On View At Toy Fair

THE AMERICAN International Toy Fair, held this month in New York, affords kid-vid manufacturers and distributors the chance to get face-to-face with their dealers.

"We can get direct feedback from the people who are actually out selling our product," says Regina Kelland, director of children's programming for A&M Records. "We talk to them, find out what support materials they need, etc. We run our artist videos as well—a dealer not familiar with, say, Tim Noah, can have a look."

A&M, like the other home video manufacturers, is showing its wares at the portion of Toy Fair that is held Feb. 10-19 at Jacob K. Javits Convention Center.

Kelland says A&M is previewing new signing Bill Harley's first home video, "Who Made This Mess?," as well as Shari Lewis' new video title, "Don't Wake Your Mom." Plus, she says, a retail sales tool in the form of a promotional video will be shown; the video features clips of Lewis' '60s children's show, current PBS series "Lamb Chop's Play-Along," and other TV excerpts.

OTHER TOY FAIR premieres and previews:

• Arny Schorr, VP of Rhino Home Video, is trumpeting the formation of Kid Rhino Home Video. First release is a series of live-action classic fairy tales, each 60 minutes at \$9.95.

"Our plan is to put out well-priced, approachable kids' videos," says a Rhino spokesperson. Three fairy tale titles bowed Feb. 13, with three more scheduled for April 9. In June, the vintage Bell Science Series—previously released on Rhino Home Video—will be reissued on Kid Rhino and its price reduced from \$19.95 to \$9.95. The 30-year-old, live-action and animated Frank Capra series features the talents of animator Friz Freleng, voice-over artist Mel Blanc, actor John Barrymore, and others.

• Random House is announcing a \$5 rebate program on its 14-title "My Sesame Street" series, slated to run Aug. 1-Dec. 31. Marketing manager Chuck Lang says the rebate program is unusual in that it involves no other sponsors.

"We didn't want to associate Sesame Street with any type of product," says Lang. "The videos stand on their own." The 30-minute, \$14.95 titles will be repackaged to ship in July. A 36-copy floor display with "Rebate" in the header will be available to retailers, and Lang says trade and consumer ads will run in October and November.

• Golden Books Video, a division of Western Publishing, is showing its three April 22 releases: "Madeline's Rescue," third in the animated, Christopher Plummer-narrated series (30 mins., \$12.95); the animated "Mike Mulligan And His Steam Shovel," narrated by Robert Klein (30 mins., \$12.95); and the latest in the Golden Books Video Classics line, the animated "Paul Bunyan" (30 mins., \$7.95).

• New titles from Strand Home Video, set for Feb. 27 release, are "Trust Thomas And Other Stories," the sixth in the Thomas The Tank Engine series (40 mins., \$14.95); four previously released titles repackaged as a new series, "ABC Kid Time" (25-48 mins. each, \$9.98); and two titles in the new series "The Wisdom Of The Gnomes" (50 mins. each, \$9.98).

• Lightyear Entertainment, which is showing its eight-title Stories To Remember video/audio packages for \$19.95 each, available this summer.

• V.I.E.W. Video is previewing "Happy Birdy" (30 mins., \$14.95), first in a series produced for the company; along with a six-volume education/entertainment series called "Look And Learn" (30 mins. each, \$14.98). VP of marketing Karen Rabinowitz says "Happy Birdy" will also be packaged with a "Birthday In A Box,"

including invitations, candles, and party games, in a double VHS box "compatible with video stores as well as party and gift stores." Suggested list prices are \$19.98-\$24.98.

KIDBITS: KidVidz of Newton, Mass., has repackaged and repriced its award-winning "Kids Get Cooking: The Egg," for an Easter/Passover promotion. With a minimum purchase of 96 units per location, dealer cost on the \$14.95 title is \$4.50. Also offered are a free 48-piece freestanding display with header, custom sleeve with store name, sales/merchandising package, and other sales ads... The Lyons Group of Allen, Texas, creator of Barney the Dinosaur, is launching a spring promotion of its own: a Barney tri-pack (video, companion audio cassette, and book). Previously available only through the Barney fan club (now 50,000-plus members), the tri-pack's suggested retail price is \$19.95. "Special pricing is available," notes national accounts manager Lisa Pinson, who says the tri-pack involves the first three titles in the Barney series... Video Treasures has released three animated titles in the Litt'l Bits series (cartoon characters seen on Nickelodeon). Each is 64 minutes, \$9.99, and is packaged with a free coloring book.



by Moira McCormick

## STORE MONITOR

(Continued from preceding page)

Feretti, M&M Video, 496 Montauk Hwy., Lindenhurst. Also raided: three Video Plus Stores, 862 Montauk Hwy., Copaugue; 58 E. Sunrise Hwy., Lindenhurst; and 9 Udall Road, W. Islip. Two more are Future Video, 260 Riverdale Ave., Yonkers; and Select Video, 325 Webster, New Rochelle.

The California searches and sei-

zures: Video Plus, 3654 Imperial Highway, Lynwood; Musicali Video y Casa de Regalos, 1007 S. Bristol, Santa Ana; Circle H Video, 6104 Bellflower Blvd., Lakewood; U.N. Video, 227 W. Carson Blvd., Carson; and in Long Beach, Pacific Video, 2340 Pacific Coast Highway; JR Video, 5433 Atlantic Ave.; and M&M Video, 5205 Long Beach

Blvd.

Other raids: Video World, 2601 N. Dixie Highway, Winton Manora, Fla.; 1 Stop Video, 211 N. 18th, Kansas City, Kan.; Wicker Mart, Highway 211 & Rt. 15-1-501, Aberdeen, N.C.; and Great Escape Video, 209 W. Broadway, Johnsonville, S.C.

## Masterful 'Coup'; Bizarre 'Backward'; Dark 'Eyes'; Lasting 'Impact'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

### • "Coup De Torchon," First Run Features, available 2/25.

A low-key masterpiece, this is a slapstick tragedy that's certainly the best of the recent spate of adaptations of Jim Thompson novels. French director Bertrand Tavernier took Thompson's tale of a southern sheriff and transferred it to French-occupied Africa, creating a terrifying and very funny indictment of colonialism. Philippe Noiret gives a performance of unparalleled amorality. Rent it with "The Grifters" or "After Dark, My Sweet."

### • "The Dark Backward" (1991), Columbia Tristar Home Video, prebooks Thursday (20).

This film is about as strange as strange can get, taking place in some sort of nether world between realities, a demented and garish wilderness where everything is so much less than it seems. Into this delightfully revolting garbage heap steps Judd Nelson as a seriously untalented comic who, along with his buddy the accordion player (Bill Paxton), enjoys a brief career after growing a third arm. I hate it when that happens. See it with "Eraserhead."

### • "Two Evil Eyes" (1991), Media Home Entertainment, prebooks Tuesday (18).

A delightfully macabre double bill based on Edgar Allan Poe stories. The first, "The Facts In The Case Of M. Valdemar," is a cryogenic nightmare directed by George Romero that wears out its welcome. But the second, "The Black Cat," directed by Dario Argento, is a brilliant and totally unpredictable piece of work, and defi-

nately one of his best. See them together.

### • "Cheap Shots" (1991), Hemdale Home Video, available 2/26.

Two motel managers set up a camera in a room in order to watch customers take their clothes off, only to find one day that they have videotaped a murder. This off-kil-



by Michael Dare

ter comedy/drama is extremely stylish and peculiar, sometimes too so, but it's also consistently inventive and well performed, with a great soundtrack by Jeff Beal. Rent it with "Bagdad Cafe."

### • "LBJ: A Biography," PBS Home Video, available 2/26.

This four-hour documentary manages to dredge up a surprising amount of sympathy for a man so maligned by history. It's totally fascinating top to bottom and should be mandatory viewing for anyone who has fallen under the spell of Oliver Stone's "JFK."

### • "Sarah Plain And Tall" (1990), Republic Pictures Home Video, prebooks 2/26.

Simple homespun principles are given free rein in this tender tale of a mail-order bride who finds love and respect on the prairie. Despite the presence of Glenn Close, this premiere Hallmark Hall of Fame presentation has got all the emotional power of its greeting cards. It's beautiful and it folds in the middle. See it with one of those

river movies.

### • "Final Impact" (1991), PM Entertainment, prebooks 2/25.

A hunky kickfighter (Lorenzo Lamas) trains another hunky kickfighter (Mike Worth) to beat up the hunky kickfighter who beat him up years ago. A delightful compendium of close-ups of the sweaty, nearly naked bodies of women wrestling and men swinging their feet at each other. Rent it with "Grey's Anatomy."

### • "Mirror Images" (1991), Academy Entertainment, prebooks Thursday (20).

I'm still not sure if this was the story of a woman with two personalities or if it was one actress playing two parts. I do know the actress is Penthouse pet Delia Shepard and she constantly takes her clothes off, as though trying des-

perately to distract you from the plot. This is a cross between a movie and a lingerie ad that will appeal to the man of the house and drive the woman of the house to her lawyer. Rent it with "Whore."

### • "The Terror Within 2," Vestron Video, prebooks Tuesday (18).

All right! A guy in a rubber mutant monster suit terrorizes a bunch of bad actors in a cheap set that's supposed to look like the future. Some things never change, and Roger Corman is one of them. Is this a parody? Who cares. Watch it with a bunch of drunken fools.

### • "The Chilling" (1991), Coyote Home Video, available 2/26.

Is cryogenics the work of... the devil? An electrical storm revives all the frozen bodies in a cryogenic

lab who immediately start eating people. I hate it when that happens. More men in rubber monster suits. There must have been a sale. See it with "Iceman."

### • DOUBLE BILL OF THE WEEK

"Oscar's Greatest Moments" (1992), Columbia Tristar Home Video, available Wednesday (19), and "TVTV Looks At The Academy Awards" (1976), Subtle Communications, available now.

The first is as reverential as you would expect from an Oscar tribute produced by the Academy, and the second pops every balloon the first blows up. One is a completely entertaining celebration of tinsel, the other a backstage glimpse of what it all means (nothing), seen through the acerbic eyes of people like Lily Tomlin and Bill Murray. Don't see one without the other.

## Billboard.

FOR WEEK ENDING FEBRUARY 22, 1992

# Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
★ ★ NO. 1 ★ ★					
1	1	15	MAGIC JOHNSON: ALWAYS SHOWTIME	FoxVideo (CBS/Fox) 3189	19.98
2	7	17	NFL 25 YEARS SILVER COLLECTION	FoxVideo M102824	19.98
3	3	15	LARRY BIRD: A BASKETBALL LEGEND	FoxVideo (CBS/Fox) 3191	19.98
4	8	16	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS	FoxVideo (CBS/Fox) 3272	19.98
5	5	51	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
6	4	38	SPORTS BLOOPER AWARDS	ESPN Home Video 850314	9.95
7	11	120	MICHAEL JORDAN: COME FLY WITH ME	FoxVideo (CBS/Fox) 2173	19.98
8	15	254	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD	VidAmerica VA 39	19.98
9	6	5	ATLANTA BRAVES: MIRACLE SEASON	Turner Home Entertainment 3068	19.98
10	19	8	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME	FoxVideo (CBS/Fox)	9.98
11	12	5	WWF: 5TH ANNUAL SURVIVOR SERIES	Coliseum Video WF098	59.95
12	2	14	AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS	ESPN Home Video 850061	9.95
13	13	3	ESPN FANTASTIC FOOTBALL PLAYS	ESPN Home Video 50436	9.95
14	20	147	NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0024	14.99
15	NEW		NFL'S ULTIMATE FOOTBALL CHALLENGE	FoxVideo (Media) M102829	14.98
16	NEW		LARRY BIRD: WINNING BASKETBALL	FoxVideo (CBS/Fox) 3379	9.98
17	10	8	SUPER SLAMS OF THE NBA	FoxVideo (CBS/Fox) 3244	14.98
18	16	7	BO KNOWS BO: THE BO JACKSON STORY	FoxVideo (CBS/Fox) 3394	19.98
19	17	35	JACK NICKLAUS' THE FULL SWING	Worldvision Home Video 2020	19.95
20	9	98	NFL CRUNCH COURSE	FoxVideo	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
★ ★ NO. 1 ★ ★					
1	4	77	RICHARD SIMMONS: SWEATIN' TO THE OLDIES	Warner Home Video 616	19.98
2	1	7	CHERFITNESS: A NEW ATTITUDE	FoxVideo (CBS/Fox) 2576	19.98
3	3	267	CALLANETICS	MCA/Universal Home Video 80429	24.95
4	2	13	JANE FONDA'S LOWER BODY SOLUTION	Warner Home Video 655	19.97
5	5	159	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
6	8	19	QUICK CALLANETICS-STOMACH	MCA/Universal Home Video 81062	14.95
7	10	15	QUICK CALLANETICS-HIPS AND BEHIND	MCA/Universal Home Video 81063	14.95
8	9	69	JANE FONDA'S LEAN ROUTINE	Warner Home Video 654	29.98
9	11	162	KATHY SMITH'S FAT-BURNING WORKOUT	FoxVideo (Media) FH1059	19.98
10	19	17	KATHY SMITH'S INSTANT WORKOUT	FoxVideo M032835	19.98
11	7	43	BUNS OF STEEL WITH GREG SMITHEY	The Maier Group	14.95
12	6	140	KATHY SMITH'S STARTING OUT	FoxVideo (Media) FH1027	19.98
13	14	18	BUNS OF STEEL 2: STEP WORKOUT	The Maier Group TMG116	9.99
14	13	10	QUICK CALLANETICS-LEGS	MCA/Universal Home Video 81061	14.95
15	20	103	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT	FoxVideo (Media) FH1059	19.98
16	17	3	BUNS OF STEEL 3: BUNS AND MORE	The Maier Group 131	9.95
17	RE-ENTRY		KATHY SMITH'S WEIGHT-LOSS WORKOUT	FoxVideo (Media) M032732	19.98
18	12	121	BEGINNING CALLANETICS	MCA/Universal Home Video 80892	24.95
19	RE-ENTRY		CORY EVERSON'S STEP TRAINING VIDEO	KVC Entertainment 877956-27-9	19.95
20	15	129	SUPER CALLANETICS	MCA/Universal Home Video 80809	24.95

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Medicine Man (Buena Vista)	8,494,271	1,304 6,514	—	8,494,271
2	Hand That Rocks the Cradle (Buena Vista)	6,469,602	1,759 3,678	4	51,457,782
3	Final Analysis (Warner Bros.)	6,411,441	1,504 4,263	—	6,411,441
4	Fried Green Tomatoes (Universal)	6,157,290	1,229 5,010	6	25,342,589
5	Shining Through (20th Century Fox)	3,678,566	1,433 1,432	1	11,718,047
6	Father of the Bride (Buena Vista)	2,786,032	1,645 1,694	7	72,379,574
7	Grand Canyon (20th Century Fox)	2,461,245	1,223 2,012	6	23,988,943
8	Beauty and the Beast (Buena Vista)	2,309,007	1,580 1,461	12	106,427,543
9	JFK (Warner Bros.)	2,308,799	1,351 1,709	7	57,947,808
10	Hook (TriStar)	2,101,370	1,598 1,315	8	109,921,554

## SPARS Looks At New Opportunities Confab Explores Ways To Rise Above Slump

BY ALAN di PERNA

LOS ANGELES—Pragmatism rather than pessimism was the overall mood at this year's Society of Professional Audio Recording Services' Business Conference, Jan. 25 and 26 at UCLA here.

"Realities And Opportunities In The '90s" was the theme of the conference, which attracted 85 attendees from studios across the country.

The fact that the commercial recording studio business is in the grip of a severe recession was taken as a starting point for formulating survival strategies, rather than as a topic for speculative analysis. In addition, industry veterans offered their assessment of the music market and their outlook for the future.

Keynote speaker Guy Costa, formerly of Motown/Hitsville and now CEO of Quadim Corp., set the tone by recalling the studio business slumps of '82, '84, and '86. Each downturn proved survivable, he noted, citing the maturity of today's studio business as a cause contributing to the severity of the present slow period.

The difficulties of maintaining liquidity in recessionary times was a common theme linking the conference's initial three programs. In the first of these, David Porter of the Music Annex and consultant Robert Stein addressed financial planning strategies.

The following panel explored the mechanics of equipment leasing, stressing the tax and cash-flow advantages of leasing vs. buying. The panel featured Soni Levi of J.G. Capitol, Larry Stevens of Blackwell Funding, Murray Allen of Universal Recorders, Morgan Rector of the Imperial Bank, and Martin Polon of PRI Research International.

Next, CPA Bart Hackley, consultant Bruce Merley, studio owner Howard Schwartz, and Sandy Sniderman of equipment leasing firm

Terminal Marketing dealt with accounting practices and the types of financial documentation that are of particular interest to potential investors.

Talk turned specifically to the current studio business slump at

### *Studios earn large amounts of revenue from nonrecord sources*

the end of the day, during a point/counterpoint discussion between financial analyst Polon and Paul Gallo, publisher of Pro Sound News, an industry trade publication.

Polon blamed the current troubles on what he termed a "bottleneck at the distribution end of the audio industry. He censured record companies for relying too heavily on reissues, rather than developing new talent, and offered evidence that consumers have been reluctant to embrace the compact disc. According to Polon's figures, CD players have achieved only 30% market penetration since their introduction 10 years ago, although the Electronics Industries Assn. reports a 35% penetration as of 1991.

The introduction of the Sony mini disc and Philips digital compact cassette later this year will only exacerbate consumer confusion, Polon added. All of these factors, he argued, have created a climate in which the large and powerful over-30-year-old demographic has little or no interest in purchasing the new music that is being produced today. According to Polon, the problem is intensified by two factors at the retail level: computer inventory schemes that emphasize fast turnover on a narrow selection of top 10 hits; and inept, frequently underpaid sales staff who are often un-

able to assist customers who request nonchart releases.

Gallo pointed out that sluggish record business in the late '70s is what started the still-active trend toward recording studio diversification. Now, he said, studios are earning increasingly large amounts of their revenues from nonrecord sources such as postproduction and advertising.

Most at risk in the current climate, Gallo added, is the rapidly growing, rapidly changing middle echelon of recording studios. Such facilities are the most severely threatened by today's proliferation of personal-use studios. But Gallo's ultimate message was guardedly optimistic: Commercial midline studios can compete, he suggested, by offering a level of professional service unavailable elsewhere. Polon and Gallo concurred that expertise, rather than equipment, is what the modern commercial studio must sell in order to survive.

Many of this discussion's key points were echoed the following day by David Kronmeyer of CEMA Distribution, who argued that retail emphasis on rapid inven-

*(Continued on page 63)*

## 224 Jobs Being Cut In Ampex Streamlining

NEW YORK—Ampex Recording Media Corp. is streamlining its operations and eliminating 224 positions in the U.S. The moves follow cutbacks last summer that resulted in the eradication of 250 jobs (Billboard, Aug. 3, 1991).

Based in Redwood City, Calif., the company also operates a factory in Opelika, Ala.

Phil Ritti, VP of audio- and videotape, stresses the company is not in financial trouble. "We are making profits, but what we're trying to do is make sure the company stays healthy," says Ritti. "That's really what these moves are all about, to assure that, particularly in our professional areas, we remain strong and increase our ability to remain in these markets in the long term and play a strong role in these professional markets."

Several product areas, including Betamax cassettes and videotape pancake, are being discontinued due to low profits, and those resources will instead be focused on professional products, according to Ritti. Ampex is concentrating

its video efforts on Betacam SP and its new Digital Component Technology video system, which is slated for introduction in July at the International Broadcasters Convention in Amsterdam.

Additionally, the company is ramping up production of its 499 Grand Master Gold studio mastering tape and plans to increase its participation in the arena of audio pancake tape for the duplicator market, developing both cobalt and chrome formulations.

"We just completed a record year in professional audio sales," says Ritti. "We remain completely committed to professional audio, and it is a real shining star within Ampex."

The company's reorganization will be completed in June, at which time 1,100 employees will remain in the U.S. The Opelika manufacturing facility will eliminate 191 positions and the remainder of the 224 jobs will come from the Redwood City headquarters and the company's sales office.

SUSAN NUNZIATA

## Lion Share Was A Studio With A Heart

### *Affection Toward Employees, Projects Missing In Biz Today*

*The following is a guest column written by former Lion Share Recording Studios employee Paul Bassett. Serving as the Los Angeles studio's evening technician—covering sessions that often lasted until sunrise or beyond—since the facility was opened by Kenny Rogers in spring 1981, Bassett and approximately 15 other employees lost their jobs when Lion Share ceased operating in December 1991 (Billboard, Feb. 8).*

LOS ANGELES—I was there when Kenny Rogers brought Lion Share into existence in the spring of 1981. And I was there when the final session ended at 5 a.m. that cold Sunday morning in December 1991, when Lion Share's studio doors closed for the last time.

As I look back over my 23 years in the audio recording industry, what makes this more of a sad occasion to me is that it means the end of what was mostly unheard of in the recording studio business: a studio with a heart, not only for the music but for its employees. It was a heart-felt affection toward the employees that was implemented by Kenny Rogers and continued by Lion Share's captains Jay Antista and Terry Williams. Not only were the benefits fair and extensive, there was also the occasional get-togethers,

such as barbecues and summer picnics in the park, that made it a family atmosphere. It can truly be said that Lion Share was the Camelot of the recording studios. It was a period of renaissance that was unequaled then and now.

But why did Lion Share fail? My conclusion is this: It is a shame that recording studios are at the bottom of the audio recording industry food chain. It seems that by the time the big budgets,

and the studios go out of business. The trickle-down theory never reaches down to the bottom where the studios continue to scrape to make their living. Too many sponges at the top are sopping up cash flow.

I remember that "We Are The World" was a project Lion Share believed in, and worked with its producers and artists most closely to achieve. All studio time, and it was a lot of studio time, was donated to this worthy cause. Very few studios would put up with that! Also, many talented people donated their valuable time for this project, both in front of and behind the microphone. Try finding them today. Ask them if it was really worth it. I still believe it was worth it, but it is this element that is missing in the industry today.

But for now I must give my hearty thanks to Kenny Rogers for starting the dream and to Terry Williams and Jay Antista for trying valiantly to keep the dream alive. Thanks to all those artists, producers, engineers, and musicians who graced us with their art and talent and who appreciated the effort and difference Lion Share tried to maintain. And thanks to all the other employees who worked within Lion Share to make it as great as it was through the years it reigned.

Goodbye for now.

### *'Studios are at the bottom of the recording industry food chain'*

doled out by the hefty multi-million-dollar record companies to their prodigy producers and artists, finally reach the recording studios, there appears to be very little left to spend. So producers and artists wheel and deal their way through the studio market for cheaper rates, knowing that studio managers can either take what's offered or leave their studios empty. Either way, less revenue means less money to spend on updating the equipment, less money to buy studio supplies that are ever-increasing in cost, and less money to retain good employees. Figure this on top of the re-

## AUDIO TRACK

NEW YORK

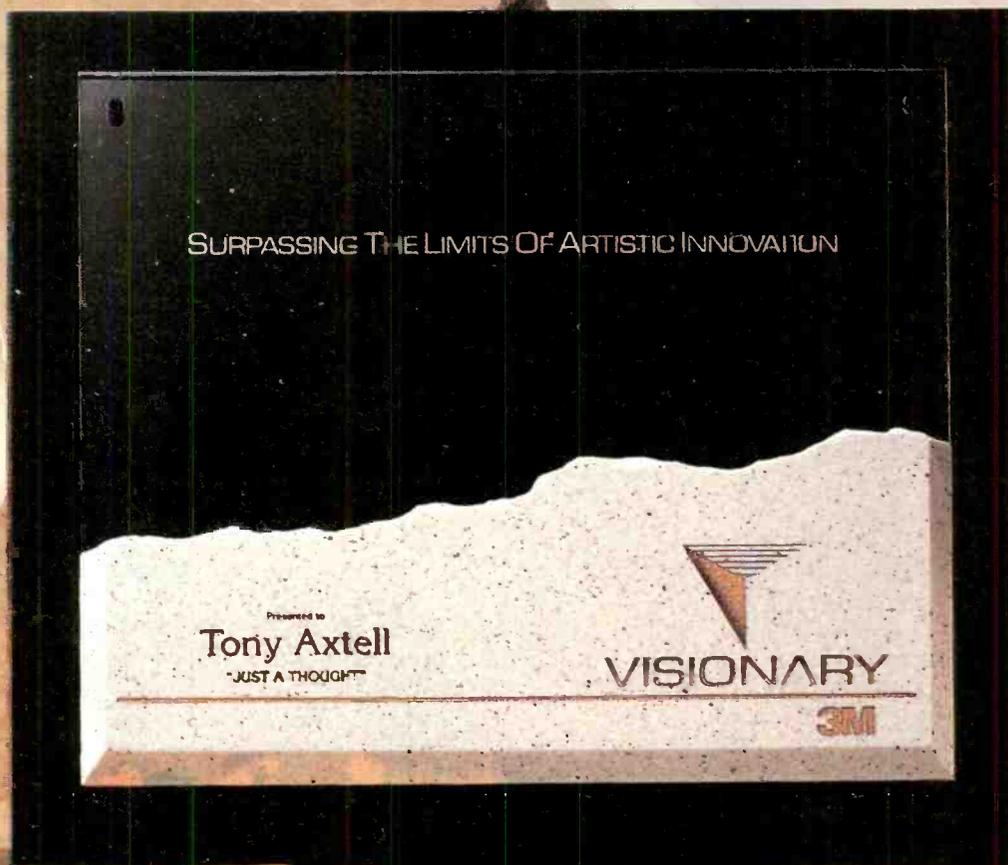
QUADRASONIC SOUND had Yoko Ono in recording and mixing an upcoming CD collection. Rob Stevens engineered, assisted by Steve Casper. John Poppo engineered mixes for Color Me Badd, assisted by Pavel De Jesus. Swing Out Sister was in with engineer Poppo and assistant Sue Gibbons. Engineer David Sussman worked on mixes of Jody Watley's new project, with Grant Austin assisting.

Giant Recording had Pantera in mixing tracks that were recorded live in Moscow at the Monsters Of Rock concert with producer Mark Ross. Vinnie Paul engineered the band's self-produced mix on the studio's Solid State Logic console. Steve Neat assisted. Sue Medley

recorded her upcoming PolyGram release. Mike Wanchie produced, with Jay Healy at the board. Neat assisted.

Bob Rosa engineered and produced tracks for Sony Music's Ghost Brothers in Studio B at Battery. Tim Latham assisted at the Neve 8086. A&M artist Eric Eden also tracked in Studio B with engineers Rob Siphard and Eric Gast. Carlos Salimar, a rock guitarist and former music director for David Bowie, is featured on the project. Latin rapper Gerardo worked in the MIDI room at the DDA console and worked on mixes in Studio A on the SSL G-Series console. Hula and Fingers produced. Chris Trevett and Latham engineered, assisted by Gerard Julian.

*(Continued on page 62)*



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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 15, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I'M TOO SEXY Right Said Fred/ Tommy D (Charisma)	STAY Jodeci/ D.Swing Al B.Sure (Uptown)	WHAT SHE'S DOING NOW Garth Brooks/ A.Reynolds (Liberty)	MYSTERIOUS WAYS U2/ D.Lanois (Island)	WHAT'S GOOD Lou Reed/ L.Reed M.Rathke (Sire)
RECORDING STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	QUANTAM (New Jersey) Mark Partis	JACK'S TRACKS (Nashville) Mark Miller	HANSA TON/ MOBILE STUDIO (Berlin, ERMANY/ Dublin,IRELAND) Flood, R.Adams	MAGIC SHOP (New York) Roger Moutenot
RECORDING CONSOLE(S)	MCI JH542BC	SSL 4000 E Series	Quad 8 Coronado	Custom Neve	Custom Neve 80 Series
MULTITRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Studer A-800	Sony MCI JH24	Otari MTR-100	Studer A-80 Mark III
STUDIO MONITOR(S)	Yamaha NS10	UREI 813C Yamaha NS10	Yamaha NS10M	Yamaha NS10	Tannoy SSMU
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	HIT FACTORY (New York) Paul Logus	JACK'S TRACKS (Nashville) Mark Miller	MOBILE STUDIO (Dublin,IRELAND) Flood,Edge, D.Lanois	ELECTRIC LADY (New York) R.Moutenout L.Reed M.Rathke
CONSOLE(S)	SSL 6052 E Series	SSL 4056 G Series	Quad 8 Coronado	Custom Neve	Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24	Studer A-800	Sony 3402	Otari MTR-100	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10M	Tannoy	Yamaha NS10M	Yamaha NS10	Augsberger
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	TOWNHOUSE (London) Tommy D G.Bonnett	HIT FACTORY DMS Herb Powers Jr.	GEORGETOWN MASTERS Denny Purcell	A&M Arnie Acosta	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing	WEA 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.

## AUDIO TRACK

(Continued from page 60)

Easy Hill Studios had Caetano Veloso in recording his new PolyGram/Brazil album. Arto Lindsay produced, with Pat Dillett at the board. UE Nastasi and Kelly Davis assisted. They Might Be Giants was in cutting material for an upcoming Elektra album. Dillett and Paul Angelli engineered, assisted by Nastasi. C&C Music Factory mixed its single "Just A Touch Of Love."

Heavy D. was in Chung King working on tracks with producer Chad Elliott for MCA/Uptown. Elliott engineered, assisted by Jack Hersca. Prince Markie Dee and producers Mark & Cory tracked for an upcoming Sony album. John Gamble engineered, assisted by Hersca. Happy Head was in with producer/engineer David Barratt working on dance mixes for Columbia. Carl Waters assisted.

### LOS ANGELES

SUMMA'S SSL-EQUIPPED Studio A had engineer Dave Bianco in with producer Danny Sembello to mix material by EastWest artist IT. Kyle Bess assisted. Studio B, equipped with an API console, had producer Vincent Brantley in tracking the upcoming Atlantic release by 411. Dave Rideau engineered, assisted by Sean Young.

Prince overdubbed and mixed at the Record Plant's Studio II with engineer Mike Koppelman at the 72-input SSL G Series console. Kyle Bess assisted. The Black Crowes were in mixing their next album for Def American. Brendan O'Brian mixed, with Jim Champagne assisting. Producer Bob Rock and engineer Randy Staub mixed live performances by Metallica. Bess assisted. Qwest act Whose Image? tracked, overdubbed, and mixed tracks for an upcoming album. Femi Jiya was at the board with producer Anthony Kemp. Craig Brock assisted.

Richard Marx was in Studio A at the Enterprise producing mixes for his new release. Bill Dresser was at the board, assisted by Rick Norman. Disney's "Imagineering" team was in Studio A mixing music for the Disney Japan and EuroDisney rides. Fred Kelly Jr. assisted.

Warner Bros. artist k.d. lang overdubbed and mixed her new album at Skip Saylor Recording with producers Greg Penny and Ben Mink. Marc Ramaer and Greg Penny engineered, assisted by Chris Puram and Louie Teran. Susanna Hoffs worked on guitar and vocal overdubs for her new Sony project. David Kahne produced and engineered, assisted by Puram. Ruthless Records act Penthouse Players recorded and mixed its debut album with producer DJ Quik and engineer Teran. Eazy-E (of N.W.A) was executive producer.

Paramount Recording had Club Nouveau in recording its new Quality Records release with producer Jay King. Voytek Kochanek was at the board. Colin England worked on his second al-

bum for Motown with engineer Mike Melnick.

### NASHVILLE

THOM SCHUYLER was in House Of David working on a self-produced Christmas project for Warner/Alliance. Tom Hitchcock engineered.

Nitty Gritty Dirt Band (Jeff Hanna, Jimmie Fadden, Bob Carpenter, Jimmy Ibbotson) was in Masterphonics recording its first studio album in more than two years. Jimmy Bowen and Chuck Howard produced the tracks, scheduled for release in June on the Liberty label.

Recording Arts had Rodney Crowell in working on tracks for his upcoming Sony album. Crowell and John Luventhal produced. Steve Winwood is on background vocals. Jim Dineen engineered. Aaron Tippin was in with producer Emory Gordy working on vocals and overdubs for his new RCA album. Dennis Riche engineered. Live And Kicking worked on overdubs and vocals with producer Kyle Lehning. The band's new album is slated for release on Warner Bros. Danny Baily engineered.

### OTHER CITIES

THE PLANT, Sausalito, Calif., had producer Walter Afanasieff in working on single remixes by Mariah Carey. Afanasieff also began work on tracks by Canada's Celine Dion for Sony/Epic Canada. Dana Jon Chappelle engineered, assisted by Manny LaCarrubba, Mark Hensley, and Neil King. Producer Jerry Harrison was in Studio B mixing the debut album by Billy Goat for Hollywood Records. Jay Mark engineered, assisted by Hensley. Brent Bourgeois was in Studios A and B tracking his new Charisma album with producer/engineer Glenn Rosenstein. LaCarrubba was second engineer.

Giant act Soul Kitchen completed tracks for its debut album, tentatively titled "C'mon!," in Studio 4, Philadelphia. Guest musicians on the project include Tony Santoro (formerly of Blackeyed Susan), Jay Davidson, and Kevin Cronin (of REO Speedwagon). Randy Cantor produced, with Manuel Lecuona and Phil Nicolo engineering.

Daryl Simmons and Kayo produced overdubs for the new After 7 project on Virgin at Doppler Studios in Atlanta. Jim Zumpano and Darrin Prindle engineered, assisted by Peter Blayney.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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## Fischer Has Friendly Take On Production Patient Approach Pays Off On Cole, Schuur Sets

BY SUSAN NUNZIATA

NEW YORK—Producer Andre Fischer views music as a friend. "If you notice with your friends, even more than your loved ones, you're more patient, you'll forgive a friend before you'll forgive your mother," he says. "I tend to be very patient and very forgiving with my friend, music, and it usually shows me the way."

Nominated for a Grammy for producer of the year (nonclassical), Fischer produced 11 songs on "Unforgettable," his wife Natalie Cole's tribute to her father. The single "Unforgettable" has been nominated for record of the year, and the album is a nominee for album of the year (Billboard, Jan. 18). Fischer also produced another Grammy nominee: Diane Schuur's "Pure Schuur," which is vying with "Unforgettable" and others for a best-traditional-pop-performance award.

Born of a musical family, Fischer began his career as co-founder and co-producer of funk/R&B band Rufus, featuring Chaka Khan. From 1973-78 he worked with the band on six albums. Fischer also produced several albums for Brenda Russell, as well as projects for Lalah Hathaway, Laura Nyro, Janet Jackson, and Carl Anderson.

"Production I like because I like being a shop foreman, I like being responsible for construction of the building," says Fischer. "After I construct it, I'm not always concerned with who buys it. My job was to construct it properly, and as long as I've done the best I can do on my end, then that's what I'm concerned with."

Visualizing the emotional content of a song is the most important part of producing for Fischer. He will first ask the performer to speak the story of the song to him, then read the lyrics, then sing the song. "It gives me a feeling, a definite color, it gives me a picture in my mind, because I'm an arranger," says Fischer.

"I hear all the other voicings from what she's giving me. If what she's



Producer Andre Fischer relaxes in the studio. Comfortable at the console, he likes to work closely with engineers and demystify the recording process for his artists.

singing to me has a little pathos in it, say there's a little sky in it, it's a little blue, but something about it's gray, like walking down the Champs Elysees on a rainy day. And there's a little tear in it. Sometimes the tear isn't a sadness; a lot of the pathos comes from being disappointed in man but having hope in the future, so there's hope in the song but there's a tear, and it gives me a definite feeling of color, and that color sounds like an oboe or cello or a certain wind sound.

"What I do is match these things in my head to accompany what she is giving me. So if you take the voice away, and you take the story away, and you hear just the music, the feelings and the colors coincide. When you put all the elements together they make one statement."

The son of singer Frances Fischer and horn player/arranger Stewart Fischer, the producer credits his family's work ethic with shaping his style today. "I understand that for an artist, for their life as an artist, if they put their life in my hands for a short period of time, I better well be concerned with what I'm doing."

Fischer says he puts the same amount of effort into his work whether he is producing a top-budget star or a low-budget jazz project. "The budget doesn't change anything," he says. "A lot of equipment at this point I own. Certain microphones, certain pieces of outboard equipment that I know are necessary to capture things proper-

ly." In his production, Fischer seeks to find and capture what he calls "the neutral zone."

"Even if I program a track on a synthesizer and have sampled sounds, I won't quantize everything," he says. "I'll play it as if the singer is singing. In fact, I may even have the singer sing a few times while I'm laying roughs, and then I'll have real people come in and overdub acoustic piano, bass, solo instruments. I always mix the programmed with real and combine the two so when I balance my mix you can't pick it apart and say this is real and this is not."

Preferring to avoid overprocessing vocals and instruments, Fischer seeks a balance in the music while keeping the vocal frequencies clean.

Fischer likes to work closely with engineers. Al Schmitt, who was at the board for "Unforgettable," "has forgotten more than I know," says Fischer. "I get very involved with the engineers I work with. It's like a combat team going into the jungle. Hit men. Instead of walking side by side we're back to back. With all the engineers I work with I have a lot of input, because I engineer myself. I don't need a surrogate father to take me through."

Fischer likes to demystify the recording process for his clients. "A mixing board, basically, is a sophisticated version of bass, treble, and midrange off your tuner at home," he says. "Only you have more increments, you can fine-tune it better. That's what a mixing board is. The faders are for level, the pan pots are right and left, just like the balance button on your home system. That's what I tend to do with people I work with, I take the mystery out of it, and make it friendly. Then it becomes a human process and not based upon technology."

Upcoming projects for Fischer include Schuur's new GRP album, as well as a Carl Anderson project for GRP and a Melissa Manchester project on Atlantic.

"My goal for the future," says Fischer, "is to keep on making quality records and also to bring more younger producers and musicians along with me in the experience and share with them the things that have been given to me for free by my elders, who gladly passed them on to me."

## SPARS LOOKS AT NEW OPPORTUNITIES

(Continued from page 60)

tory turnover has intensified the tightening of radio formats, so that opportunities for breaking new talent are now severely constricted. Midrange studios, he concluded, will need to play a more speculative role in developing new talent for the future. But he cautioned that studio owners will need to devise solid strategies for structuring and documenting spec deals.

The need for professionalism was a recurrent theme during the second day of the conference's pro-

ceedings. Industry veteran and former Record Plant owner Chris Stone lectured on the legal and tax obligations of studio owners as employers. Charles Comelli of Altzman, Comelli & Associates discussed the economics and legalities of studio construction. SPARS president Dick Trump (Triad Productions), chairman of the board Pete Caldwell (Doppler Studios), and Paul Christensen spoke on diversification strategies.

The conference concluded with a

press forum in which Gallo, Mix magazine publisher David Schwartz, journalist David Goggin, and Dennis Milan of publication Recording Engineer/Producer fielded questions from conference attendees and panel moderator Lee Murphy of Briggs Bakery. The forum offered advice on preparing press releases and tips on how recording studios can get coverage. It also dealt with the role of the trade press in providing studio owners with information on new technology.

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# Update

## LIFELINES

### BIRTHS

Girl, Katherine Marie, to **Tracy and Jennifer Stubbs**, Jan. 22 in Orlando, Fla. He is manager of Camelot Music No. 189 in the Florida Mall there.

Girl, Marley Joy, to **Ken and Holly Shelton**, Jan. 28 in Newton, Mass. He is the midday announcer at WBCN Boston.

Boy, Griffin Alexander Smith, to **Ward Smith and Nancy Alexander**, Jan. 29 in Houston. She is morning co-host at KKBQ Boston.

Boy, Taj Monroe, to **Steven and Teresa Tyler**, Jan. 30 in Los Angeles. He is lead vocalist of the group Aerosmith.

Twin boys, Keith Randall and Russell Ives, to **Bruce and Kathy Hornsby**, Jan. 30 in Richmond, Va. He is a recording artist for RCA Records.

Girl, Amanda Katherine, to **Bob and Laura Belt**, Feb. 2 in Austin, Texas. He is managing director at KEY1-FM there.

Boy, Alexander Topol, to **Michael and Joann Ostroff**, Feb. 6 in Pasadena, Calif. He is senior director of business and legal affairs for MCA Records.

### MARRIAGES

**Douglas Pell to Susan Wall**, Jan. 11 in New York. He is president of Giant Recording Studios in New York. She is a former employee of Columbia Pictures Music Group and Hush Productions.

**Robert Nipper to Cheri Padgett**, Jan. 19 in Chatsworth, Pa. He is a store manager for Music 4 Less in Spartanburg, S.C. She is a district manager with the Sound Shop in Shelby, N.C.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**CLEAN AIR AWARD:** The American Lung Assn.'s Clean Air Week program, celebrating its 20th anniversary this year (May 2-8), now has a Clean Air Music Award for respective artists that best portray a positive image or message of clean air, either through the lyrics of the song or through the visual images of the video. According to **Richard Lynn**, director of the awards, labels and artists who have already submitted entries include **Elektra**, **Atlantic**, **MCA**, **PolyGram**, **Warner Bros.**, **Columbia**, **Julian Lennon**, **REM**, **Talking Heads**, **Natalie Cole**, and **Alabama**. The awards will be announced at a press conference during Clean Air Week. For more info, contact Richard Lynn at 212-315-8848.



**Heaviest Airplay.** Executives from Broadcast Data Systems congratulate Epic Records on Michael Jackson's No. 1 hit "Black Or White." The single's debut was the highest ever on BDS' top 40 radio monitor. Shown in back row, from left, are Matthew Langone, client service representative, BDS; Gregg Miller, senior sales executive, BDS; Tom Genetti, VP of promotion, Epic; Pete Anderson, VP of sales, Epic; and Dan Caldwell, associate director of singles sales, Epic/Sony Music Distribution. In front row, from left, are Dan Beck, VP of product development, Epic; Maureen Rooney, senior director, sales music division, BDS; Sandy Minasian, director of album sales, Epic/Sony Music Distribution; Joe Wallace, VP and GM, music division, BDS; Barbara Seitzer, VP of top 40 promotion, Epic; Dave Glew, president, Epic; and Hank Caldwell, senior VP of black music, Epic.

## NEW COMPANIES

**Southern Dynasty Inc.**, formed by Tony Evans. An independent label, management, and production company, currently seeking major-label distribution. Firm also supplies entertainment marketing services, specializing in corporate events, educational/scholarship fund-raisers, artist development, management and promotions, and concert production. Artists currently on the roster include 9-year-old country singer LeAnn Rimes, R&B vocalists V. Anthony and T. Curtis, and blues singer Ernie Johnson. Suite 270, 3000 Custer Rd., Plano, Texas 75075; 214-618-0840.

**Green Grass Management Consultancy**, formed by Kathleen Fliller. Green Grass was created to represent foreign artists in North America. Company focuses on the Irish market, but also represents talent from other geographic locations. 429

Santa Monica Blvd., Penthouse Suite, Santa Monica, Calif. 90401; 213-394-3428.

**Gather 'Round Music Publishing (BMI)**, formed by Eva and Stan Bonn. First release is "Toe Tappin' Country Man," written by Jack Schroeder, performed by John P. Swisshelm, on ESB Records. P.O. Box 6429, Huntington Beach, Calif. 92615; 714-962-5618.

**Puza Music**, formed by Rich Szabo and Larry Puentes. A music production house specializing in film scoring, jingles, and music publishing (BMI). First release is "I'm Crying," written by Leonard Cannarozzi, performed by Pat Longo, and arranged by Bob Florence, on USA Records. Currently seeking songs for publishing division. P.O. Box 262, Livingston, N.J. 07039. No phone calls.

**SCHOLARSHIP:** The music and performing arts chapter of **B'nai B'rith** has established a scholarship program at the Five Towns College in Seaford, New York. It's intended to assist deserving college-bound persons who wish to enter the music industry, according to **Mel Fuhrman**, executive board member of the chapter. The amount of the award is for the full amount of tuition and is renewable yearly. Five Towns College is said to be the only four-year accredited college in the Long Island area offering the Bachelor of Music degree with concentration in performance, music business, audio recording, video music, songwriting/composition, and music education. For more info, contact the college's financial aid office at 516-783-8800.

**FOR SURVIVAL:** **Motown Records**

has organized a Feb. 28 drawing to raise life-saving funds for baby **Quinn Kyles**, born to **Theresa and Dwain Kyles** last Dec. 2 with a heart condition that required a heart transplant on Dec. 15. Because the procedure is not covered by insurance, **Stevie Wonder**, for whom Mrs. Kyles once worked, did a sold-out benefit concert in Chicago, where Mrs. Kyles is director of minority affairs at Northwestern Univ. School of Law. But more funds are needed to raise the full \$500,000 in medical expenses. As a result, **Motown Records** has organized a Feb. 28 drawing with three prizes. The first is two round trip tickets within the U.S.; the second is 50 Motown CDs of the winner's choice; third prize is a home entertainment center from Sears; and fourth prize is a walk-on spot on the TV soap "Santa Barbara." Donations

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

## CALENDAR

### FEBRUARY

Feb. 14-15, **Rocky Mountain Music Assn. Musicfest '92**, various locations, Denver. Laura Jean, 303-477-6910.

Feb. 19, **Pro Set L.A. Music Awards**, honoring Los Angeles-based and L.A.-identified pop, rock, rap, country, R&B, and jazz artists, Santa Monica Civic Auditorium, Santa Monica, Calif. Julie Nathanson, 310-659-6400.

Feb. 20, Seminar: "Complying With the Americans With Disabilities Act in Public Assembly Facilities," presented by the International Assn. of Auditorium Managers, Wilson World Hotel, Dallas. R.V. Baugus, 214-255-8020.

Feb. 21-23, **Second Annual Southeastern Music Conference**, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 22, **RMS Music Society Seventh Annual Music Awards Ceremony**, 11 Heath Court, Sicklerville, N.J. 609-232-8427.

Feb. 24, "Artist Development in the '90s: What Has Changed?"—Meeting of the Los Angeles Music Network, Young Moguls Inc., Los Angeles. Tess Taylor, 818-980-2911.

Feb. 25, **34th Annual Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

Feb. 27, **Fourth Annual Frank Sinatra Invitational Golf Tournament**, Marriott Desert Springs Resort's Palms Course, Palm Desert, Calif. Erika Byrd, 619-325-1437.

Feb. 27-29, **Sixth Annual McVay Media Management, Marketing & Programming Seminar**, Key Biscayne, Fla. Mike McVay, 216-892-1910.

Feb. 28, **Intercollegiate Broadcasting System National Convention**, for school and college radio broadcasters, Ramada Hotel at Madison Square Garden, New York. 914-565-0592.

### MARCH

March 4-7, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. Frank Mull, 615-327-4487.

March 5, **National Assn. of Black-Owned Broadcasters (NABOB) Eighth Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 6, **12th Annual Tejano Music Awards**, San Antonio Convention Center, San Antonio, Texas. Rudy Trevino, 512-377-0588.

March 7, **15th Annual Bay Area Music Awards**

(BAMMIES), San Francisco Civic Auditorium, San Francisco. Jeff Nead, 415-864-2333.

March 10, **Sixth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. Ramon Hervey II or E. Zoe Katsulos, 310-858-6016.

March 10, **RIAA 19th Annual Cultural Award Dinner**, Washington Hilton Hotel, Washington, D.C. 202-775-0101.

March 11-15, **Sixth Annual South by Southwest Music and Media Conference**, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, **34th Annual NARM Convention**, Marriott, New Orleans. 609-596-2221.

March 20-22, **Fourth Annual Western Conference of College Broadcasters**, Univ. of Southern California, Los Angeles. 401-863-2225.

March 20-22, **Fourth Annual Northwest Area Music Assn. Music Business Conference**, including the Fifth Annual Northwest Music Awards Show on March 22, presented by the Northwest Area Music Assn., Washington State Convention Center, Seattle. 206-322-5045.

March 24-27, **Audio Engineering Society Convention**, Austria Center, Vienna. 212-661-8528.

March 24-28, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

March 25-29, **International Tape/Disc Assn. 22nd Annual Seminar**, Doral Resort and Country Club, Miami. 212-643-0620.

March 26-28, **The Record's Music Canada Conference and Awards**, Harbor Council, Toronto. 416-533-9417.

March 27-29, **Charleston Music Showcase**, The Music Farm, Charleston, S.C. 803-767-0227.

March 29, **21st Annual Juno Awards**, O'Keefe Centre, Toronto. Katie White, 416-485-3135.

### APRIL

April 2, Seminar: "Developing a Recycling Program in Public Assembly Facilities," presented by the International Assn. of Auditorium Managers, Wilson World Hotel, Dallas. R.V. Baugus, 214-255-8020.

April 4, **Third Annual Mid-Atlantic Regional Conference of College Broadcasters**, Luzerne County Community College, Nanticoke, Pa. 717-821-0932 or 401-863-2225.

April 4, **National Christian Radio Seminars Sales Boot Camp**, Sparrow Records, Nashville. 615-373-8000.

April 5-9, **National Christian Radio Seminar**, Stouffer Hotel and Nashville Convention Center, Nashville. 615-242-0303.

April 6, **The Songwriters Guild of America 19th Annual Aggie Awards**, Harmony Gold Theatre, Los Angeles. B. Aaron Meza, 213-462-1108.

April 11, **Second Annual Southern Regional Conference of College Broadcasters**, Middle Tennessee State Univ., Murfreesboro, Tenn. 401-863-2225.

April 12-16, **National Assn. of Broadcasters Annual Convention**, location to be announced, Las Vegas. 202-429-5300.

April 23-26, **Fifth Annual Merle Watson Memorial Festival**, Wilkes Community College Gardens, Wilkesboro, N.C. 800-343-7857.

April 23-26, **Impact Conference**, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 24-26, **The Stereophile High End Hi-Fi Show**, Stouffer Concourse Hotel, Los Angeles. Michael Ollins, 213-871-1755.

April 25, **Concerts for the Environment's Third Annual Earth Day Concert**, Foxboro Stadium, Boston. 612-338-5485.

April 29, **27th Annual Academy of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 29-30, **Star Power II: The Entertainment Marketing Conference**, Sheraton Universal Hotel, Universal City, Calif. Emilie Lion, 212-206-1100.

April 29-May 2, **Ninth Annual National Assn. of Video Distributors Convention**, San Diego Marriott, San Diego. 202-872-8545.

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(Continued on page 66)

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**Primus Time.** Members of Interscope recording group Primus celebrate backstage at the Los Angeles Forum after opening their tour with Rush. Primus' current single is "Jerry Was A Race Car Driver." Shown in back, from left, are Interscope promotion executives Michael Papale and Dave Darus. In front, from left, are band members Larry LaLonde and Tim "Herb" Alexander; Interscope's Leslie Gerard-Smith; Interscope A&R executive Tom Whalley; Interscope executive David Cohen; Interscope's Sean Lynch; Interscope founder Ted Field; Interscope executive Steve Berman; Primus' manager, David Leikowitz; band member Les Claypool; and Primus' road manager, Trouz Cuevas.



**Busy Bryan.** A&M recording artist Bryan Adams receives double and triple platinum awards, respectively, for U.S. sales of his album "Waking Up the Neighbours" and single "Everything I Do (I Do It For You)." The presentation capped a week in New York in which Adams received six Grammy Award nominations, performed a sold-out concert at the Ritz, and announced his upcoming U.S. tour in March. Adams recently completed a two-month tour of Europe and is currently on a tour of Canada, Australia, and Japan. Worldwide sales of "Waking Up the Neighbours" have reached seven million units. Shown, from left, are J.B. Brenner, A&M VP of album promotion; Richie Gallo, A&M VP of sales and distribution; Bill Gilbert, A&M senior VP of sales and distribution; Adams; Al Cafaro, A&M president/CEO; Bruce Allen, Adams' manager; Rick Stone, A&M senior VP of promotion; and Wayne Isaak, A&M VP of publicity and East Coast operations.



**Oh, 'Boyl** Mercury Records executives congratulate Gutterboy after the group's performance in front of a sellout crowd at the Ritz in New York, opening for Bryan Adams. Shown, from left, are Mercury president Ed Eckstine; band members Eric Hulsizer and Barb Morrison; Mercury senior VP of A&R Bob Skoro; band member Dito; Mercury senior VP/general manager of marketing, sales, and promotion Larry Stessel; band members Johnny Koncz and Danny Hulsizer; and Mercury VP of A&R Lisa Cortes.



**Walk This Way.** Musical innovators, from left, Ernie Ball, C.W. Kaman II, and Ted McCarty are inducted into Hollywood's Rock Walk, a sidewalk gallery on Sunset Boulevard honoring those who have made significant contributions to rock'n'roll. Ball pioneered the custom gauge guitar string; Kaman is a leading musical instrument distributor; and McCarty designed several popular guitars. On hand to congratulate the honorees were such rock performers as Eddie Van Halen, Tracii Guns (of LA Guns), and Matthew Nelson (of Nelson).



**A 'Burning Light' in New York.** Columbia recording artist Bruce Cockburn is congratulated after his show at New York's Town Hall, one stop on his North American tour in support of his label debut album, "Nothing But A Burning Light." Shown, from left, are Renee Pfefer, manager of tour publicity, Columbia; Steve Berkowitz, director of A&R/marketing, Columbia; Michele Anthony, senior VP, Sony Music; Cockburn; Don Jenner, president, Columbia; Bernie Finkelstein, personal manager; and Derek Simon, associate director of product marketing, Columbia.



**Welcome Wendy.** Writer/producer/artist Wendy Waldman, left, signs a long-term publishing contract with Zomba Music Publishing Company, as Zomba VP of West Coast operations Neil Portnow looks on. Originally known as a recording artist in the '70s, Waldman has more recently achieved success as a writer and producer. She has written songs for Vanessa Williams, Cher, Bette Midler, Linda Ronstadt, Patti Austin, Randy Travis, and many others, and has produced such artists as Suzy Bogguss, the Forester Sisters, and Sweethearts Of The Rodeo.



**He's Gotta Be 'Me.'** RCA recording artist Me Phi Me is greeted by executives at RCA's home office. Shown, from left, are Chris Cuban-Tatum, Me Phi Me producer; Kenny Ortiz, RCA senior director of A&R; Me Phi Me; Joe Galante, RCA label president; Skip Miller, RCA senior VP of black music; Bruce Garfield, manager; Barry Johnson, RCA director of black music marketing; and Miller London, RCA VP of black music marketing.

# the Medialine

## A Prolog To The Ralph J. Gleason Awards; Ice-T Booked For Flick On Novelist Goines

**GLEASON ROUNDUP:** On Friday (21), the three winners of this year's prestigious **Ralph J. Gleason Music Book Awards**, handed out by Rolling Stone, BMI, and New York Univ., will be announced in New York. While the Blitz won't attempt to handicap the outcome of the competition, some personal favorites in this year's strong field bear mention here.

The brightest spots among the 13 nominees include "Chicago Soul," Goldmine R&B editor **Robert Pruter's** detailed study of the Windy City's soul artists and labels, unjustly neglected by scholars until now; "Good Rockin' Tonight," English writer/researchers **Colin Escott** and **Martin Hawkins'** third, and best, overview of the Memphis blues and rockabilly label's historic saga; "Hickory Wind," the first in-depth biography of country-rock originator **Gram Parsons**, by Rolling Stone vet **Ben Fong-Torres**; and "Jimi Hendrix: Electric Gypsy" by **Harry Shapiro** and **Caesar Glebbeek**, a flawed but deeply researched biography of the late guitarist. Three other superior nominees, "Dead Elvis" by **Greil Marcus**, "Lady Day: The Many Faces Of **Billie Holiday**" by **Robert O'Meally**, and "Between Thought And Expression: Selected Lyrics Of **Lou Reed**," have been covered previously in the Medialine.

May the best scribes win.

**TRAILERS:** Ice-T's manager, **Jorge Hinojosa**, says the rapper will star in a feature film about the life of black novelist **Donald Goines**, whose tough, eccentric books about ghetto life remain paperback perennials years after the writer's death. Hinojosa will co-produce the film with **Quincy Jones**. Ice-T just finished shooting the new **Walter Hill** feature "Looters," which co-stars **Ice Cube**.

**VISUALS:** The **Grateful Dead** may be on temporary hiatus, but **Jerry Garcia** isn't resting on his laurels. The group's guitarist will exhibit his paintings, drawings, and prints at the **Ambassador Galleries** in New York March 11-22. Garcia is no mere dilettante—he studied graphics at the **San Francisco Art Institute**. A

release from the gallery says Garcia's art "is a reflection of his interest in the work of Van Gogh, Picasso, Klee and de Chirico" . . . On a less lofty Dead-related note, Hyperion will publish "Grateful Dead Comix," a collection of graphic interpretations of 16 songs, in June. The tunes include "Casey Jones," "Cumberland Blues," "One More Saturday Night," "Friend Of The Devil," and "St. Stephen"; Goldmine's **Jeff Tamarkin** edited the collection, which features contributions by **Moebius**, **Gilbert Shelton**, and the late **Rick Griffin** . . . While we're on the subject of comics, **Graham Nash** has donated 112 pages of original art from his collection to the **Cartoon Art Museum** in San Francisco. The museum promises an exhibit of the donations in the near future.

### The Blitz



CHRIS MORRIS

**MAXING OUT:** The **Rolling Stones'** IMAX concert film "At The Max" has grossed more than \$5.4 million worldwide since its release in October. The numbers, while not boffo in comparison with Hollywood wide-release figures, are fairly impressive, since the feature, which requires a special big-screen projection system, is now playing in only 19 houses. Its current per-screen average is a whopping \$26,170.

**ROCKONOMICS:** The Los Angeles Times business section recently cited a study, published in the *Journal of Economic Psychology* by Columbia Univ. research fellow **Harold Zullow**, stating that pessimistic song lyrics indicate a recession, while optimistic tunes harbinger an upbeat economic forecast.

Pursuing a similar tack somewhat less empirically, Times writer **James Bates** went on to offer his own theory that recessions begin "when a lousy song reaches No. 1." Economic downturns in 1969, 1973, 1980, and 1981 were accompanied by, respectively, the No. 1 hits "Na Na Hey Hey Kiss Him Goodbye," "Keep On Truckin' (Part 1)," "Escape (The Pina Colada Song)," and "The One That You Love."

If Bates' theory holds true, this country could be headed for even bigger trouble, since at this writing "I'm Too Sexy" has been No. 1 for two weeks. Pray that the bottom doesn't fall out of the market.



**Skanking Street.** Ziggy Marley & the Melody Makers have taped a special version of the song "Small People" from the current Virgin album "Jahmekya" for the PBS series "Sesame Street." Jammin' on the set of the popular PBS children's show, from left, are Sharon Marley Prendergast, Cedella Marley, Snuffleupagus, Ziggy Marley, Big Bird, and Stephen Marley.

### ON SCREEN

**WAYNE'S WORLD**  
Directed by **Penelope Spheeris**  
(Released by **Paramount Pictures**)

Dude, did you hear that those two guys on "Saturday Night Live," Mike Myers and Dana Carvey, better known as Wayne and Garth, have their own movie, and it's actually quite excellent?

"No way."

Way.

I can understand why you may think that Wayne and Garth are not worthy. There is the dreaded box-office curse of films featuring current and former "SNL" cast members.

And Wayne and Garth aren't totally original, but part of a long line of such dudes as **Bill & Ted** and **Pauly Shore**, who owe much of their very existence to **Sean Penn's** character in "Fast Times At Ridgemont High."

Lastly, the "youth-oriented public access cable show goes commercial" premise was already exploited on "Married With Children," but that cable show was hosted by **Kelly Bundy** (schwing!).

"For these aforementioned reasons, dude, 'Wayne's World' must

simply not be worthy."

NOT!

Actually, dude, I have a list of Top 10 Reasons Why "Wayne's World" Is Worthy.

10. Wayne, Garth, and the dudes show they are far superior to **Milli Vanilli** at singing to tracks by taking on "Bohemian Rhapsody" while cruising in Garth's Pacer.

9. It's one of the few films in existence where you won't have to wait for a special home video version to see the alternate endings.

8. Several hilarious gags play off pop culture, from **Led Zeppelin** to "Laverne & Shirley."

7. It contains the ultimate product-placement scene.

6. It's directed by the same woman who made "The Decline of Western Civilization Parts I And II."

5. It uses subtitles like a highbrow foreign film.

4. Cameos by such music industry luminaries as **Alice Cooper**, **Meat Loaf**, and **Frank Dileo**.

3. A rockin' soundtrack.

2. Variations of the word "babe."

1. It's not gimpish.

Party on, dude. **CRAIG ROSEN**

### TELEVISORY

Forthcoming television programming of note:

"Austin City Limits," Sat., Feb. 22 (PBS, check local listings): Grammy Award winning country star **K.T. Oslin** is featured.

"Hot Country Nights," Sun., Feb. 23 (NBC, 7 p.m. EST): Guests include **Reba McEntire**, **Asleep At The Wheel**, **Aaron Tippin**, **Ricky Van Shelton**, and **Collin Raye**.

"The 34th Annual Grammy Awards," Tues., Feb. 25 (CBS, 8 p.m. EST): The National Academy of Recording Arts and Sciences' annual awards broadcast will include performances by **Natalie Cole**, **Color Me Badd**, the **Commitments**, **Amy Grant**, **LL Cool J**, **Johnny Mathis**, **Metallica**, **Bonnie Raitt**, **Roy Rogers** and **Clint Black**, **Boyz II Men**, **Mary-Chapin Carpenter**, **Aretha Franklin** and **Michael McDonald**, **Alan Jackson**, **Bobby McFerrin**, **Seal**, **Paul Simon**, **Luther Vandross**, and an all-star jazz band featuring **Dave Grusin**, **Gary Burton**, **Chick Corea**, **Eddie Daniels**, **Don Grusin**, **Eric Marienthal**, **Sal Marquez**, **John Patitucci**, **Lee Ritenour**, and **Dave Weckl**.

Televisory is a biweekly feature listing TV programming of special interest to the music industry. News of forthcoming events should be sent to Medialine editor **Chris Morris** at **Billboard**, 9107 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210.

### ON THE TUBE

**SOUTH BANK SHOW: CLARENCE FOUNTAIN & THE FIVE BLIND BOYS**

Directed by **Tony Knox**  
(Bravo cable, Feb. 20, 8 p.m. EST)

This modest half-hour segment of the fine British television series devoted to the long-lived gospel group doesn't pretend to be an in-depth portrait, but it does offer a few quick insights and, most importantly, some very exciting musical performances.

The **Five Blind Boys Of Alabama**—**Fountain**, **Jimmy Carter**, **George Scott**, **Johnny Fields**, and **Sam Butler**—have been at play in the fields of the Lord since 1944, when the original quintet graduated from the **Talledega Institute** for the Blind. In the nearly five decades since, the group (which today includes four of its five founding members) has established a reputation as one of the premier gospel units in America. **Leader Fountain** rose to even greater prominence

during the '80s, when he received glowing notices as the star of "Gospel At Colonus," the gospel adaptation of the Greek **Oedipus** cycle.

The core of the "South Bank" featurette is a live concert at **Brooklyn's Institutional Church of God in Christ**, whose rousing house choir is also seen. Revving up with the a cappella "Steal Away," the **Blind Boys** rip through several eruptive numbers backed by a small band. Best among these are the intense "Tears For Water," the funk-based "Thank You Jesus," and the didactic but soulful "We Don't Need No Dope."

Along the way, **Fountain** and his fellow group members reflect on their musical mission and the worldly temptations that have drawn some, like **Sam Cooke** and **Aretha Franklin**, away from sacred song and into the rock'n'roll mainstream.

Over all too soon, this "South Bank" episode will make you holler "Amen." **CHRIS MORRIS**

### IN PRINT

**NIGHT PEOPLE**  
*The Jazz Life Of Dicky Wells As Told To Stanley Dance*  
(Smithsonian Press, \$15.95)

**Dicky Wells** was one of the major jazz trombonists during the swing era (and before and after as well), and this is his delightful account of his amazing career alongside such luminaries as **Fletcher Henderson**, **Count Basie**, **Lester Young**, and, later, even **Ray Charles**.

In his early years, **Wells** stood in the shadow of **Jimmy Garrison**, who took the instrument out of its tailgate dark ages. But soon **Wells** was recognized for his own inimitable style, which struck musicians and listeners as sweeping and majestic, with a capacity for gutty and airy contrasts.

**Wells** was also one of the veterans who encouraged some of bebop's pioneers and enjoyed their then-new contributions.

Although the big bands with their 'bone sections didn't fare well by the

'50s (and **Wells** gives a number of interesting reasons besides the advent of rock'n'roll), the trombone giant kept playing with small groups until his death in 1985.

In "Night People," **Wells** offers illuminating backstage and on-the-bus reminiscences of **Duke Ellington**, **Tommy Dorsey**, and a list of famous players with unforgettable styles (and unforgettable nicknames like **Chu**, **Zutty**, **Miff**, and **Tricky**), as well as many great ones hardly known today.

There's no navel-gazing here, and **Wells** tells his stories about "the guys" in a charming re-creation of the supra-hip '40s vernacular that kept the one-nighter blues away.

First published in 1971, this new edition contains a foreword by **Count Basie**, an introduction by **Martin Williams**, an afterword by **Andre Hodeir**, and a 51-page discography by **Chris Sheridan**.

**BILL HOLLAND**

## As Ad Times Get Tough, Outlets Go Shopping

■ BY PHYLLIS STARK

NEW YORK—As advertising revenue declines across the country, more stations—including some in larger markets—have turned to direct marketing of client products through on-air shopping shows and station shopping lines.

Unlike the long-established “swap-shop” programs, in which a host reads classified-type announcements about items listeners want to sell, a well-run shopping show can bring in \$400-\$1,000 per hour, according to Tony Niskanen, president of the New York-based RRN Inc. By contrast, “swap-shop” announcements are usually read for a nominal fee, making them more of a community service than a profit center.

Stations that run shopping shows trade advertising time for merchan-

dise from clients, which they sell on the air for between 55% and 65% of the retail value. Stations keep the cash from merchandise sold. In most cases, the station does not physically take possession of the product but sells the listeners a redemption certificate they can take to the retailer to claim the merchandise. Most shopping shows air Saturday mornings for two or three hours.

For stations whose spot inventory is almost always sold out, or whose rates are at the peak of what the market will bear, a shopping show is a means of bringing in additional revenue. For stations feeling the pinch of the recession, it is a way to get clients on the air with no money down or to keep overdue clients on the air.

Roger Utneher runs shopping shows on all five of his Wisconsin stations: WERL/WRJO Eagle River,

WNBI/WCQM Park Falls, and the newly acquired WBBK Algoma. The program runs from 6-9 p.m. Wednesdays and 8 a.m.-noon Saturdays. Utneher likes shopping shows, particularly on new acquisitions, because “[it gives us] a way to buy a radio station and take in more than you spend in the first month that you’re operating it.”

To help with the obstacles, RRN licenses a product called “Value Line,” which is essentially a how-to package for radio shopping shows with training tapes and all of the necessary forms. Niskanen says 70 stations have licensed the market-exclusive package at \$1,000 for the first year and \$100 each subsequent year.

### AN EASY SALE

Managers who run shopping shows say advertisers respond well after they understand the concept. In a bad economy, many advertisers look favorably on something that “allows people who might like to do some advertising but haven’t been able to afford it to do it with no money out of their pockets,” says KQEU Olympia, Wash., VP/GM Ron Palmer.

Utneher—whose Eagle River shopping show had its best month ever in January, bringing in \$40,000—asks potential clients, “How would you like to experience the benefits of radio advertising and never get a bill at the end of the month?” He says “It’s an easy sale.”

Part of radio’s image problem with advertisers has always been the difficulty in proving that radio spots work. Shopping shows let clients see immediate, direct results when listeners go into the store to redeem a merchandise coupon, or to view merchandise being offered on the shopping show. “It’s almost like guaranteed advertising, which is completely different from what you get [in normal] on-air advertising,” says Shirk, whose four-hour AM shopping show Saturday afternoons brings in an estimated \$250,000 a year.

For accounts with past-due advertising bills, Utneher will credit them toward what they owe if they provide merchandise for the program. This allows clients to “get the benefits of continuous advertising rather than just taking them off the air,” he says.

To discourage clients from offering merchandise they can’t get rid of, the Wisconsin stations will never offer an item on the show for more than four weeks. If it doesn’t sell, it goes back to the retailer to be traded in for something else. The spots the retailer has traded for don’t run until after the merchandise is purchased, which “deters them from giving us the junk that’s been sitting around for 17 years,” Utneher says.

Shirk says this system also reduces collection problems since advertisers do not pay cash, and the money comes directly from the listeners.

### BARTER FOR YOUR LIFE

Shopping show supporters claim bartering is the way of the future for radio sales. Shirk calls direct marketing “the salvation of AM radio which is experiencing a very difficult time.” Niskanen adds, “I believe the use of barter and the use of verified-response advertising is all that will save radio. When we first started [marketing Value Line] people said, ‘Why do I have to do this?’ I don’t hear that question now.”

(Continued on page 73)



All-Star Jamz. Basketball great Earvin “Magic” Johnson joined WJHM (102 Jamz) Orlando, Fla., afternoon jock Rich Stevens (foreground) for an on-air interview while he was in town for the NBA all-star game.

## Urban Panel Studies State Of Black/AC Treatment Of Rap Music Among Other Confab Topics

■ BY ROCHELLE LEVY

LOS ANGELES—Nearly four years after the success of WVAZ (V103) Chicago led other stations to try urban/AC on FM, the format is still in its formative stages and still, according to one of its pioneers, “misunderstood” by the record community.

V103 president/GM Barry Mayo’s panel on the state of black/AC was one of the highlights of this year’s third annual Urban Network programming conference, held here Feb. 5-8.

Mayo compared the relationship between urban and urban/AC with “where top 40 was 10 years ago” as mainstream AC FMs came into their own. And, as his choice of panelists illustrated, each PD still “has a different concept” on how to do urban/AC.

WMMJ Washington, D.C., PD Hector Hannibal’s station has an oldies emphasis, while Joe Tamburro’s WDAS-FM Philadelphia leans more toward recurrent product. KBLX San Francisco PD Kevin Brown called his city “one of the most unusual markets, and the station reflects that,” running an urban/adult alternative hybrid of “soft ballads, with almost 50% jazz instrumentals.” WKKV (V100) Milwaukee, meanwhile, will go back to the ’70s for some titles, but its music mix is the closest to a mainstream urban station.

### HARD FORMAT TO PROMOTE?

That sort of diversity, as well as its overall conservatism, makes urban/AC a hard format for labels to

promote. “I’m scared to death,” admitted MCA senior VP A.D. Washington. He also said urban/AC was a “good format to create visibility for artists, but it’s not selling many records.”

That led Mayo to respond that “the record industry doesn’t understand this format. It’s a misno-

### *‘The record industry doesn’t understand this format’*

mer that we’re late on everything. We play 20-25 new records.”

Although jazz is represented in the format by some stations, overall the absence of that type of music comes as a surprise to the Urban Network’s urban/AC editor, Jean Tillman. But WKKV PD Tony Fields said no jazz cuts came up at all during his auditorium testing.

Although the black AC format is fairly laid-back and low-key, the programmers agreed that their morning shows are brighter than their other dayparts. “We have a pretty pumped morning show,” said Hannibal. “We treat it as mainstream programming.”

### RAP IN SPOTLIGHT

As it has been at most recent urban radio conventions, radio’s treatment of rap music was a heavy topic at several panels here. Consultant Dean Landsman raised some eyebrows at the rap session when he characterized rap music’s audience as “8-11-year-old white boys and girls. This is their music,” he said. And, he said, that accounts for beer companies’ reluctance to “put money behind rap for fear of selling alcohol to kids.”

The state of rap music was raised again at a panel discussing the difference between top 40 and urban radio. “A number of stations are conservative, and the broadcasters are leery of adding the 12-18 demo to their listener base,” said Gray Communications president Tony Gray. Warner Bros. Records VP Hank Spann disagreed. “The basic truth is that 12-18-year-olds become 18-24. For the most part, a station doesn’t play rap because of the owner’s philosophy, not the programmer’s philosophy.”

Consultant Jerry Clifton concurred with that assessment: “Most of the [owners] are scared to death of rap. Their wives don’t like it. Their children might hear it. It’s very similar to the Beatles or Elvis Presley—trends that threaten to take over the planet.”



KLass Clowns. Univ. of California at Los Angeles station KLA recently hosted a reunion for the classes of ’66-’72, which attracted 25 former staffers. Pictured, from left, are WKQI Detroit PD Steve Weed, KZLA Los Angeles jock Gary Campbell, Unistar personality Joe Boxer, and Ken Levine, a writer/producer for NBC-TV’s “Cheers” and a Baltimore Orioles play-by-play announcer.

Thanks For Reading  
The Fresh News  
BILLBOARD RADIO

## Specific Job Duties Key In Multilayered Promotion Departments

NEW YORK—If you work at a small- or medium-market station where the promotion “department” consists of exactly one person, you may wonder how the work load is divided at stations with a multiple-person promotions staff. If your job includes everything from creating television campaigns to handing out bumper stickers, it can be hard to comprehend the difference between a marketing director and a promotion director at stations that have both.

As in programming departments, where staffers often have somewhat overlapping titles like OM, PD, APD, MD, and assistant MD, many-layered promotion departments generally assign very specific duties to each member of the team.

At top 40/dance WQHT (Hot 97) New York, where the department consists of four full-timers, promotion director **Brian Marks** describes everyone’s duties by their time-period focus. Director of marketing and advertising **Rocco Macri** is “book-oriented.” Marks says he has more of a “weekly focus,” while promotion coordinator **Frank Iemmiti** and promotion assistant **Lisa Harmon** are focused on “day to day” duties.

Specifically, Macri’s job includes all station advertising, creating and maintaining the budget for the department, and all major marketing plans. He reports to GM **Judy Ellis**. Marks’ job includes record company relations and product requests, in-store appearances, movie screenings, station concerts, securing prizes, and media relations. He re-

ports to Macri.

Iemmiti manages the 15-person “Hot Patrol” staff of part-timers, and the five station vehicles. His duties also include coordinating jock appearances and what Marks calls “the day-to-day stuff of where we’re going and when. After we decide in a weekly meeting with the sales department what we’re doing, he puts it all together.” Iemmiti reports to Marks.

Harmon, the team’s newest member, also doubles as executive assistant to Ellis. She handles prize fulfillment and contest sheets, along with administrative duties. Marks says this department structure is “a very effective setup. It allows us to concentrate on what we do because it is broken down.”

Top 40 WAPW (Power 99) Atlan-

ta also has four full-time staffers in the promotion department. Promotion manager **Paul Williams** handles the budget, remotes, and sales promotions, while each of the two assistant promotion directors handles different duties. **Anne Boland**

is responsible for all of the on-air liners, working with the production department on produced promos, jock scheduling for events, and “the 3,000 small things that can be one giant, deadly hairball if let loose,” according to Beyer.



by Phyllis Stark

is responsible for winners sheets, prize distribution, scheduling trip giveaways, and event coordination. **Ann Marie Begley** concentrates on press releases and merchandise. The department also employs a full-time driver for its giant boom box.

Top 40 KIIS Los Angeles divides its duties in much the same way as Hot 97. KIIS director of marketing **Karen Tobin** is assisted by promotion director **Mona Lapidis** and two part-timers who each work 20 hours a week. Although Tobin jokes that “I don’t do windows,” she and Lapidis are kept very busy because KIIS handles all of its operations in-house, including advertising, public relations, and direct mail. One of the part-timers coordinates all of the station visibility and drives the van. The other one works on “any overflow and special projects,” Tobin says.

At the more common two-person promotion departments, there is generally a director and an assistant. Classic rock WCKG Chicago director of marketing **Dave Karwowski** says that while at most stations the director will “come up with the premise behind the promotion and give it to the assistant to execute,” he has a different philosophy because he comes from an assistant’s position himself. “If we both have the ability [to generate ideas], I don’t limit the abilities of my assistant [**Ingrid Bjors**],” Karwowski says. “That makes the department that much stronger. [So] if I have to pass out key chains, that’s fine.”

At AC WNSR New York, marketing director **Doug Knopper** and promotion director **Paul Heffner** are equal partners, each reporting to VP/programming **Bob Dunphy**. They have arranged their duties around their own particular strengths, according to Heffner. Knopper is responsible for all marketing, including TV, direct mail, working with programming on promo copy, and “building the image of the station,” Heffner says. For his part, Heffner’s job is “promoting that image” through special events, contests, and publicity.

Modern rock WDRE Long Island, N.Y., also has a two-person promotion department, consisting of director of promotion and marketing **Theresa Beyer** and assistant director **John Moschitta**. Beyer says her duties include setting up the promotion, handling all advertising, imaging, and marketing of the station, working with record reps, and working with the sales force to bring in new clients. Moschitta is re-

**IDEA MILL: CHOPSTICK BOOGIE**  
WZEE (Z104) Madison, Wis., teamed up with La Choy for the “Chinese New Year chopstick boogie.” Ten people competed to grab their share of \$1,000 out of a money bin using chopsticks.

WMFX Columbia, S.C., asked listeners in rural Red Bank, S.C., to submit photos of themselves with farm machinery, animals, and beer cans for its “men of Red Bank” calendar. Men who sent photos received \$10.23. Staffers made up names and bios for the 13 men chosen for the calendar. Proceeds from the 5,000 calendars sold went to the Red Bank Boy Scouts and Girl Scouts.

In KSON San Diego’s Valentine’s Day “love test” promotion, an engaged couple was handcuffed together for 97.3 hours. The couple was awarded a honeymoon on Princess Cruise Lines.

WJBT (The Beat) Jacksonville, Fla., joined forces with a local television station to sponsor a six-round “Apollo Night” talent competition. The winner will be flown to New York to appear during amateur night on “It’s Showtime At The Apollo.”

CKLG (LG73) Vancouver recruited five listeners from among the hundreds who auditioned to call in soap-opera reports for the daily “Soap Dish” feature. Each of the winners calls in on a designated weekday to report on a specific soap.

The deadline for entries in the Broadcast Promotion and Marketing Executives Gold Medallion Awards has been extended to Saturday (22) . . . A March 15 entry deadline has been set for the international New York Festivals Radio Programming & Promotion competition. Winners will be announced at a June 11 ceremony in New York.

### PRO-MOTIONS

**KSFO/KYA** San Francisco marketing director **Dan Acree** exits with the ownership change. Reach him at 510-439-8907. Former cross-town **KFOG** promotion director **Phayne Sherwood** replaces him. No replacement has been named at KFOG . . . **CILQ** (Q107) Toronto promotion director **Peter Taylor** exits. Marketing consultant **Perry Goldberg** replaces him as in-house promotion consultant.

Former **Shadow Traffic Network** president **A. Richard Marks** has been named to the new director-of-sports-marketing position at **WYSP** Philadelphia . . . **Francine Forgione** is named assistant promotion manager at **WPEN/WMGK** Philadelphia, replacing **Ann Marie Wallace**, who exits. Forgione was formerly **WMGK**’s programming assistant . . . **Martha Muniz** has been upped from assistant marketing director to marketing director at Spanish **WIND/WOJO** Chicago.

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EXAMPLE:

### THIS DAY IN MUSIC for Saturday, September 19, 1992

- Sept. 19, 1988—Erasure’s “A Little Respect” is released.
- Sept. 19, 1985—A U.S. Senate committee hears testimony on labeling and rating of rock music, initiated by Parents Music Resource Center.
- Sept. 19, 1983—No. 1 Billboard Pop Hit: “Tell Her About It.” Billy Joel. The video features Joel performing the song on “The Ed Sullivan Show.”
- Sept. 19, 1981—Simon & Garfunkel reunite for a concert in New York’s Central Park.
- Sept. 19, 1973—Gram Parsons is found dead in a hotel room in Joshua Tree, Calif.
- Sept. 19, 1952—Nile Rodgers of Chic is born in New York.
- Sept. 19, 1941—Cass Elliot of the Mamas & the Papas is born in Baltimore.
- Sept. 19, 1931—Brook Benton (Ben Franklin Peay) is born in Camden, S.C.

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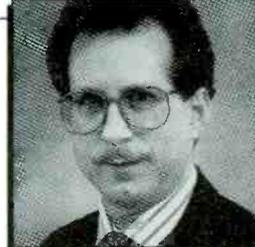
# Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	6	*** No. 1 *** WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG 1 week at No. 1
2	4	6	5	MISSING YOU NOW COLUMBIA 38-74184	◆ MICHAEL BOLTON
3	1	1	12	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
4	3	3	15	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
5	5	2	15	CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY
6	11	18	5	SAVE THE BEST FOR LAST MERCURY 865 136-4	◆ VANESSA WILLIAMS
7	12	15	5	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
8	10	19	6	GOOD FOR ME A&M 1573	◆ AMY GRANT
9	7	10	14	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
10	6	8	14	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
11	9	9	20	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
12	18	22	10	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
13	8	5	17	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
14	15	16	10	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
15	19	26	8	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
16	13	7	19	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
17	29	32	6	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
18	26	36	3	MASTERPIECE REPRISE 4-19076	ATLANTIC STARR
19	14	11	17	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
20	22	23	12	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
21	17	14	22	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
*** POWER PICK ***					
22	28	33	4	THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
23	21	20	21	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
24	16	12	15	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
25	32	34	5	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
26	33	45	3	HAZARD CAPITOL 44796	◆ RICHARD MARX
27	20	13	13	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
28	23	21	18	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
29	36	39	4	REMEMBER THE TIME EPIC 34-74200	◆ MICHAEL JACKSON
30	24	25	22	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
31	27	27	23	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
32	30	24	15	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
33	25	17	13	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
34	31	29	26	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
35	34	30	15	SPENDING MY TIME EMI 50366	◆ ROXETTE
36	44	—	2	EVER CHANGING TIMES ARISTA 1-2394	ARETHA FRANKLIN
37	41	48	3	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	◆ CURTIS STIGERS
38	42	43	3	(I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214	◆ JAMES TAYLOR
39	35	28	18	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
*** HOT SHOT DEBUT ***					
40	NEW ▶	1	1	OBSESSION ELEKTRA 64799	DESMOND CHILD
41	48	—	2	DIAMONDS AND PEARLS PAISLEY PARK 4-19083/WARNER BROS.	◆ PRINCE AND THE N.P.G.
42	37	35	7	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE
43	47	—	2	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ
44	46	41	18	SAVE UP ALL YOUR TEARS Geffen 19105	◆ CHER
45	39	38	27	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
46	49	—	2	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN
47	43	—	2	TELL ME WHAT YOU WANT ME TO DO QUEST 4-19131/WARNER BROS.	◆ TEVIN CAMPBELL
48	NEW ▶	1	1	LOST IN THE NIGHT COLUMBIA 38-73990	◆ PEABO BRYSON
49	NEW ▶	1	1	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
50	40	42	34	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week



Jerry Kristafer

WDRF-FM Hartford, Conn.

IT WASN'T A GREAT fall book for the oldies format. After climbing to its highest national number ever with 6.8% of radio listening, oldies was down to a 6.0 share this time, its lowest number in almost two years. There was better news for WDRF-FM Hartford, Conn., which was up 4.3-5.7-6.6 over the last two books for its best 12-plus showing in three years. And a lot of it, according to OM/PD/morning man Jerry Kristafer, is due to improved time management.

Kristafer, who celebrates his 10th anniversary as WDRF's morning man in August, worked for five PDs and an operations manager during his tenure at the station. When the last PD left after only a few weeks, Kristafer ended up with a lot of programming duties on an interim basis before then-GM Dick Korsen offered him the job permanently.

Although he had some concerns about the expanded hours even then, Kristafer took the job because "they had brought in a couple of outsiders who thought they were going to reinvent the wheel, which wasn't really needed . . . I thought it was better that one of us who was here and owned a home and had invested some blood, sweat, and tears in the place stayed here and held things together."

Still, Kristafer admits that the double duty was "kind of overwhelming . . . Without a doubt, my ratings reflected that. I didn't work as much on my show as I had." There were other changes too. Kristafer, who initially came to prominence as part of Joey Reynolds' freewheeling crew at WHLW Lakewood, N.J., and KQV Pittsburgh, says his PD half was holding his morning-man half back, although he says that was more a tightness than a content issue.

Then there was the time last summer when Kristafer was going through his closets at home while getting ready for an appearance. "I realized that having gone out of my way to look management—buying suits and expensive designer loafers and silk ties and cotton dry-cleaner shirts and the whole nine yards—people didn't expect that when I went out in public. I didn't have any morning-guy clothes."

Eventually, Kristafer says, "I put a sign up in October saying the OM/PD was available from 9:30 to 11:30 daily. After that, if they saw anybody sitting in here, it wasn't the OM/PD. It was the morning man . . . so the rest of the day was mine if I wanted to write or record bits or go out on the street and do things."

WDRF was one of the first FMs to go from AC to gold during the oldies boom of the mid-'80s and one of the first with big 12-plus numbers, scoring an 8.8 in fall 1987. But that was before the debut of WWYZ, Hartford's first major country FM. WDRF's numbers were

further fragmented by WRCH's move from easy listening to soft AC and the debut of AC WMZX (Mix 93.5), which, Kristafer says, sounded a lot like WDRF-FM in its mid-'80s AC period. "They came along when we had been doing oldies long enough that they suddenly sounded very current," he says.

You might also expect WDRF-FM to still be reeling from the disappearance of Korsen and his wife Ursula almost a year ago and the subsequent resolution of the case as a murder-suicide. That it recovered is a tribute to new GM Wayne Mulligan, "who came into a very bizarre and tragic scenario," Kristafer says. "I don't know how he did it, but the station never blinked. He's a pleasure to work for. At my son's first birthday party, I was introducing him around as my boss and every time he would correct me and say Jerry doesn't work for me, we work together. That was his outlook."

WDRF-FM launched its oldies format with a lot of the jingles its AM used as a top 40 powerhouse in the '60s. Those have been gone for several years now, although the station's first oldies PD, Frank Holler, just returned to the station for afternoons. WDRF did a cross-promotion with "A Current Affair" during the fall, and is currently doing one with the "Dennis Miller Show." It did no other TV during the fall. Although it did have a cash promotion with \$103 prizes in keeping with a station policy of smaller prizes to multiple winners that goes back to the top 40 era.

Musically, WDRF's biggest change in recent months has been backing off some of its pre-'64 titles and "sliding the focus ever so slightly" to 1964-69. "We're playing the same titles that we did before, but the percentage of the rotation has changed. A lot of account executives in their 20s or early 30s are coming in and asking if we're playing newer music, but it just sounds that way because Bobby Rydell doesn't come around as often as 'Honky Tonk Woman.'"

Here's WDRF in p.m. drive: Spanky & Our Gang, "Sunday Will Never Be The Same"; McCoys, "Hang On Sloopy"; Blood, Sweat & Tears, "Spinning Wheel"; Monkees, "Daydream Believer"; Four Tops, "Reach Out (I'll Be There)"; Peter, Paul & Mary, "Puff The Magic Dragon"; Four Seasons, "I've Got You Under My Skin"; Gaye & Weston, "It Takes Two"; Stephen Stills, "Love The One You're With"; Marvelettes, "Please Mr. Postman."

"When you play pre-Beatles, you're targeting 40 and over. You have to be at least 40-45 to identify with Bobby Rydell. But if you play 'Windy' or the Isley Brothers, from 1966, people my age relate to it, younger people relate to it because it's hot music, and older people relate to it as well. Just by sliding that scale a little, you can broaden your appeal." SEAN ROSS

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# Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	13	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 11 weeks at No. 1
2	3	5	13	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
3	2	2	12	I CAN'T DANCE ATLANTIC 4-87532	GENESIS
4	6	6	5	AGAIN TONIGHT MERCURY 866 414-4	JOHN MELLENCAMP
5	5	4	10	KING'S HIGHWAY MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
6	9	12	5	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
7	4	3	29	RIGHT NOW WARNER BROS. 4-19059	VAN HALEN
8	7	7	11	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	OZZY OSBOURNE
9	8	11	7	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
10	10	9	7	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON
11	12	19	4	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
12	13	10	17	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
13	16	28	4	EVERYTHING ABOUT YOU MERCURY ALBUM CUT	UGLY KID JOE
14	25	32	5	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
15	18	14	17	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
16	19	23	8	ALIVE EPIC ALBUM CUT	PEARL JAM
17	17	17	34	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
18	15	15	21	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	QUEENSRYCHE
19	14	8	12	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
20	47	—	2	WHAT YOU GIVE Geffen ALBUM CUT	TESLA
21	22	16	16	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
22	21	22	23	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
23	27	29	5	SHOW ME THE WAY INTERSCOPE 4-98616/ATLANTIC	THE STORM
*** POWER TRACK ***					
24	48	—	2	ANYBODY LISTENING? EMI ALBUM CUT	QUEENSRYCHE
25	35	42	5	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
26	20	18	11	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	EDDIE MONEY
27	29	24	5	HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY	SCORPIONS
28	23	20	15	CALL IT WHAT YOU WANT Geffen 19113	TESLA
29	28	31	20	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
30	31	34	8	PAINLESS MAGO 25006	BABY ANIMALS
31	24	25	22	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
32	32	36	10	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
33	11	13	17	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
34	33	27	19	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
35	30	21	13	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
36	34	38	13	LOVE WALKED IN Geffen 19101	THUNDER
37	40	46	3	HELP ME UP REPRISE ALBUM CUT	ERIC CLAPTON
*** FLASHMAKER ***					
38	NEW ▶	1	1	IT'S OVER NOW POLYDOR ALBUM CUT/PLG	L.A. GUNS
39	36	40	11	WASTED TIME ATLANTIC 4-87565	SKID ROW
40	26	26	16	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
41	38	30	21	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
42	42	41	3	GO BACK TO YOUR WOODS Geffen ALBUM CUT	ROBBIE ROBERTSON
43	41	48	3	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	RTZ
44	37	33	23	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
45	45	43	23	DON'T CRY Geffen 19027	GUNS N' ROSES
46	NEW ▶	1	1	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
47	49	45	6	OUTSHINED A&M ALBUM CUT	SOUNDGARDEN
48	46	44	12	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
49	NEW ▶	1	1	TEAR DOWN THE WALLS ATCO EASTWEST 4-98691	KIX
50	39	35	8	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.  
◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard Salutes

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# Deregulation Of Ownership Rules Hot Topic On Hill

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC spokesperson was uncharacteristically closed-mouthed about recent leaks concerning what the commission might do about changing radio-ownership rules.

"We ain't sayin' nothin'," was the comment on the recent leak of an internal memo indicating the FCC's mass-media staff has built a sympathetic case for deregulation of radio ownership rules—a leak that quickly made its way to Capitol Hill.

The memo was to FCC chairman Al Sikes, who is trying to drum up commissioners' support for changes in the battered radio landscape.

However, legislators overseeing the country's communications issues prefer to think of themselves

as the people who advise the FCC what to change or not change, and the response to the memo was predictably turf-oriented.

FCC general counsel Bob Pettit was more forthcoming, saying the

## WASHINGTON ROUNDUP

leaks "undermine staff confidence that if they send recommendations [to the commissioners' offices], they will be held confidential."

Pettit was himself the victim of a press leak—about the leaks—that warned staffers that disclosure of such information is verboten.

"If the staff can't feel confident that what they write won't be

leaked," he added, "then it ultimately hurts the commission."

Nevertheless, radio industry insiders feel that once the commission approves a radio deregulation plan (perhaps as early as next month), lawmakers may side with some or most of the FCC's proposals, if the commission can back up its recommendations with good arguments in hearings on the Hill.

Sikes must first line up enough votes at the commission to get his deregulation radio plan passed, a process that is usually private but has become more and more difficult because of internal leaks.

As far as Capitol Hill is concerned, an effort, in an election year, to help hometown broadcasters out of their dismal financial situation is a political reality, according to Hill gazers.

Still, expect the commission to find resistance this spring if it poses proposals for the continuation of unregulated LMAs, and to give good answers as to why the relaxation or dismissal of the multiple-ownership and duopoly rules would benefit the public interest, and especially smaller stations and minority groups.

## AS AD TIMES GET TOUGH, OUTLETS GO SHOPPING

(Continued from page 69)

Niskanen says the first station to license "Value Line" was "a dying AM daytimer with no revenues. In the first few months, the station] made about \$8,000-\$10,000 a month. It did eventually die, but we kept it on the air for two years." One suburban Grand Rapids, Mich., AM, WBYY, returned to the air with a shopping-based format late last year.

And some managers say shopping shows bring in new listeners as well. Wayne Ulrich, sales manager of WTAZ (Talk Radio 102) Peoria, Ill., says, "We feel like it really builds an audience and helps our cume overall." WTAZ runs a shopping show for

an hour on Tuesday and Friday mornings, and two hours on Saturdays.

"The primary benefit is that we have a program that attracts listeners to the station," says Utnehmer, who adds that it is the merchandise that keeps the shows interesting to listeners. "If we don't have a broad selection of inventory, people will stop [listening]," he says.

To make the program more entertaining, stations run games and contests like the "shopper showdown," in which listeners perform a designated task to determine whose offer for the merchandise will be accepted. "Outside the urban areas [shopping shows are] one of the most popular things on the radio," Niskanen claims.

### SHOP BY PHONE

While many stations have sophisticated interactive telephone systems that allow users to hear advertiser plugs and receive discount coupons, Shirk just installed the "Hoosier shopping line" in which listeners can order client products directly from the station using their credit card. The line, which is separate from the AM shopping show, was launched in conjunction with a local message service that provides six to 12 live operators to take orders 24 hours a day.

Items offered for sale are similar to those offered on the shopping shows and every item sells for at least one-third off retail value. After an initial three-to-six-month period of acquainting listeners with the shopping line, Shirk hopes to make a half-million dollars a year with it.

The advantage of a phone line, according to Shirk, is that it is available to many more people than are able to get through during the four-hour shopping show. WXLW/WHHH promotes the line on the air about three times a day, and also takes out print and some television advertising. Listeners are assessed a \$1.50 service charge for each order.

## FOR THE RECORD

The support program unveiled by the Radio Advertising Bureau at its Managing Sales Conference is for local radio marketing associations, not local marketing agreements as reported in the Feb. 15 issue.

Billboard® FOR WEEK ENDING FEBRUARY 22, 1992

# Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★★ NO. 1 ★★★ WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	◆ LOU REED 3 weeks at No. 1
2	4	6	4	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION
3	8	16	3	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES
4	5	5	4	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
5	3	7	6	COME AS YOU ARE DGC 21707	NIRVANA
6	6	11	4	THE LIFE OF RILEY MCA ALBUM CUT	THE LIGHTNING SEEDS
7	2	2	10	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
8	7	4	6	GIRLFRIEND ZOO ALBUM CUT	◆ MATTHEW SWEET
9	10	10	5	OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA	◆ LIVE
10	15	26	3	FOR LOVE 4 A D ALBUM CUT/REPRISE	◆ LUSH
11	11	17	4	WINDOW PANE RELATIVITY ALBUM CUT	◆ THE REAL PEOPLE
12	13	15	6	COLD, COLD HEART RCA 62033	◆ MIDGE URE
13	9	3	12	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA
14	22	—	2	INTO THE FIRE ARISTA 2390	◆ SARAH MCLACHLAN
15	12	12	5	WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT	DRAMARAMA
16	NEW ▶	1	1	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	◆ CONCRETE BLONDE
17	17	—	2	UNDER THE BRIDGE WARNER BROS. ALBUM CUT	◆ RED HOT CHILI PEPPERS
18	14	14	6	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	ST. ETIENNE
19	19	—	2	THE CONCEPT DGC 19122	◆ TEENAGE FANCLUB
20	18	20	5	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
21	20	9	13	STAR SIGN DGC ALBUM CUT	◆ TEENAGE FANCLUB
22	NEW ▶	1	1	SUGAR RAY MORGAN CREEK ALBUM CUT	THE JESUS AND MARY CHAIN
23	NEW ▶	1	1	GOODBYE CRUEL WORLD LONDON 869 199-2/PLG	◆ SHAKESPEARE'S SISTER
24	24	21	3	JUSTIFIED & ANCIENT ARISTA 2-2403	◆ THE KLF FEAT. TAMMY WYNETTE
25	28	—	2	BONFIRES BURNING VIRGIN ALBUM CUT	◆ THE ORIGIN
26	NEW ▶	1	1	HONEY DRIP SIRE ALBUM CUT/REPRISE	◆ IAN MCCULLOCH
27	NEW ▶	1	1	WELCOME TO THE CHEAP SEATS POLYDOR 847 252-2/PLG	◆ THE WONDER STUFF
28	29	25	3	LITHIUM DGC ALBUM CUT	NIRVANA
29	23	18	8	ONE ISLAND ALBUM CUT/PLG	U2
30	27	—	2	MERCURY SIRE ALBUM CUT/REPRISE	◆ THE OCEAN BLUE

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## Canadian Ratings: Fall '91 BBMS

Call	Format	'91	Sp	Su	Fa
<b>TORONTO</b>					
CFRB	AC	14.2	13.4	14.4	
CHFI	AC	9.0	9.5	12.1	
CHUM-FM	AC	9.3	8.6	8.0	
CJCL	adult std	6.3	6.8	6.5	
CILQ	album	7.1	6.9	6.4	
CKFM	top 40	4.4	4.5	6.2	
CHUM	oldies	5.9	6.0	5.6	
CBL	CBC	7.0	5.4	5.4	
CFTR	top 40	4.2	4.5	4.4	
CJEZ	AC	4.2	4.9	3.8	
CFNY	modern	4.8	3.3	3.4	
CBL-FM	CBC	2.6	3.2	2.8	
CKYK	country	1.8	2.5	2.6	
CFMX	classical	2.5	3.3	2.2	
CJRT	classical	1.3	1.0	1.2	
<b>MONTREAL</b>					
CFGL	French/AC	9.7	9.6	9.2	
CKAC	French/adult std	9.6	9.4	8.8	
CKWF	French/top 40	8.9	10.1	8.7	
CKOI	French/top 40	6.1	7.6	8.2	
CJMS	French/AC	6.1	6.2	7.2	
CJAD	AC	6.2	5.3	7.0	
CITE	French/AC	6.3	5.6	6.9	
CFOR	easy	6.3	4.9	6.3	
CHOM	album	6.8	7.6	6.2	
CKVL	French/talk	3.8	5.7	5.7	
CJFM	AC	4.8	4.6	4.9	
CIEL	French/AC	4.3	2.9	3.9	
CBF	French/CBC	3.6	1.8	3.6	
CKIS	oldies	3.6	3.5	2.1	
CBM	CBC	2.2	1.7	1.9	
CBM-FM	CBC	1.8	1.5	1.6	
CJQC	country	3.2	2.9	1.6	
CBF-FM	French/CBC	1.3	1.8	1.3	
<b>VANCOUVER</b>					
CKNW	AC	18.8	17.7	18.4	
CBU	CBC	7.6	7.5	10.6	
CFOX	album	7.0	8.4	6.5	
CKZZ	top 40/dance	—	6.8	6.1	
CFMI	album	6.4	7.5	6.0	
CKKS	AC	4.6	4.1	5.6	
CFUN	AC	5.2	5.7	5.4	
CBU-FM	CBC	4.4	3.6	4.8	
CHQM-FM	AC	4.1	4.7	4.4	
CKWX	country	7.9	4.0	4.4	
CHQM	adult std	4.6	4.5	3.6	
CKLG	top 40	6.0	4.2	3.4	
CJJR	country	4.6	4.3	3.1	
CHRX	cls rock	2.7	2.5	2.9	
CISL	oldies	3.3	4.5	2.2	
KISM	top 40	2.9	1.3	1.5	
CKST	modern	7	4	1.4	

**Hits!**  
**in**  
**Tokio**

Week of February 2, 1992

- 1 I Love Your Smile Shanice
- 2 Black Or White Michael Jackson
- 3 Change Lisa Stansfield
- 4 I Want You Jody Watley
- 5 Can't Let Go Mariah Carey
- 6 Tell Me What You Want Me To Do Tevin Campbell
- 7 Maria Patsy
- 8 Mysterious Ways U2
- 9 Stars Simply Red
- 10 Keep It Comin' Keith Sweat
- 11 Don't Let The Sun Go Down On Me George Michael & Elton John
- 12 Caribbean Blue Enya
- 13 Snells Like Teen Spirit Nirvana
- 14 The Way I Feel About You Karyn White
- 15 You Never Know Ringo Starr
- 16 Home Is Where The Hurt Is J.C. Lodge
- 17 Juice (Know The Ledge) Eric B. & Rakim
- 18 Indian Eg & Alice
- 19 Stuck On You Laura Fygi
- 20 All 4 Love Color Me Badd
- 21 You Make Me Feel Brand New Roberta Flack
- 22 Every Road Leads Back To You Bette Midler
- 23 Blowing Kisses In The Wind Paula Abdul
- 24 Memories Of A Color Sina Nordenstam
- 25 (Love Moves In) Mysterious Ways Julia Fordham
- 26 It Should Have Been Me Adele
- 27 In My Life Bette Midler
- 28 What A Fool Believes Man Bianco Russ Irvin
- 29 My Heart Belongs To You Richard Marx
- 30 Keep Coming Back Richard Marx
- 31 Dreams To Dream Linda Ronstadt
- 32 Words Kim Hill
- 33 Feel So High Des' Ree
- 34 Old Friends Everything But The Girl
- 35 You Said, You Said Jermaine Jackson
- 36 Street Of Dreams Nia Peoples
- 37 High On The Happy Side Wet Wet Wet
- 38 Heal The World Michael Jackson
- 39 Stay This Way The Brand New Heavies
- 40 That's What Love Is For Amy Grant
- 41 When A Man Loves A Woman Michael Bolton
- 42 Daniel Wilson Phillips
- 43 Groove Tube Part 2 Flipper's Guitar
- 44 Gone Too Soon Michael Jackson
- 45 Dream Come True The Brand New Heavies
- 46 I'll Be There For You Jibri Wise One
- 47 Don't Stop The Music Michael White
- 48 What's Good Lou Reed
- 49 Promise Me Beverley Craven
- 50 Good For Me Amy Grant

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

**J-WAVE**  
**81.3FM**

# POWER PLAYISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 140 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

## MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

**HOT 100**  
**96.1 FM**

Dallas P.D.: Joel Folger

- 1 U2, Mysterious Ways
- 2 KLF, Justified & Ancient
- 3 Shania, I Love Your Smile
- 4 Karyn White, The Way I Feel About You
- 5 Mr. Big, To Be With You
- 6 Michael Jackson, Remember The Time
- 7 Farm, Groovy Train
- 8 Amy Grant, Good For Me
- 9 Berlin, Take My Breath Away (Remix)
- 10 Cause & Effect, You Think You Know Me
- 11 Genesis, I Can't Dance
- 12 Prince & The N.P.G., Diamonds And Pea
- 13 Genesis, No Son Of Mine
- 14 Shania, I Love Your Smile
- 15 Ce Ce Peniston, Finally
- 16 Color Me Badd, All 4 Love
- 17 Natural Selection Feat. Niki H, Do An
- 18 Bonnie Raitt, I Can't Make You Love Me
- 19 Erasure, Chorus
- 20 Boyz II Men, Motown Philly
- 21 Michael Jackson, Black Or White
- 22 Natural Selection, Hearts Don't Think
- 23 Bryan Adams, There Will Never Be A Not
- 24 Nia Peeples, Kissing The Wind
- 25 Van Halen, Right Now
- 26 George Michael & Elton John, Don't Let
- 27 Karyn White, Romantic
- 28 Keith Sweat, Keep It Comin'
- 29 Guns N' Roses, Live And Let Die
- 30 Prince & The N.P.G., Cream

**WJZU**  
**94.5 FM**

Boston P.D.: Sunny Joe White

- 1 Color Me Badd, All 4 Love
- 2 Boyz II Men, Uhh Aah
- 3 Shania, I Love Your Smile
- 4 U2, Mysterious Ways
- 5 Atlantic Starr, Masterpiece
- 6 Erin Cruz, Cold Shower
- 7 Michael Jackson, Remember The Time
- 8 Right Said Fred, I'm Too Sexy
- 9 Keith Sweat, Keep It Comin'
- 10 NKOTB, If You Go Away
- 11 Prince & The N.P.G., Diamonds And Pea
- 12 Clivillés & Cole, A Deeper Love
- 13 Stacy Earl, Love Me All Up
- 14 KLF, Justified & Ancient
- 15 Clivillés & Cole, A Deeper Love
- 16 Paula Abdul, Vibeology
- 17 Prince & The N.P.G., Diamonds And Pea
- 18 Mr. Big, To Be With You
- 19 Marky Mark & The Funky Bunch, I Need
- 20 Nirvana, Smells Like Teen Spirit
- 21 George Michael & Elton John, Don't Let
- 22 Chris Cuevas, You Are The One
- 23 Kym Sims, Too Blind To See It
- 24 Digital Underground, Kiss You Back
- 25 Kid 'N Play, Ain't Gonna Hurt Nobody
- 26 Ce Ce Peniston, We Got A Love Thing
- 27 Mariah Carey, Make It Happen
- 28 Jodeci, Forever My Lady
- 29 Lisette Melendez, Never Say Never
- 30 Luther Vandross, The Rush

**Kiss**  
**108 FM**

Boston P.D.: Steve Rivers

- 1 Color Me Badd, All 4 Love
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 George Michael & Elton John, Don't Let
- 4 Shania, I Love Your Smile
- 5 Cher, Save Up All Your Tears
- 6 Curtis Stigers, I Wonder Why
- 7 Nia Peeples, Street Of Dreams
- 8 Amy Grant, That's What Love Is For
- 9 Mariah Carey, Can't Let Go
- 10 Karyn White, The Way I Feel About You
- 11 Mr. Big, To Be With You
- 12 Boyz II Men, It's So Hard To Say Good
- 13 Right Said Fred, I'm Too Sexy
- 14 Jasmine Guy, Just Want To Hold You
- 15 Kym Sims, Too Blind To See It
- 16 NKOTB, If You Go Away
- 17 Michael Jackson, Remember The Time
- 18 Paula Abdul, To You
- 19 P.M. Dawn, Set Adrift On Memory Bliss
- 20 Keith Sweat, Keep It Comin'
- 21 Mint Condition, Breakin' My Heart (Pr
- 22 Digital Underground, Kiss You Back
- 23 Vanessa Williams, Running Back To You
- 24 Tevin Campbell, Tell Me What You Want
- 25 Stacy Earl, Romeo & Juliet
- 26 Gloria Estefan, Rhythm Lovin' You
- 27 Erin Cruz, Cold Shower
- 28 Tony Terry, With You
- 29 Kathy Troccoli, Everything Changes

**HOT 97 FM**

New York P.D.: Joel Salkowitz

- 1 Corina, Whispers
- 2 Kym Sims, Too Blind To See It
- 3 Giggles, What Goes Around C
- 4 Voys, Within My Heart
- 5 Clivillés & Cole, A Deeper Love
- 6 Ce Ce Peniston, Finally
- 7 Prince & The N.P.G., Diamonds And Pea
- 8 Robert Owens, I'll Be Your Friend
- 9 Vanessa Williams, Save The Best For L
- 10 Michael Jackson, Remember The Time
- 11 P.M. Dawn, Set Adrift On Memory Bliss
- 12 Color Me Badd, Thinkin' Back
- 13 Laura Ena, This Is The Last Time
- 14 Lidel Townsend, Nu Nu
- 15 Shawn Christopher, Don't Lose The Mag
- 16 Clubland, Hold On (Tighter To Love)
- 17 Daisy Dee, Pump It Up All The Way
- 18 Atlantic Starr, Masterpiece
- 19 Lisette Melendez, A Day In My Life (W
- 20 Boyz II Men, It's So Hard To Say Good
- 21 Color Me Badd, All 4 Love
- 22 Desha, Comin' In To Stay
- 23 Shania, I Love Your Smile
- 24 P.M. Dawn, Paper Doll
- 25 Laissez Fairs, In Paradise
- 26 Mariah Carey, Can't Let Go
- 27 Salt-N-Pepa, You Showed Me
- 28 Right Said Fred, I'm Too Sexy
- 29 KLF, Justified & Ancient
- 30 Tevin Campbell, Tell Me What You Want

**all hit 97.1 KROQ**  
*The Logic*

Dallas P.D.: Joel Folger

- 1 U2, Mysterious Ways
- 2 KLF, Justified & Ancient
- 3 Shania, I Love Your Smile
- 4 Karyn White, The Way I Feel About You
- 5 Mr. Big, To Be With You
- 6 Michael Jackson, Remember The Time
- 7 Farm, Groovy Train
- 8 Amy Grant, Good For Me
- 9 Berlin, Take My Breath Away (Remix)
- 10 Cause & Effect, You Think You Know Me
- 11 Genesis, I Can't Dance
- 12 Prince & The N.P.G., Diamonds And Pea
- 13 Genesis, No Son Of Mine
- 14 Shania, I Love Your Smile
- 15 Ce Ce Peniston, Finally
- 16 Color Me Badd, All 4 Love
- 17 Natural Selection Feat. Niki H, Do An
- 18 Bonnie Raitt, I Can't Make You Love Me
- 19 Erasure, Chorus
- 20 Boyz II Men, Motown Philly
- 21 Michael Jackson, Black Or White
- 22 Natural Selection, Hearts Don't Think
- 23 Bryan Adams, There Will Never Be A Not
- 24 Nia Peeples, Kissing The Wind
- 25 Van Halen, Right Now
- 26 George Michael & Elton John, Don't Let
- 27 Karyn White, Romantic
- 28 Keith Sweat, Keep It Comin'
- 29 Guns N' Roses, Live And Let Die
- 30 Prince & The N.P.G., Cream

**96.3 FM**

Detroit P.D.: Rick Gillette

- 1 Color Me Badd, All 4 Love
- 2 NKOTB, If You Go Away
- 3 Paula Abdul, Vibeology
- 4 Shania, I Love Your Smile
- 5 Mint Condition, Breakin' My Heart (Pr
- 6 D.J. Jazzy Jeff & The Fresh Pr, You S
- 7 Prince & The N.P.G., Diamonds And Pea
- 8 MC Brains, Oochie Coochie
- 9 Color Me Badd, Thinkin' Back
- 10 Marky Mark & The Funky Bunch, I Need
- 11 P.M. Dawn, Paper Doll
- 12 Boyz II Men, It's So Hard To Say Good
- 13 Ce Ce Peniston, Finally
- 14 Mariah Carey, Can't Let Go
- 15 Jazzy Radd, I Am A Dope Fiend
- 16 Paula Abdul, Blowing Kisses In The Wi
- 17 Boyz II Men, Uhh Aah
- 18 Color Me Badd, Color Me Badd
- 19 George Michael & Elton John, Don't Let
- 20 Michael Jackson, Remember The Time
- 21 Michael Bolton, When A Man Loves A Wo
- 22 Jodeci, Stay
- 23 Ce Ce Peniston, We Got A Love Thing
- 24 Hammer, 2 Legit 2 Quit
- 25 C & C Music Factory, Gonna Make You S
- 26 Marky Mark & The Funky Bunch, Good Vi
- 27 Heavy D. & The Boyz, Now That We Foun
- 28 P.M. Dawn, Set Adrift On Memory Bliss
- 29 Boyz II Men, Motown Philly
- 30 Salt-N-Pepa, Do You Want Me

**Power 106 FM**

Los Angeles P.D.: Rick Cummings

- 1 Hammer, 2 Legit 2 Quit
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 A Lighter Shade Of Brown, On A Sunday
- 4 Icy Blu, I Wanna Be Your Girl
- 5 Ce Ce Peniston, Finally
- 6 Digital Underground, Kiss You Back
- 7 Michael Jackson, Remember The Time
- 8 Atlantic Starr, Masterpiece
- 9 Vanessa Williams, Save The Best For L
- 10 KLF, Justified & Ancient
- 11 Right Said Fred, I'm Too Sexy
- 12 Shania, I Love Your Smile
- 13 Tracie Spencer, Tender Kisses
- 14 M.C. Breed & Drc, Ain't No Future In
- 15 Color Me Badd, All 4 Love
- 16 Salt-N-Pepa, You Showed Me
- 17 Kid 'N Play, Ain't Gonna Hurt Nobody
- 18 Naughty By Nature, Everything's Gonna
- 19 Marky Mark & The Funky Bunch, Good Vi
- 20 MC Brains, Oochie Coochie
- 21 Heavy D. & The Boyz, Is It Good To Yo
- 22 Gelo Boys, Mind Playing Tricks On Me
- 23 M.C. Luscious, Boom I Got Your Boyfri
- 24 Salt-N-Pepa, Let's Talk About Sex
- 25 Boyz II Men, It's So Hard To Say Good
- 26 2 Live Crew, Pop That Coochie
- 27 Redhead Kingpin & The F.B.I., 3-2-1 P
- 28 Corina, Temptation
- 29 Paula Abdul, Vibeology
- 30 Boyz II Men, Uhh Aah

**KISS FM 102.7**

Los Angeles P.D.: Bill Richards

- 1 Color Me Badd, All 4 Love
- 2 Right Said Fred, I'm Too Sexy
- 3 Icy Blu, I Wanna Be Your Girl
- 4 Shania, I Love Your Smile
- 5 Prince & The N.P.G., Diamonds And Pea
- 6 Ce Ce Peniston, Finally
- 7 U2, Mysterious Ways
- 8 Mr. Big, To Be With You
- 9 A Lighter Shade Of Brown, On A Sunday
- 10 George Michael & Elton John, Don't Let
- 11 Genesis, I Can't Dance
- 12 Michael Bolton, Missing You Now
- 13 Karyn White, The Way I Feel About You
- 14 Michael Jackson, Remember The Time
- 15 Genesis, No Son Of Mine
- 16 Atlantic Starr, Masterpiece
- 17 Kym Sims, Too Blind To See It
- 18 Vanessa Williams, Save The Best For L
- 19 Mariah Carey, Can't Let Go
- 20 Tevin Campbell, Tell Me What You Want
- 21 Nirvana, Smells Like Teen Spirit
- 22 Color Me Badd, Thinkin' Back
- 23 Lisa Stansfield, Change
- 24 Tony Terry, With You
- 25 Boyz II Men, Uhh Aah
- 26 Hammer, 2 Legit 2 Quit
- 27 P.M. Dawn, Paper Doll
- 28 Celine Dion & Peabo Bryson, Beauty An
- 29 Shamen, Move Any Mountain
- 30 P.M. Dawn, Set Adrift On Memory Bliss

**KMELJAMS**

San Francisco P.D.: Keith Naftaly

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Michael Jackson, Remember The Time
- 3 Keith Sweat, Keep It Comin'
- 4 Prince & The N.P.G., Diamonds And Pea
- 5 Jodeci, Stay
- 6 Naughty By Nature, Everything's Gonna
- 7 Boyz Men, Uhh Aah
- 8 Tevin Campbell, Tell Me What You Want
- 9 Atlantic Starr, Masterpiece
- 10 Vanessa Williams, Save The Best For L
- 11 Roger, (Everybody) Get Up
- 12 Heavy D. & The Boyz, Peaceful Journey
- 13 Clivillés & Cole, A Deeper Love
- 14 Karyn White, The Way I Feel About You
- 15 Shania, I Love Your Smile
- 16 Tony Terry, Everlasting Love
- 17 Salt-N-Pepa, You Showed Me
- 18 2nd II None, If You Want It
- 19 Shawn Christopher, Don't Lose The Mag
- 20 Ce Ce Peniston, We Got A Love Thing
- 21 Jazzy Radd, I Am A Dope Fiend
- 22 Boyz II Men, Please Don't Go
- 23 P.M. Dawn, Paper Doll
- 24 Gerald Levert, Baby Hold On To Me
- 25 Degrees Of Motion, Do You Want It Rig
- 26 Hammer, Do Not Pass Me By
- 27 U.M.C.'s, One To Grow On
- 28 Keith Sweat, Why Me Baby?
- 29 Mariah Carey, Make It Happen
- 30 Bebe & CeCe Winans, I'll Take You The

**KSOI**  
**107.7 FM**

San Francisco P.D.: Bob Mitchell

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Atlantic Starr, Masterpiece
- 3 NKOTB, If You Go Away
- 4 Shania, I Love Your Smile
- 5 Prince & The N.P.G., Diamonds And Pea
- 6 M.G. Jiggabie Pie
- 7 MC Brains, Oochie Coochie
- 8 New Edition, Boys To Men
- 9 Right Said Fred, I'm Too Sexy
- 10 Boyz II Men, Please Don't Go
- 11 A Lighter Shade Of Brown, On A Sunday
- 12 Michael Jackson, Remember The Time
- 13 Tony Terry, Everlasting Love
- 14 R.O.C., Dedicated To My Girl
- 15 Degrees Of Motion, Do You Want It Rig
- 16 Tevin Campbell, Tell Me What You Want
- 17 2nd II None, If You Want It
- 18 Jodeci, Stay
- 19 Mariah Carey, Can't Let Go
- 20 Vanessa Williams, Save The Best For L
- 21 Celine Dion & Peabo Bryson, Beauty An
- 22 Karyn White, The Way I Feel About You
- 23 Shania, Silent Prayer
- 24 Naughty By Nature, O.P.P.
- 25 P.M. Dawn, Set Adrift On Memory Bliss
- 26 Color Me Badd, All 4 Love
- 27 Black Sheep, The Choice Is Yours
- 28 Bell Biv DeVoe, Word To The Mutha
- 29 South Central Cartel, U Gotta Deal Wi
- 30 Boyz II Men, Motown Philly

**COUNTRY**  
**WMZQ**

Washington, D.C.

- 1 Randy Travis, Better Class Of Losers
- 2 John Anderson, Straight Tequila Night
- 3 Trisha Yearwood, That's What I Like A
- 4 Pam Tillis, Maybe It Was Memphis
- 5 Travis Tritt, The Whiskey Ain't Worki
- 6 Doug Stone, A Jukebox With A Country
- 7 Diamond Rio, Mama Don't Forget To Pra
- 8 Sawyer Brown, The Dirt Road
- 9 Joe Diffie, Is It Cold In Here
- 10 Kenny Rogers, If You Want To Find Lov
- 11 Alan Jackson, Dallas
- 12 Sammy Kershaw, Cadillac Style
- 13 Lorie Morgan, Except For Monday
- 14 Ricky Van Shelton, After The Lights G
- 15 Alabama, Born Country
- 16 Suzy Bogguss, Outbound Plane
- 17 Parlette Carlson, I'll Start With You
- 18 Billy Dean, Only The Wind
- 19 Mike Reid, I'll Stop Loving You
- 20 Dwight Yoakam, It Only Hurts When I C
- 21 Wynonna Judd, She Is His Only Need
- 22 Reba McEntire, Is There Life Out Ther
- 23 Ricky Skaggs, Same Ol' Love
- 24 Patty Loveless, Jealous Bone
- 25 Hal Ketchum, I Know Where Love Lives
- 26 Ronnie Milsap, Turn That Radio On
- 27 Lionel Cartwright, What Kind Of Fool
- 28 Vince Gill, Take Your Memory With You
- 29 Brooks & Dunn, Brand New Man

**WDSY**

Pittsburgh

- 1 Diamond Rio, Mama Don't Forget To Pra
- 2 Randy Travis, Better Class Of Losers
- 3 Garth Brooks, What She's Doing Now
- 4 Trisha Yearwood, That's What I Like A
- 5 Joe Diffie, Is It Cold In Here
- 6 Travis Tritt, The Whiskey Ain't Worki
- 7 Pam Tillis, Maybe It Was Memphis
- 8 Ronnie Milsap, Turn That Radio On
- 9 Gena Williams, That's What I Like A
- 10 John Anderson, Straight Tequila Night
- 11 Doug Stone, A Jukebox With A Country
- 12 Alan Jackson, Dallas
- 13 Reba McEntire, Is There Life Out Ther
- 14 Dwight Yoakam, It Only Hurts When I C
- 15 Sawyer Brown, The Dirt Road
- 16 George Strait, Loveseck Blues
- 17 Keith Whitley, Somebody's Doin' Me Ri
- 18 Alabama, Born Country
- 19 Ricky Skaggs, Same Ol' Love
- 20 Patty Loveless, Jealous Bone
- 21 Parlette Carlson, I'll Start With You
- 22 Mike Reid, I'll Stop Loving You
- 23 Sammy Kershaw, Cadillac Style
- 24 Suzy Bogguss, Outbound Plane
- 25 Colin Raye, Love, Me
- 26 Billy Dean, Only The Wind
- 27 Kenny Rogers, If You Want To Find Lov
- 28 Davis Daniel, Fighting Fire With Fire
- 29 Tanya Tucker, (Without You) What Do I
- 30 Sawyer Brown, The Dirt Road

**WKHX**

Atlanta

- 1 Travis Tritt, The Whiskey Ain't Worki
- 2 Trisha Yearwood, That's What I Like A
- 3 Garth Brooks, What She's Doing Now
- 4 Doug Stone, A Jukebox With A Country
- 5 Diamond Rio, Mama Don't Forget To Pra
- 6 Ricky Van Shelton, After The Lights G
- 7 Randy Travis, Better Class Of Losers
- 8 Pam Tillis, Maybe It Was Memphis
- 9 Lorie Morgan, Except For Monday
- 10 Alan Jackson, Dallas
- 11 Alabama, Born Country
- 12 Ricky Skaggs, Same Ol' Love
- 13 Sawyer Brown, The Dirt Road
- 14 John Anderson, Straight Tequila Night
- 15 Dwight Yoakam, It Only Hurts When I C
- 16 Joe Diffie, Is It Cold In Here
- 17 Sammy Kershaw, Cadillac Style
- 18 Mark Chesnut, Broken Promise Land
- 19 Colin Raye, Love, Me
- 20 Brooks & Dunn, My Next Broken Heart
- 21 Tracy Lawrence, Sticks And Stones
- 22 Billy Dean, Only The Wind
- 23 Steve Wariner, Leave Him Out Of This
- 24 Suzy Bogguss, Outbound Plane
- 25 Restless Heart, You Can Depend On Me
- 26 Garth Brooks, Shameless
- 27 Hal Ketchum, I Know Where Love Lives
- 28 Patty Loveless, Jealous Bone
- 29 Reba McEntire, For My Broken Heart
- 30 Vince Gill, Look At Us

**WOWW**

Pensacola

- 1 Randy Travis, Better Class Of Losers
- 2 Garth Brooks, What She's Doing Now
- 3 Lorie Morgan, Except For Monday
- 4 Trisha Yearwood, That's What I Like A
- 5 Joe Diffie, Is It Cold In Here
- 6 Ricky Van Shelton, After The Lights G
- 7 Mike Reid, I'll Stop Loving You
- 8 John Anderson, Straight Tequila Night
- 9 Pam Tillis, Maybe It Was Memphis
- 10 Ronnie Milsap, Turn That Radio On
- 11 Parlette Carlson, I'll Start With You
- 12 Keith Whitley, Somebody's Doin' Me Ri
- 13 Alan Jackson, Dallas
- 14 Reba McEntire, Is There Life Out Ther
- 15 Alabama, Born Country
- 16 Diamond Rio, Mama Don't Forget To Pra
- 17 Kenny Rogers, If You Want To Find Lov
- 18 Keith Palmer, Forgotten But Not Gone
- 19 Sawyer Brown, The Dirt Road
- 20 Travis Tritt, The Whiskey Ain't Worki
- 21 Suzy Bogguss, Outbound Plane
- 22 Patty Loveless, Jealous Bone
- 23 George Strait, Loveseck Blues
- 24 Tracy Lawrence, Sticks And Stones
- 25 Ricky Skaggs, Same Ol' Love
- 26 Steve Francis, Love Light
- 27 Highway 101, Baby, I'm Missing You
- 28 Vanessa Williams, Jr., Hotel Whiskey
- 29 Hal Ketchum, Past The Point Of Rescue
- 30 Great Plains, FASTER Gun

**KWEN**

Tulsa

- 1 Steve Wariner, Leave Him Out Of This
- 2 Brooks & Dunn, My Next Broken Heart
- 3 Restless Heart, You Can Depend On Me
- 4 Doug Stone, A Jukebox With A Country
- 5 Garth Brooks, What She's Doing Now
- 6 Joe Diffie, Is It Cold In Here
- 7 Ronnie Milsap, Turn That Radio On
- 8 Colin Raye, Love, Me
- 9 Vince Gill, Look At Us
- 10 Pam Tillis, Maybe It Was Memphis
- 11 Lorie Morgan, Except For Monday
- 12 Diamond Rio, Mama Don't Forget To Pra
- 13 Kenny Rogers, If You Want To Find Lov
- 14 Sammy Kershaw, Cadillac Style
- 15 Ricky Van Shelton, After The Lights G
- 16 Alabama, Born Country
- 17 Alan Jackson, Dallas
- 18 Dwight Yoakam, It Only Hurts When I C
- 19 Tanya Tucker, (Without You) What Do I
- 20 Randy Travis, Better Class Of Losers
- 21 Sawyer Brown, The Dirt Road
- 22 Travis Tritt, The Whiskey Ain't Worki
- 23 Mark Chesnut, Broken Promise Land
- 24 Tracy Lawrence, Sticks And Stones
- 25 Trisha Yearwood, That's What I Like A
- 26 Keith Whitley & Earl Thomas Co, Broth
- 27 Ricky Skaggs, Same Ol' Love
- 28 Keith Whitley, Somebody's Doin' Me Ri
- 29 George Strait, Loveseck Blues
- 30 George Strait, The Chill Of An Early

**WKMF**

Flint

- 1 Travis Tritt, The Whiskey Ain't Worki
- 2 Pam Tillis, Maybe It Was Memphis
- 3 Ronnie Milsap, Turn That Radio On
- 4 Garth Brooks, What She's Doing Now
- 5 Sawyer Brown, The Dirt Road
- 6 Reba McEntire, Is There Life Out Ther
- 7 John Anderson, Straight Tequila Night
- 8 Dwight Yoakam, It Only Hurts When I C
- 9 Alan Jackson, Dallas
- 10 Suzy Bogguss, Outbound Plane
- 11 Billy Dean, Only The Wind
- 12 Joe Diffie, Is It Cold In Here
- 13 Alabama, Born Country
- 14 Randy Travis, Better Class Of Losers
- 15 Tanya Tucker, (Without You) What Do I
- 16 Lorie Morgan, Except For Monday
- 17 Diamond Rio, Mama Don't Forget To Pra
- 18 Trisha Yearwood, That's What I Like A
- 19 Doug Stone, A Jukebox With A Country
- 20 Lionel Cartwright, What Kind Of Fool
- 21 Kenny Rogers, If You Want To Find Lov
- 22 Mike Reid, I'll Stop Loving You
- 23 Ricky Van Shelton, After The Lights G
- 24 Colin Raye, Love, Me
- 25 Sammy Kershaw, Cadillac Style

**KMPS**

Seattle

- 1 Randy Travis, Better Class Of Losers
- 2 Lorie Morgan, Except For Monday
- 3 Pam Tillis, Maybe It Was Memphis
- 4 John Anderson, Straight Tequila Night
- 5 Travis Tritt, The Whiskey Ain't Worki
- 6 Ricky Van Shelton, After The Lights G
- 7 Ronnie Milsap, Turn That Radio On
- 8 Doug Stone, A Jukebox With A Country
- 9 Sawyer Brown, The Dirt Road
- 10 Alabama, Born Country
- 11 Alan Jackson, Dallas

**WJLD**  
**FM 98**  
*Tomorrow's Music*

New Orleans

- 1 Jodeci, Stay
- 2 Boyz II Men, Uhh Aah
- 3 Tony Terry, Everlasting Love
- 4 Gerald Levert Duet With Eddie Levert, The Chill Deal Begg, Make Ya Body Mov
- 5 Michael Jackson, Remember The Time
- 6 R. Kelly & Public Announcement, She's
- 7 Prince And The N.P.G., Diamonds And P
- 8 Ice Cube, Steady Mobbin'
- 9 Karyn White, The Way I Feel About You
- 10 Lisa Fischer, So Intense
- 11 Keith Sweat, Keep It Comin'
- 12 Mariah Carey, Can't Let Go
- 13 Luther Vandross, The Rush
- 14 Ernie Gable, Straight From My Heart
- 15 David Paak, Luxury Of Love
- 16 Public Enemy, Shut Em Down
- 17 Aretha Franklin Featuring Michael McD
- 18 Gladys Knight, Where Would I Be
- 19 Naughty By Nature, Everything's Gonna
- 20 Mint Condition, Breakin' My Heart (Pr
- 21 Prince And The N.P.G., Diamonds And P
- 22 Lisa Fischer, So Intense
- 23 R. Kelly & Public Announcement, She's
- 24 Ice Cube, Steady Mobbin'
- 25 Karyn White, The Way I Feel About You
- 26 Lisa Fischer, So Intense
- 27 Prince And The N.P.G., Diamonds And P
- 28 Ice Cube, Steady Mobbin'
- 29 Karyn White, The Way I Feel About You
- 30 Lisa Fischer, So Intense

**WJLB**  
**FM 98**

Detroit P.D.: Steve Hegwood

- 1 Jodeci, Stay
- 2 Patti LaBelle, Somebody Loves You Bab
- 3 Boyz II Men, Uhh Aah
- 4 Tony Terry, Everlasting Love
- 5 Gerald Levert Duet With Eddie Levert, The Chill Deal Begg, Make Ya Body Mov
- 6 M.C. Brains, Oochie Coochie
- 7 Mint Condition, Breakin' My Heart (Pr
- 8 Chubb Rock, Just The Two Of Us
- 9 Queen Latifah, Latifah's Had It Up 2
- 10 Keith Sweat, Keep It Comin'
- 11 Michael Jackson, Remember The Time
- 12 Prince And The N.P.G., Diamonds And P
- 13 Naughty By Nature, Everything's Gonna
- 14 Heavy D. & The Boyz, Peaceful Journey
- 15 M.C. Murphy, Fit To Be Tied
- 16 Marc Nelson, Count On Me
- 17 Atlantic Starr, Masterpiece
- 18 TLC, Ain't 2 Proud 2 Beg
- 19 R. Kelly & Public Announcement, She's
- 20 BeBe & CeCe Winans, It's O.K.
- 21 Phyllis Hyman, When You Get Right Dow
- 22 Ernie Gable, Straight From My Heart
- 23 Surface, ... A Nice Time For Lovin'
- 24 Phyllis Hyman, When You Get Right Dow
- 25 Nick & Smooth, How To Flow
- 26 Aaron Hall, Don't Be Afraid
- 27 Chris Walker, Take Time
- 28 Brotherhood Creed, Helluva
- 29 Sounds Of Blackness, Testily
- 30 Gary Taylor, In & Out Of Love
- A Hammer, Do Not Pass Me By

**107.5 FM**  
**WB**

New York P.D.: Mike Love

- 1 Jodeci, Stay
- 2 Boyz II Men, Uhh Aah
- 3 Mariah Carey, Can't Let Go
- 4 Luther Vandross, The Rush
- 5 Steve Wonder, These Three Words
- 6 Jodeci, Stay
- 7 Michael Jackson, Remember The Time
- 8 Patti LaBelle, Somebody Loves You Bab
- 9 Nick & Smooth, How To Flow
- 10 Ce Ce Peniston, Finally
- 11 Tony Terry, Everlasting Love
- 12 Public Enemy, Shut Em Down
- 13 Gerald Levert Duet With Eddie Levert, The Chill Deal Begg, Make Ya Body Mov
- 14 Blacksheep, The Choice Is Yours
- 15 Glenn Jones, Here I Go Again
- 16 Prince And The N.P.G., Diamonds And P
- 17 Public Enemy, Shut Em Down
- 18 Color Me Badd, Thinkin' Back
- 19 Gladys Knight, Where Would I Be
- 20 Naughty By Nature, Everything's Gonna
- 21 MC Lyta, Poor George
- 22 Atlantic Starr, Masterpiece
- 23 Marion Maddox, Love Was Never
- 24 Keith Sweat, Keep It Comin'
- 25 TLC, Ain't 2 Proud 2 Beg
- 26 Oaktown's 3.5.7, Honey
- 27 Mint Condition, Breakin' My Heart (Pr
- 28 BeBe & CeCe Winans, It's O.K.
- 29 Keith Whitley, Make Time For Love
- 30 Whitney Houston, I Belong To You

"It's not a hit until it's a hit in Billboard."

## Even More Markets Get LMAs From Hell; WW1 Loses Shannon Countdown, O'Malley

**A** WEEK after the announcement that KFKF Kansas City would take top 40 KXXR (X106) to country as part of a local marketing agreement, KXXR's owners have announced they will in turn strike an LMA with suburban country outlet KCFM, which will pick up the KXXR call letters and some of its staff by the time you read this. Station manager/PD Jack Alix is now KXXR's GM.

Meanwhile, at least two other markets get second country FM's this week as the result of LMAs. Top 40 KPRR El Paso, Texas, is now LMA'ing what had been Spanish KAMA-FM (via another LMA with KAMA-AM) and has brought back its old calls and turned it country KSET under consultant Lee Randall. No PD has been named yet.

Similarly, Lincoln, Neb., gets a new country outlet, KFGE (Froggy 105), which will be LMA'ed by crosstown KLIN/KEZG. Lee Schrader from KSAJ Abilene, Kan., is the new station manager for KFGE, which will run Unistar's Hot Country.

Elsewhere on the station-brokerage front, the longstanding frequency-swap LMA between Spanish outlets WRTO and WXDJ Miami has ended with both stations moving back to their original frequencies. And owner Tom Joyner is now saying his forthcoming WTFX Louisville, Ky., will not enter into an LMA with crosstown WHAS/WAMZ. Then again, N/T WARM Scranton, Pa., has announced an LMA with a station that won't be on the air for several months; forthcoming FM outlet WYRM will simulcast WARM.

And top 40 KZOL Salt Lake City should finally become modern rock

X96, brokered by a number of former staffers from crosstown modern rocker KJQN, by the time you read this. The lineup will be Bill Alred & MD Dom Casual in mornings, Andrea Gappmayer middays, PD Mike Summers afternoons, Todd Nuke'm at night, and Chet Tapp overnights. Tapp is from XETRA-FM (91X) San Diego. The rest are former KJQN staffers. Meanwhile, Kent Vor-



by Sean Ross with Phyllis Stark & Rochelle Levy

kink—whose background is in non-radio sales—is the new station manager at KZOL's AM, KFMV (K-Family), replacing Joe Pratt.

### PROGRAMMING: O'MALLEY EXITS

Westwood One's WYNY New York PD Michael O'Malley exits to open a research and consulting firm. WYNY will be its first client. McVay Media consultant Charlie Cook is overseeing things at the country station for now. Meanwhile, Scott Shannon's longtime relationship with WW1 ends March 22 when the network runs its final "All Request Top 30 Countdown." Shannon says it was WW1's decision, but that his contract was up and things have been tense

ever since Shannon joined rival ABC's WPLJ New York anyway. Shannon is now looking for a new home for his countdown.

Mark Gilman from Christian Broadcasting Network is the new OM following WAVA Washington, D.C.'s switch from top 40 to religious talk/teaching. He replaces Chuck Beck (703-758-9199). Former WAVA morning host Frank Murphy joins KPWR Los Angeles as morning producer; consultant Jerry Clifton is now also officially with KPWR.

AC WJQY Miami PD Craig Ashwood is named PD at AC WASH Washington, D.C. ... Joe Krause is out as PD of album KRXX Minneapolis ... Casey Hayes from Unistar is the new PD at religious KKLA Los Angeles ... AC WBT Charlotte, N.C., drops most of its music for N/T. Longtime morning host Don Russell is out; PD Mike Collins replaces him. Also, Charles Morehead exits mornings at oldies rival WWMG.

Booth-American president John Booth II adds those duties at Genesis Broadcasting, replacing Marty Greenberg. WLTF Cleveland OM Dave Popovich adds Genesis national PD duties; AC KMJI Denver PD Bruce Buchanan exits ... KATT Oklahoma City PD Doug Sorenson is the new PD of rock/AC KRVK Kansas City, Mo. ... Former WPYX Albany, N.Y., PD Steve Becker is now PD at album WCGY Boston. Dirk Nadon stays on as CE.

Danny Davis, last with KRZN Denver, is the new OM for KOOL Phoenix and the Kool Gold Network.

Greg Solk, who was upped from PD of WLUP Chicago to VP/programming for Evergreen Media last

## newsline...

**GREAT AMERICAN** confers the president/GM title on VP/GMs Perry Frey of WTVN Columbus, Ohio, and Dave Milner at KEX Portland, Ore. Also, Chris Wheat is upped from VP to president at former G-A outlet WFBQ Indianapolis; PD Marty Bender is now OM.

**JIM BOYLE**, VP of corporate development for Twigg Broadcasting, reclaims GM duties at its CJBK/CJBX London, Ontario, replacing Warren Cosford.

**JOSE PAGAN** is the new GM of WUNO/WFID San Juan, Puerto Rico, replacing Reinaldo Rojo. Pagan was with crosstown WLII-TV.

**HERITAGE MEDIA** is purchasing KCFX Kansas City and WOFX Cincinnati from Hoker Broadcasting.

year, is now PD of album KFOG San Francisco, replacing Pat Evans. Elsewhere in Chicago, classic rock WCKG PD Dan Michaels is out.

WZRH New Orleans, which signed on last year as a Rock 40 outlet, has segued to a mainstream album approach under new PD Bobby Reno. Also, market veteran Captain Humble has joined the station for mornings ... Top 40 KRBE Houston goes modern rock at night.

Former WKQI Detroit GM Betty Pazdernik joins crosstown top 40 WDFX as interim GM, replacing Mike Scheiffer. WDFX is currently without a PD and MD following MD Deanna Kaminski's departure for RCA Records ... Country KCLR Columbia, Mo., PD Tom Bradley is named PD/middays for sister station WKKX St. Louis. Bradley replaces Mike Anderson, who returns to his duties as morning-show producer.

Seattle-based Broadcast Programming moves salesman Jim LaMarca into consulting; he'll work with the firm's "Heart of Rock" rock/AC format that had been overseen by Bill Conway. Also, KMPS Seattle opera-

tions director Becky Brenner joins BP as a programming consultant.

Churban KSOL San Francisco switches handles to "Wild 107" but will keep its call letters ... KPYY (Oldies 98) Memphis, Tenn., moves its city of license to Millington, Tenn.—on the other side of the Mississippi—and is now WPYY ... MD/midday host B.J. Doyle is upped to PD at oldies CISL Vancouver, replacing Marty Forbes.

Montgomery, Ala., gets a new urban outlet as WSFU (Power 94) signs on under PD Chris Coleman, who will retain his P/T duties at similarly formatted WENN Birmingham, Ala. Coleman needs to hear from record people ... PD/MD Al "Luv" Jenkins is out at urban WQFX Gulfport, Miss. Jim Lucas returns as PD.

Unistar oldies outlet WKAP Allentown, Pa., switches to Unistar adult standards ... At album WIMZ Knoxville, Tenn., station manager Jeanne Ferrill is out. So is p.m. driver Diamond Jim. Night jock Billy Kidd moves to afternoons, which sends Shane Cox from overnights to nights and P/T Jeff Layne to overnights.

OM Kenny Burgamy is upped to PD at oldies WAYS Macon, Ga., replacing Rick Woodell. CE Hal Sutton is named OM. Brad Majors from crosstown country outlet WDEN replaces Woodell in middays ... WBBM-FM Chicago P/T Jim Lawson is the new PD at top 40 WVIC Lansing, Mich.

Bob Steele, PD of album WWTR Ocean City, Md., adds OM duties for WWTR and sister AM WETT. Former WDNH Scranton, Pa., morning man Chris O'Brien joins WWTR as MD/afternoons, replacing Kevin Avery, who is now doing weekends at WHVY Baltimore. At co-owned WZNS (Z93) Florence, S.C., morning man Bob Cook gets PD stripes.

Album WZZQ Terre Haute, Ind., PD/morning man Todd Holman exits for PD/p.m. drive at album WVRK Columbus, Ga. Mike McMillion from KFAY (V100) St. Louis replaces him ... Jim Corey, PD/p.m. driver at the former WAKS Fort Myers, Fla., is the new PD at co-owned KSKE Vail, Colo. Mike Parnell stays on for mornings ... AC KZSR Reno, Nev., has gone dark.

KCBS-FM Los Angeles has withdrawn its suit against rival KRTH over the use of the term "the best oldies" after a judge denied its request for a temporary restraining order against KRTH. Both stations continue to use the slogan.

## PEOPLE: BENEATH THE SPREADING CHESNUT STUNT ...

**W**HEN WAPW (Power 99) Atlanta MD Lee Chesnut left—of his own volition—for rival WSTR and WAPW made its now famous move from computer music scheduling back to a card system, WAPW ran a liner declaring, "Our music sounds better because we threw out the computer." Then it ran one saying, "Our music sounds better because we fired our music director." WAPW claims Chesnut thought the promos were funny. "I did think they were funny," says Chesnut, "but my friends and the record people were outraged." WAPW has now gone to a new promo where the music computer is tied to a car and dragged.

WPOW (Power 96) Miami VP Bill Tanner now faces child pornography related charges in conjunction with one of the videos seized from his home in December. Tanner's lawyer says the video in question is actually a 90-minute video from Tanner's vacation in the Bahamas that features about 90 seconds of two young men mooning the camera and briefer frontal nudity. In any event, those charges, as well as the drug charges previously lodged against Tanner, are now set to come to trial in late March.

Controversial KBEQ (Q104) Kansas City, Mo., morning man Randy Miller moves to mornings at top 40 WKRQ (Q102) Cincinnati, replacing Alan Kay & Chris Tyler ... P.M. driver Darrell Eason is upped to MD at KATZ-FM (Jazz 100) St. Louis ... MD/morning co-host Triscina Grey exits WWIN-FM (Magic 95.9) Baltimore. Law-

rence Gregory Jones from KMJQ Houston replaces her in mornings. Night jock Lauren Thompson is handling MD duties.

WSM-FM Nashville over-nighter Wade Jessen has been named MD for both that station and WSM-AM, which has switched to its more up-tempo, current-based "Music City's Hot 40" format announced here two weeks ago. Also, with Kevin O'Neill now OM for both stations, research coordinator Iris Wray has been named APD for the AM and programming secretary Dusty White is now APD for the FM.

Longtime KDAY Los Angeles midday host J.J. Johnson resurfaces at crosstown KJLH in an as-yet unspecified shift. So does KBLX San Francisco veteran Chris Lewis. Late-nighter Pam Robinson exits to concentrate on her video business. Meanwhile, former WRKS New York morning co-host (and current Premiere Radio urban marketing director Lauryn Nicole) joins L.A.'s urban/AC KACE for weekends.

Terry Brown from top 40 KUTQ Salt Lake City is the new morning co-host at album rival KRSP, replacing Tyler B. ... MD Jim Smith is out at album WQFM Milwaukee ... Zeb Norris is upped from production director to MD at album KRQR San Francisco.

Former WZKS Louisville, Ky., PD Joel Widows becomes production director/afternoons at crosstown AC WLRS (Mix 102), replacing Jay Scott. WZKS' Frosty, meanwhile, goes to mornings at KXKT Omaha, Neb. ... Country KMLE

Phoenix night jock Jeff Daniels is named music coordinator as MD Cary Rolfe leaves for Giant Records ... Oldies WOMC Detroit loses morning news anchor Ed Richards to ND/morning co-host duties at country WGAR Cleveland. T&R to WOMC PD Dan Daniels.

Country KHEY-FM El Paso, Texas, moves night jock Carol Cornett to morning co-host, replacing Hal Chesnut ... Steve Castello from the former KFMG Albuquerque, N.M. (now KAMX), joins KMBY Monterey, Calif., for mornings, replacing K.C. Grimm.

Urban WJMH (102 Jamz) Greensboro, N.C., morning host Dick Edwards goes to a full-time production/sales post as sidekick Janine Davis moves to similar duties at AC WRAL Raleigh, N.C., leaving WJHM with a morning opening ... Morning man Jerry Walker (219-447-4265) is out at urban WJFX Ft. Wayne, Ind.

Jerry Kaye, last with KJR Seattle, but probably best known for his work at WLS Chicago, is the new morning man at country KXDD Yakima, Wash. He replaces Jeff Howell, now with crosstown KHYT ... KGWY (Y100) Gillette, Wyo., APD Martha Steele joins KTRS Casper, Wyo., as MD/middays.

Urban WZAK Cleveland holds a celebrity roast to honor PD/morning man Lynn Tolliver's 10th anniversary with the station May 9. Contact GM Lee Zapis for more information ... AC WKWK Wheeling, W.Va., is staging a on-air reunion. Call PD Doug Daniels for more info.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **MARIAH CAREY** *Make It Happen* (4:05)  
 PRODUCERS: David Cole, Robert Clivilles, Mariah Carey  
 WRITERS: M. Carey, D. Cole, R. Clivilles  
 PUBLISHERS: M. Carey Songs/Sony/Music Square West, BMI; Virgin/Cole/Clivilles Music Enterprises, ASCAP  
 Columbia 74239 (c/o Sony) (cassette single)  
 Carey tones down the vocal acrobatics slightly and delivers her most appealing and affecting single to date. Infectious pop/house musical context is slick enough to keep radio fires burning, but tough enough to further develop her club profile. Spiritually uplifting lyrics are a bonus.

► **SHANICE** *I'm Cryin'* (3:46)  
 PRODUCER: Narada Michael Walden  
 WRITERS: N.M. Walden, S. Wilson, S. Dakota  
 PUBLISHER: not listed  
 Motown 3746310262 (cassette single)  
 Pop/urban ingenue follows the giddy "I Love Your Smile" with a mature and sensitive ballad. Grand production by Walden inspires a powerful vocal performance, which should help build momentum at several radio formats. From the "Inner Child" album.

► **BRYAN ADAMS** *Thought I'd Died & Gone To Heaven* (4:56)  
 PRODUCERS: Robert John "Mutt" Lange, Bryan Adams  
 WRITERS: B. Adams, R.J. Lange  
 PUBLISHERS: Badams/Almo/Zomba, ASCAP  
 A&M 7334 (c/o PGD) (cassette single)  
 Adams dips once again into his fab "Waking Up The Neighbours" set and pulls out a rhythmic midtempo rocker. Anthemic chorus sounds like it was penned to be chanted in arenas. Way-groovy for both top 40 and album rock formats.

► **TEVIN CAMPBELL** *Goodbye* (4:00)  
 PRODUCERS: Al B. Sure!, Kyle West  
 WRITERS: A. Sure!, K. West  
 PUBLISHERS: Al B. Sure! Industries/Willaire, ASCAP  
 Qwest 19008 (c/o Warner Bros.) (cassette single)  
 On the heels of his recent top 10 smash, "Tell Me What You Want Me To Do," comes this percolating pop/new-jack jam. Campbell's ever-deepening voice sounds quite nice within an arrangement that has a rich bass line, slinky beats, and tightly woven backing harmonies.

► **N.K.O.T.B.** *If You Go Away* (4:00)  
 PRODUCER: Walter Afanasieff  
 WRITERS: W. Afanasieff, J. Bettis  
 PUBLISHERS: WB/Wallyworld/John Bettis  
 Columbia 4462 (c/o Sony) (cassette single)  
 Tune by New Kids On The Block was first leaked to radio anonymously, and has been warmly received so far. After recent foray into house and hip-hop territories, pop/R&B ballad is noticeably similar to early hits like "Please Don't Go Girl" and "Didn't I Blow Your Mind."

★ **JODY WATLEY** *I'm The One You Need* (4:21)  
 PRODUCER: David Morales  
 WRITERS: J. Watley, D. Morales, A. Shantzls  
 PUBLISHER: not listed  
 MCA 2162 (c/o Uni) (12-inch single)  
 Watley teams up with club dynamo David Morales for a delicious pop/house confection. Smooth strings and horns, shoulder-shaking percussion, and a reliably strong vocal add to a slammer that should easily fill both dance floors and radio airwaves. From the fine "Affairs Of The Heart" album.

**ANGELICA** *Next 2 U* (4:07)  
 PRODUCERS: Michael Eckert, Rodd Todd  
 WRITER: M. Eckert  
 PUBLISHER: Doll Factory, BMI  
 Ultra/Quality 15198 (cassette single)  
 After winning over programmers with her first top 40 hit, "Angel Baby," Angelica issues a sugar-coated power ballad. It's a fine effort that offers

the promise of a long and successful career. Contact: 213-658-6796.

## R & B

► **CAMEO** *Emotional Violence* (3:58)  
 PRODUCER: Larry Blackmon  
 WRITERS: L. Blackmon, T. Jenkins  
 PUBLISHER: Better In Black, ASCAP  
 Reprise 19054 (c/o Warner Bros.) (cassette single)  
 Now that Larry Blackmon has joined the A&R ranks at Warner Bros., his group has joined the label as well. The title cut to Cameo's forthcoming album bears its signature sound: staccato electro-funk beats, a muscular bass line, and an anthemic chorus. Expect urban radio to quickly embrace this warmly familiar jam.

★ **MICA PARIS** *Young Soul Rebels* (3:30)  
 PRODUCER: Juni Morrison  
 WRITERS: Morrison, Newton  
 PUBLISHER: Zillion/Big Life  
 REMIXERS: Jamey Jazz, Ren Topano  
 Scotti Bros. 75305 (c/o BMG) (cassette single)  
 Paris works herself into a divalike frenzy amid a sample-drenched urban/disco arrangement. This theme song from the motion picture "Young Soul Rebels" has the juice to flood radio airwaves, although clubsters are advised to jump on it, too. A smoker.

**COOLY LIVE** *That's What I Like (No Cream In My Coffee)* (3:18)  
 PRODUCER: Richie "Rich" Simmons  
 WRITERS: R. Simmons, J. Wah, J. Carter, J. Castor, J. Pruitt  
 PUBLISHER: Free Soul/Unichappell, BMI  
 RCA 62083 (c/o BMG) (cassette single)  
 Hip, melodic bass line drives the funky groove on this accessible dance rap. Lyrics pay lighthearted tribute to women of color while goodnaturedly dissing the dudes who come down with "Jungle Fever."

## COUNTRY

► **MARK CHESNUTT** *Old Flames Have New Names* (2:22)  
 PRODUCER: Mark Wright  
 WRITERS: B. Braddock, R. VanHoy  
 PUBLISHERS: Sony Tree/Rockin' R Music, BMI/ASCAP  
 MCA 54334 (c/o Uni) (7-inch single)  
 This is the most animated tune from Chesnutt yet. To a flourishing western swing background, the singer does a near talking-blues recital of the woes of a rounder.

► **COLLIN RAYE** *Every Second* (2:27)  
 PRODUCER: Jerry Fuller & John Hobbs  
 WRITERS: W. Perry, G. Smith  
 PUBLISHERS: Zomba, ASCAP/O-Tex, BMI  
 Epic 74242 (c/o Sony) (7-inch single)  
 Well-penned play on words. Raye follows up his No. 1 hit "Love, Me" with an upbeat, reassuring message delivered with integrity.

## NEW & NOTEWORTHY

**LIDELL TOWNSELL** *Nu Nu* (3:26)  
 PRODUCER: Lidell Townsell  
 WRITER: not listed  
 PUBLISHER: not listed  
 Mercury 645 (c/o PolyGram) (cassette single)  
 Instantly contagious, R&B-driven houser has been a fave among hip club denizens for a while now. Fresh remixes and major-label distribution should ensure widespread attention. Hypnotic "Umm hmm, yeah yeah" hook at the chorus has the potential to seep into top 40 and urban radio consciousness the same way that "la da di, la da da" from "Gypsy Woman" by Crystal Waters did.

► **AARON TIPPIN** *There Ain't Nothin' Wrong With The Radio* (2:45)  
 PRODUCER: Emory Gordy Jr.  
 WRITERS: A. Tippin, B. Brock  
 PUBLISHER: Acuff-Rose, BMI  
 RCA 62181 (c/o BMG) (7-inch single)

With a red-neck's articulation and vocabulary, Tippin presents this honky-tonk, good-time ditty with country boy finesse.

► **THE FORESTER SISTERS** *What'll You Do About Me* (2:39)  
 PRODUCERS: Robert Byrne, Alan Schulman  
 WRITER: D. Linde  
 PUBLISHER: Combine/EMI-Blackwood, BMI  
 Warner Bros. 19047 (7-inch single)  
 In a song that's comic in its images and stridency, the Foresters tell the tale of a lover who refuses to be dropped. A minor hit for Steve Earle in 1984.

**LINDA DAVIS** *There's Something 'Bout Loving You* (3:20)  
 PRODUCERS: Jimmy Bowen, Linda Davis  
 WRITERS: C. Waters, T. Shapiro  
 PUBLISHERS: Great Cumberland/Diamond Struck, BMI  
 Liberty 79185 (CD promo)  
 Davis sounds like a spirited cross between Reba McEntire and Janie Fricke in this up-tempo proclamation of contentment.

**DAWN SEARS** *Tell Me I'm Crazy* (3:35)  
 PRODUCER: Barry Beckett  
 WRITERS: M. Reid, R.M. Bourke  
 PUBLISHERS: Almo/Brio Blues/PolyGram/Songs De Burgo, ASCAP  
 Warner Bros. 5271 (CD promo)  
 A ballad that reaches the ears with gentleness, Sears' vocal performance is magnificently rich.

**DIXIANA** *Waitin' For The Deal To Go Down* (3:15)  
 PRODUCER: Bob Montgomery  
 WRITERS: B. Fischer, C. Black, A. Roberts  
 PUBLISHERS: Bobby Fischer/Chappell/Serenity Manor/MCA Music, ASCAP  
 Epic 74221 (c/o Sony) (CD promo)  
 Led by a woman vocalist, this new group sings with great energy and conviction about a relationship that has peaked too early.

★ **INGER & HER RHINESTONE BAND** *I Saw You Look At Her* (3:02)  
 PRODUCER: not listed  
 WRITERS: B. Lloyd, K. Richey  
 PUBLISHER: Careers, BMI  
 Comstock 2036 (7-inch single)  
 Credibly performed against production that duplicates the sounds of old. Inger takes the listener on a rather lively romp. Label based in Nashville.

## DANCE

► **SHAWN CHRISTOPHER** *Don't Lose The Magic* (7:13)  
 PRODUCER: Mike "Hitman" Wilson  
 WRITERS: M. Wilson, B. Dickens, G. Christopher  
 PUBLISHERS: WB/Warner-Chappell/God's Little Publishing Co., ASCAP  
 REMIXERS: Mike "Hitman" Wilson, Todd Terry, David Morales  
 Arista 2412 (c/o BMG) (12-inch single)

Long-awaited follow-up to the worldwide smash "Another Sleepless Night" is an equally potent houser. The beats pump hard, the hook is undeniable, and Christopher proves that she is far from a one-hit wonder. An essential club playlist addition that will cross into the pop radio arena given half a chance. Look for her upcoming "Reaching For A Star" debut album.

★ **INGRID CHAVEZ** *Hippy Blood* (6:50)  
 PRODUCERS: Ingrid Chavez, Michael Koppelman  
 WRITERS: I. Chavez, M. Koppelman  
 PUBLISHER: Skyfish/Tribe Of Angels, ASCAP  
 REMIXERS: Tom Richardson, Eric Kupper, Paisley Park, Pal Joey  
 Paisley Park 5155 (c/o Warner Bros.) (12-inch single)  
 Sensitive dance music poet who has earned her songwriting stripes as the

co-author of several hits, including Madonna's "Justify My Love," reveals that she is also a performer to be reckoned with on this insinuating hip-hop-influenced gem. Whispered lyrics are countered by chirpy singing at the chorus, as well as a groove that we hope will set dance floors in motion.

★ **BOBBY KONDERS** *Mack Daddy* (4:49)  
 PRODUCERS: Bobby Konders, Salaam Remi  
 WRITERS: B. Konders, M. Jarrett, S. Gibbs  
 PUBLISHERS: MCA/Massive Sounds/Salaam, ASCAP  
 Mercury 866357 (c/o PolyGram) (12-inch single)  
 Producer/DJ makes his major-label debut with kinetic dancehall jam. Hip-hop-derived beats will lure urban-oriented club programmers, while purists will revel in the track's overall reverent reggae vibe.

**MIKIE O.** *Stand By Your Man* (6:59)  
 PRODUCERS: Tom Sabatino, Mikie O.  
 WRITERS: T. Wynette, B. Sherrill  
 PUBLISHER: Al Gallico  
 Rollo 419 (12-inch single)  
 Former Chynotic singer bravely updates Tammy Wynette's country classic for the club generation, and gives it a joltingly gay twist. Varied remixes, ranging in style from house to hi-NRG, aim for multiformat play, though primary audience will likely be DJs looking for a shot of camp. Contact: 212-459-4634.

**DANNY B.** *Life Can Be So Groovy*  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
 Pandisc 074 (12-inch single)  
 German house hit pilfers through Crystal Waters' "Gypsy Woman" for samples, as well as several other tunes. Danny's feline vocal delivery even appears to emulate the offbeat quality of Waters' voice. Best chance for success is the "Frankfurt Posse" mix, with its highly mixable breaks.

## A C

► **BETTE MIDLER** *In My Life* (3:11)  
 PRODUCER: Arif Mardin  
 WRITERS: J. Lennon, P. McCartney  
 PUBLISHERS: Northern Songs/Music Corporation, BMI  
 Atlantic 4267 (cassette single)  
 Second single from Midler's certified-gold soundtrack to "For The Boys" transforms the Beatles' classic into a poignant lullaby that deserves immediate approval from AC and pop programmers. As always, Midler's voice is a welcome bundle of warmth and emotion. Just lovely.

## ROCK TRACKS

**RICHIE SAMBORA** *One Light Burning* (4:36)  
 PRODUCERS: Neil Dorfsman, Richie Sambora  
 WRITERS: R. Sambora, B. Foster, T. Marolda  
 PUBLISHER: (none listed)  
 Mercury 592 (c/o PolyGram) (CD promo)  
 Slow and methodical rock ballad treads mainstream pop waters. Appeal will likely be strongest among Bon Jovi fans who dig Sambora's guitar licks. Track lacks the punch to propel guitarist into the solo spotlight.

**BRUCE COCKBURN** *Great Big Love* (4:00)  
 PRODUCER: T-Bone Burnett  
 WRITER: B. Cockburn  
 PUBLISHER: Golden Mountain/SOCAN  
 REMIXER: Michael Brauer  
 Columbia 4413 (c/o Sony) (CD promo)  
 Acoustic-oriented, folk tune clips along with percussive precision. Cockburn's unassuming, talky delivery lends a storybook quality to the easygoing love song. Album rock programmers looking to diversify the mix should add this one.

**LUSH** *For Love* (3:29)  
 PRODUCER: Robin Guthrie  
 WRITER: Berenyi  
 PUBLISHER: Island, BMI  
 4AD/Reprise 5299 (c/o V  
 Track should play n the ultra-hip, college radio c  
 mod groove is ei  
 passionless, ethere  
 unintelligible vocal  
 that's the whole a  
 alternative mood p

**LANCE KELTNER** *The I*  
 PRODUCER: Jack Ponti  
 WRITER: Keltner  
 PUBLISHER: Textures Inc.  
 EastWest 4437 (c/o Atla  
 Over (5:58)  
 D promo)  
 Introspective atter  
 lyrical depths chro  
 "mama's little girl  
 commercial rock b  
 well with angst-ric  
 of age.

**THE STORM** *Show Me*  
 PRODUCER: Beau Hill  
 WRITERS: G. Rolle, K. Ch  
 PUBLISHER: Good Dog: I  
 Interscope 4346 (c/o E  
 lay (4:39)  
 t) (CD promo)  
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 an Steve  
 liad blast from  
 mmercial  
 s beyond the  
 stable, right up  
 l vocals.

**MY BLOODY VALENTI**  
 (4:11)  
 PRODUCER: K. Shields  
 WRITER: Kevin Shields  
 PUBLISHER: EMI, BMI  
 Sire 5303 (c/o Warner  
 hen You Sleep  
 (CD promo)  
 ddles this  
 cker. Track  
 l riff, but vocals  
 rrelapping  
 -center  
 ikely will be  
 stmodern set.

★ **THE DISPOSABLE** *Language Of Violence*  
 PRODUCERS: Michael  
 WRITERS: M. Franti, I  
 PUBLISHER: Beat Nig  
 4th & B'way 162-441  
 cassette single)  
 Rapper Michael  
 into uncharted  
 addresses the i  
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 programmers.

**DA YOUNGSTA'S** *Youngsta's* (5:04)  
 PRODUCER: L.G. Th  
 WRITERS: E. Parks,  
 PUBLISHERS: Gum! ASCAP  
 EastWest 4421 (c/  
 Baby-voiced r:  
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 much in the w  
 beats are boo

**2 PAC** *Brenda's*  
 PRODUCER: Big D  
 WRITERS: T. Shaki  
 PUBLISHERS: GLC  
 Interscope 4404  
 Gritty, realit  
 look at life in  
 chronicle the  
 year-old mot  
 brain. Rap p  
 unflinching f  
 and social br

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 NO: 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 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.

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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"I'M TOO SEXY"** BY Right Said Fred (Charisma) increases in singles sales by another 25% to open up an enormous lead over the No. 2 sales record. It suffers a small (7%) decline in monitored airplay points, slipping to No. 13, but overall it increases in points and holds at No. 1 with a bullet. "To Be With You" by Mr. Big (Atlantic) is the biggest point gainer by far on the entire chart, fueled by a spectacular 56% sales gain, and it leaps to No. 2, with a good chance to hit No. 1 next week. Also coming up strongly is "Remember The Time" by Michael Jackson (Epic), the second biggest point gainer on the chart. It is ahead of "To Be With You" in airplay points but well behind Mr. Big's single in sales; overall, "Remember" moves 8-5.

**THREE OF THE SIX** biggest point gainers on the chart are powerhouse ballads, all future contenders for No. 1: "Masterpiece" by Atlantic Starr; "Tears In Heaven" by Eric Clapton, the Power Pick/Sales for the second week in a row (both Reprise); and "Save The Best For Last" by Vanessa Williams (Mercury). "Last" is first in airplay gains of any record on the Hot 100, but by jumping to No. 20 it is ineligible for the Power Pick/Airplay. That award goes to "Beauty And The Beast" by Celine Dion & Peabo Bryson (Epic). "Beauty" now has an 85% chance of hitting the top five.

**TWO ARTISTS MAKE THEIR** their Hot 100 bows this week. Grammy-nominated (for Christian music) Kathy Troccoli enters strongly at No. 73 with the Diane Warren-penned "Everything Changes" (Reunion). The female trio TLC enters at No. 98 with "Ain't 2 Proud 2 Beg" (Arista). Rappers Eric B. & Rakim hit the chart with the title song from the movie "Juice" (Soul). Their only previous appearance on the Hot 100 was backup on Jody Watley's single "Friends." And the Hot Shot Debut goes to "If You Go Away" by NKOTB (Columbia), formerly New Kids On The Block.

**QUICK CUTS:** Not only are the New Kids back on the Hot 100, but Donnie Wahlberg's brother Mark is hot as well. "I Need Money" by Marky Mark & the Funky Bunch (Interscope) just hit stores late last week, so it has no sales points as of yet, and it registers a slight decline in monitored airplay (60-62). Overall it goes backward to No. 88 but it could rebound upward next week if it matches the early sales strength of Mark's previous two top 10 singles... Several records gain enough points to bullet but make sideways moves because of strong records around them. "Good For Me" by Amy Grant (A&M) holds at No. 14, as do "Vibeology" by Paula Abdul (Captive) at No. 16, "I'll Get By" by Eddie Money (Columbia) at No. 23, "Breakin' My Heart" by Mint Condition (A&M) at No. 24, and "Paper Doll" by P.M. Dawn (Gee Street) at No. 28. The singles by Abdul and Money have held in place for three weeks in a row despite point gains each week... The double-sided hit by Clivillés & Cole (Columbia), bulleted at No. 46, now has the "A Deeper Love" side listed first, because it passes the "Pride (In The Name Of Love)" side on the Top 40 Radio Monitor at No. 60. "A Deeper Love" has only 36 monitored stations playing it so far vs. 73 for "Pride," but obviously the 36 stations are in larger markets, generating more airplay points than for "Pride."

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
1	1	1	IT'S SO HARD TO SAY GOODBYE... BOYZ II MEN (MOTOWN)	16	13	13	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	1	2	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)	17	16	2	CREAM PRINCE AND THE N.P.G. (PAISLEY PARK/WB)
3	2	4	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	18	18	13	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
4	4	4	CAN'T STOP THIS THING WE... BRYAN ADAMS (A&M)	19	15	13	LOVE OF A LIFETIME FIREHOUSE (EPIC)
5	3	7	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)	20	17	3	SET THE NIGHT TO MUSIC ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
6	6	6	EMOTIONS MARIAH CAREY (COLUMBIA)	21	20	5	I WONDER WHY CURTIS STIGERS (ARISTA)
7	5	3	DON'T CRY GUNS N' ROSES (Geffen)	22	19	12	WITH YOU TONY TERRY (EPIC)
8	1	1	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)	23	25	9	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
9	8	12	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/ATLANTIC)	24	22	13	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)
10	10	8	DO ANYTHING NATURAL SELECTION (ATCO EASTWEST)	25	21	13	TEMPTATION CORINA (CUTTING/ATCO EASTWEST)
11	12	10	HOLE HEARTED EXTREME (A&M)	26	23	2	WHISPERS CORINA (CUTTING/ATCO EASTWEST)
12	9	13	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS (A&M)	27	27	12	SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL)
13	7	8	ROMANTIC KARYN WHITE (WARNER BROS.)	28	24	13	LOSING MY RELIGION R.E.M. (WARNER BROS.)
14	14	13	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	29	26	7	ENTER SANDMAN METALLICA (ELEKTRA)
15	11	8	RUNNING BACK TO YOU VANESSA WILLIAMS (MERCURY)	30	28	3	SOMEDAY MARIAH CAREY (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 40.

**SIMPLY RED**  
the whole world  
is seeing  
from the album  
**STARS**  
(1993)  
**SIMPLY RED**

**STARS**  
(98636)

**GERALD LEVERT**  
"Baby Hold On To Me" (9863) (duet with his father Eddie Levert)  
Produced & arranged by Gerald Levert & Edwin Nicholas of Travel Production Co., Inc.

**TWO generations ON THE incredible song**

# THE Billboard 200

## TOP ALBUMS

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

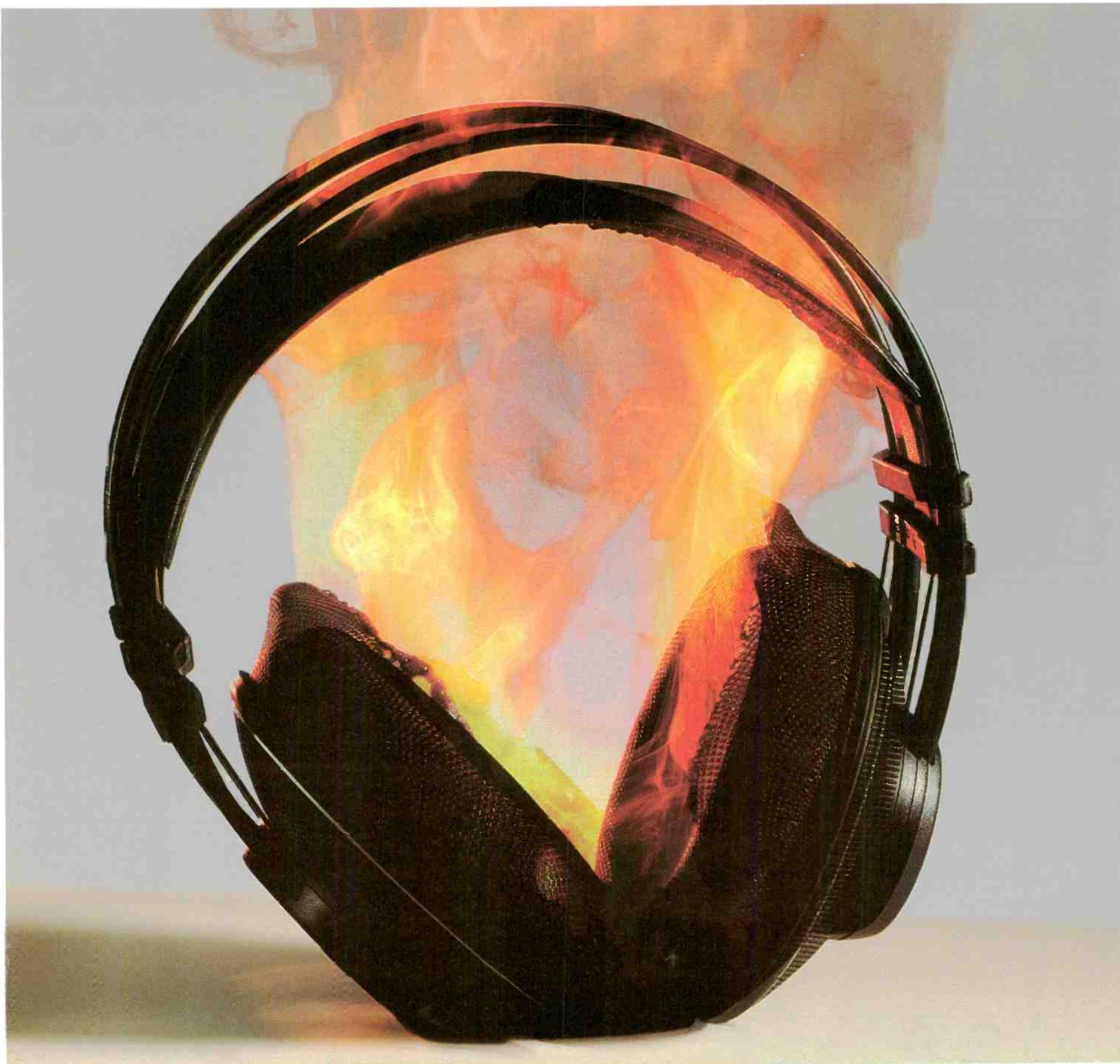


FOR WEEK ENDING  
FEBRUARY 22, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	22	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 96330* (10.98/15.98) 13 weeks at No. 1	*** <b>No. 1</b> *** ROPIN' THE WIND	1
2	4	4	11	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	*** <b>TOP 20 SALES MOVER</b> *** DANGEROUS	1
3	2	2	20	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
4	3	3	75	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
5	6	11	29	<b>COLOR ME BADD</b> ▲ <sup>2</sup> GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
6	5	7	39	<b>BOYZ II MEN</b> ▲ <sup>3</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
7	8	8	42	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
8	7	5	15	<b>HAMMER</b> ▲ <sup>3</sup> CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
9	9	6	12	<b>U2</b> ▲ <sup>2</sup> ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
10	14	17	13	<b>GENESIS</b> ▲ ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
11	15	15	33	<b>BONNIE RAITT</b> ▲ <sup>2</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
12	10	9	26	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
13	11	10	19	<b>PRINCE AND THE N.P.G.</b> ▲ <sup>2</sup> PAISLEY PARK 25379/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
14	12	19	35	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
15	16	14	21	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
16	13	12	21	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
17	20	18	6	<b>SOUNDTRACK</b> SOUL 10462*/MCA (10.98/15.98)	JUICE	17
18	21	22	24	<b>JODECI</b> ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
19	17	13	94	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
20	18	16	21	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
21	22	26	12	<b>ENYA</b> ● REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	21
22	19	20	20	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
23	33	42	9	<b>MR. BIG</b> ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	23
24	26	30	20	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	19
25	25	32	23	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
26	23	21	16	<b>VARIOUS ARTISTS</b> ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
27	27	29	21	<b>OZZY OSBOURNE</b> ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
28	31	25	4	<b>SOUNDTRACK</b> REPRISE 26794* (10.98/15.98)	RUSH	25
29	37	47	8	<b>PEARL JAM</b> EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	29
30	32	27	11	<b>KEITH SWEAT</b> ● ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
31	24	28	12	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	24
32	34	31	49	<b>AMY GRANT</b> ▲ <sup>2</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
33	28	23	39	<b>PAULA ABDUL</b> ▲ <sup>3</sup> CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
34	29	44	59	<b>C&amp;C MUSIC FACTORY</b> ▲ <sup>3</sup> COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
35	30	24	29	<b>MARKY MARK &amp; THE FUNKY BUNCH</b> ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
36	35	35	19	<b>REBA MCENTIRE</b> ● MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
37	36	37	37	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
38	<b>NEW</b>		1	<b>SIR MIX-A-LOT</b> DEF AMERICAN 26765/REPRISE (9.98/15.98)	*** <b>TOP DEBUT</b> *** MACK DADDY	38
39	38	34	15	<b>ICE CUBE</b> ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
40	41	46	12	<b>TEVIN CAMPBELL</b> QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	40
41	39	36	14	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
42	48	50	18	<b>SOUNDGARDEN</b> A&M 5374 (9.98/13.98)	BADMOTORFINGER	42
43	55	69	11	<b>BLACKSHEEP</b> MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	43
44	44	40	18	<b>JOHN MELLENCAMP</b> ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
45	43	39	48	<b>R.E.M.</b> ▲ <sup>3</sup> WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
46	40	33	19	<b>PUBLIC ENEMY</b> ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
47	50	49	8	<b>CYPRESS HILL</b> RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	47
48	42	38	19	<b>MOTLEY CRUE</b> ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
49	49	48	20	<b>RED HOT CHILI PEPPERS</b> ● WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	14
50	45	41	46	<b>ROD STEWART</b> ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
51	52	51	19	<b>P.M. DAWN</b> ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, THE SOUL & THE CROSS	48
52	46	45	49	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
53	54	61	17	<b>GERALD LEVERT</b> ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	53
54	47	43	13	<b>LISA STANSFIELD</b> ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	59	54	13	<b>COLLIN RAYE</b> EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
56	51	52	34	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
57	53	59	31	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1392 (9.98/13.98)	HOMEBASE	12
58	56	55	6	<b>GEORGE STRAIT</b> MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
59	75	90	25	<b>VANESSA WILLIAMS</b> MERCURY 843522 (9.98 EQ/15.98)	THE COMFORT ZONE	59
60	62	58	31	<b>GETO BOYS</b> ● RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
61	65	62	23	<b>RUSH</b> ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
62	57	53	75	<b>QUEENSRYCHE</b> ▲ <sup>2</sup> EMI 92806 (9.98/15.98)	EMPIRE	7
63	69	67	103	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
64	71	72	22	<b>DIRE STRAITS</b> ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
65	58	74	41	<b>LUTHER VANDROSS</b> ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
66	70	63	19	<b>JAMES TAYLOR</b> ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
67	67	57	20	<b>A TRIBE CALLED QUEST</b> JIVE 1418* (9.98/13.98)	LOW END THEORY	45
68	76	93	54	<b>GLORIA ESTEFAN</b> ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
69	60	66	51	<b>FIREHOUSE</b> ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
70	61	65	32	<b>TRISHA YEARWOOD</b> ● MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
71	66	60	32	<b>TANYA TUCKER</b> ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	54
72	72	68	101	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
73	68	71	87	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
74	99	—	2	<b>CE CE PENISTON</b> A&M 5381* (9.98/13.98)	FINALLY	74
75	78	83	59	<b>SALT-N-PEPA</b> ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
76	82	92	10	<b>AMG SELECT</b> 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	76
77	64	64	39	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
78	74	82	136	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
79	86	77	14	<b>RICHARD MARX</b> ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
80	84	79	13	<b>MICHAEL CRAWFORD</b> ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
81	63	56	13	<b>BETTE MIDLER</b> ● ATLANTIC 82329* (10.98/15.98)	MUSIC FROM "FOR THE BOYS"	22
82	77	80	6	<b>TRACY LAWRENCE</b> ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	77
83	79	75	65	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
84	87	89	15	<b>2ND II NONE</b> PROFILE 1416 (9.98/14.98)	2ND II NONE	84
85	94	115	5	<b>PAM TILLIS</b> ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	85
86	80	73	6	<b>LIVE RADIOACTIVE</b> 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
87	93	85	17	<b>DIGITAL UNDERGROUND</b> TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
88	83	86	6	<b>SHANICE</b> MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
89	95	100	8	<b>NIRVANA</b> SUB POP 34 (8.98 EQ/13.98)	BLEACH	89
90	85	78	18	<b>THE 2 LIVE CREW</b> LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
91	89	91	91	<b>VAN MORRISON</b> ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
92	90	116	40	<b>LORRIE MORGAN</b> ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71
93	92	97	19	<b>PATTI LABELLE</b> MCA 10439 (9.98/13.98)	BURNIN'	78
94	73	70	63	<b>EXTREME</b> ▲ <sup>2</sup> A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITTI	10
95	88	87	32	<b>HEAVY D. &amp; THE BOYZ</b> ● UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	21
96	81	76	14	<b>D.J. MAGIC MIKE &amp; M.C. MADNESS</b> CHEETAH 9405* (9.98/15.98)	AIN'T NO DOUBT ABOUT IT	72
97	91	105	7	<b>NED'S ATOMIC DUSTBIN</b> COLUMBIA 47929* (9.98 EQ/13.98)	GOD FODDER	91
98	132	197	3	<b>UGLY KID JOE</b> MERCURY 68823* (6.98 EQ/10.98)	AS UGLY AS THEY WANT TO BE	98
99	97	94	143	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
100	96	81	24	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 91134 (9.98/15.98)	THE FIRE INSIDE	7
101	100	107	13	<b>YANNI</b> PRIVATE MUSIC 82093* (9.98/13.98)	IN CELEBRATION OF LIFE	60
102	102	109	19	<b>SIMPLY RED</b> ATCO EASTWEST 91773* (10.98/15.98)	STARS	79
103	98	84	7	<b>SOUNDTRACK</b> COLUMBIA 48627* (10.98 EQ/15.98)	THE PRINCE OF TIDES	84
104	117	126	84	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
105	101	101	32	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ MCA 10317 (10.98/15.98)	INTO THE GREAT WIDE OPEN	13
106	113	114	22	<b>TESLA</b> ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
107	111	99	66	<b>SCORPIONS</b> ▲ <sup>2</sup> MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
108	104	96	24	<b>SOUNDTRACK</b> ● MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
109	114	110	62	<b>NINE INCH NAILS</b> TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75

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. © 1992, Billboard/BPI Communications, and SoundScan, Inc.



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When you use BASF's newest audio duplicating tape, you'd better get ready for a Ferric Cobalt blast.

By enhancing ferric particles with magnetic cobalt, we have developed a tape with significantly higher coercivity. The result is greater MOL at high and low frequencies, and better reproduction of all types of music. Especially today's high powered rock.

In fact, the sound is so good, most people can't tell the difference between a BASF Ferric Cobalt cassette and a CD. That's one reason why Warner Brothers, Elektra, and Atlantic Records, as well as other major labels, have been using our Ferric Cobalt tape in their DIGalog™ audio cassettes.

This latest development comes from the company with a history of innovation in the industry. We are the company that invented magnetic tape. We were the first to introduce Chrome and Superchrome duplicating tape for quality recordings. And now, with our new Ferric Cobalt tape, we've expanded our high-bias selection even further.

Try BASF's new Ferric Cobalt duplicating tape on your next project. It'll blow you away.

***We work for you.***



# Billboard 200 Top Albums *continued*

FOR WEEK ENDING FEBRUARY 22, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	120	123	52	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
111	108	103	66	CLINT BLACK ▲ <sup>2</sup> RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
(112)	131	143	35	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
113	121	129	75	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
(114)	126	132	200	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
115	119	98	35	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
116	123	172	4	SOUNDTRACK WARNER BROS. 26707* (10.98/15.98)	UNTIL THE END OF THE WORLD	116
117	103	108	22	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. TWO	54
118	112	112	18	GEORGE WINSTON WINDHAM HILL 11107 (10.98/15.98)	SUMMER	55
119	106	117	32	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
120	107	95	38	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
121	125	119	32	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
122	127	127	37	DIAMOND RIO ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
123	122	118	20	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
124	110	106	18	ALABAMA RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
125	105	88	4	LOU REED SIRE 26662*/WARNER BROS. (10.98/15.98)	MAGIC & LOSS	80
126	130	121	22	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
127	116	142	35	AARON NEVILLE ● A&M 5354* (9.98/13.98)	WARM YOUR HEART	44
128	124	128	37	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98/14.98)	EFIL4ZAGGIN	1
129	118	125	15	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	102
130	115	113	24	BELL BIV DEVOE ● MCA 10345 (10.98/15.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
(131)	162	144	24	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98)	LOVESCAPE	44
132	109	102	25	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
(133)	155	165	3	MINT CONDITION PERSPECTIVE 1001A&M (9.98/13.98)	MEANT TO BE MINT	133
134	142	150	4	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	134
135	128	111	32	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES	5
136	136	141	82	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	76
137	143	138	66	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
138	138	130	162	SOUNDTRACK ▲ <sup>3</sup> ATLANTIC 81933 (9.98/15.98)	BEACHES	2
(139)	150	157	11	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98/15.98)	ACT LIKE YOU KNOW	102
140	146	136	136	DON HENLEY ▲ <sup>3</sup> GEFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
141	145	134	19	QUEEN LATIFAH TOMMY BOY 1035 (9.98/14.98)	NATURE OF A SISTA'	117
142	149	164	3	JOE DIFFIE EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	142
143	133	139	12	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM	133
(144)	161	154	18	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	51
145	140	133	73	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
(146)	153	176	3	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	146
147	139	131	24	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/15.98)	HIGH LONESOME	43
148	135	122	44	MARC COHN ATLANTIC 82178* (9.98/13.98)	MARC COHN	49
149	144	148	115	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/13.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
150	129	104	8	SOUNDTRACK EPIC ASSOCIATED 48732*/EPIC (10.98 EQ/15.98)	MY GIRL	104
151	134	135	4	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	134
(152)	181	—	2	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	152
(153)	198	—	2	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	153
(154)	158	151	114	KENNY G ▲ <sup>2</sup> ARISTA 8613 (13.98/16.98)	LIVE	16
155	152	149	42	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	147	137	22	KARYN WHITE ● WARNER BROS. 26320* (10.98/15.98)	RITUAL OF LOVE	53
(157)	182	159	5	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS	157
(158)	165	180	80	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
(159)	163	195	29	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
160	154	145	5	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	145
161	151	140	98	WILSON PHILLIPS ▲ <sup>5</sup> SBK 93745 (9.98/13.98)	WILSON PHILLIPS	2
162	141	120	45	ROXETTE ▲ EMI 94435* (10.98/15.98)	JOYRIDE	12
163	160	160	4	EDDIE MONEY COLUMBIA 46756* (9.98 EQ/13.98)	RIGHT HERE	160
164	159	162	27	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/13.98)	GLOBE	76
165	148	155	37	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ/11.98)	20	133
(166)	174	168	4	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	166
(167)	168	161	78	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
168	156	146	103	HAMMER ▲ <sup>10</sup> CAPITOL 92857 (9.98/13.98)	PLEASE HAMMER DON'T HURT 'EM	1
169	137	124	8	JODY WATLEY MCA 10355 (10.98/15.98)	AFFAIRS OF THE HEART	124
170	157	200	17	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
171	164	171	100	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
(172)	183	—	18	CHUBB ROCK SELECT 21640*/ELEKTRA (9.98/13.98)	THE ONE	71
173	177	153	4	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT	153
174	173	179	51	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98/13.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
(175)	188	182	70	CHRIS ISAAK ▲ REPRISE 25837 (9.98/13.98)	HEART SHAPED WORLD	7
176	172	177	73	L.L. COOL J ▲ <sup>2</sup> DEF JAM 46888/COLUMBIA (9.98 EQ/13.98)	MAMA SAID KNOCK YOU OUT	16
(177)	190	175	43	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
(178)	191	196	73	AC/DC ▲ <sup>2</sup> ATCO EASTWEST 91413 (9.98/15.98)	THE RAZORS EDGE	2
179	170	156	17	ERASURE SIRE 26668*/REPRISE (10.98/15.98)	CHORUS	29
(180)	195	184	142	CLINT BLACK ▲ <sup>5</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	31
181	169	167	23	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98/15.98)	TIMESPACE: BEST OF STEVIE NICKS	30
182	193	192	47	GEORGE STRAIT ▲ MCA 10204* (9.98/13.98)	CHILL OF AN EARLY FALL	45
183	167	152	34	CHER ● GEFEN 24369* (10.98/15.98)	LOVE HURTS	48
184	186	188	62	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/15.98)	DANCES WITH WOLVES	48
185	189	174	72	BETTE MIDLER ▲ <sup>2</sup> ATLANTIC 82129 (9.98/15.98)	SOME PEOPLE'S LIVES	6
186	175	169	14	PET SHOP BOYS EMI 97097* (13.98/19.98)	DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
(187)	RE-ENTRY	2	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (9.98/15.98)	BROWN & PROUD	187	
188	179	186	175	PAULA ABDUL ▲ <sup>7</sup> VIRGIN 90943 (9.98 EQ/13.98)	FOREVER YOUR GIRL	1
(189)	RE-ENTRY	11	LINDA RONSTADT ELEKTRA 61239* (10.98/15.98)	MAS CANCIONES	88	
190	187	178	38	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	132
(191)	RE-ENTRY	33	ICE-T ● SIRE 26492*/WARNER BROS. (9.98/15.98)	O.G. ORIGINAL GANGSTER	15	
192	166	147	13	POISON CAPITOL 98046* (15.98/26.98)	SWALLOW THIS LIVE	51
193	180	183	18	ERIC CLAPTON DUCK 26420*/REPRISE (23.98/29.98)	24 NIGHTS	38
194	176	166	16	TINA TURNER CAPITOL 97152* (13.98/19.98)	SIMPLY THE BEST	113
195	199	170	10	VARIOUS ARTISTS GIANT 24423*/WARNER BROS. (10.98/15.98)	NEW YORK ROCK & SOUL REVUE	170
196	184	185	36	CANDY DULFER ● ARISTA 8674* (9.98/13.98)	SAXUALITY	22
197	171	158	47	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	24
(198)	NEW	1	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY...	198	
199	185	—	73	VINCE GILL ▲ MCA 42321* (9.98/13.98)	WHEN I CALL YOUR NAME	67
200	197	191	111	UB40 ▲ VIRGIN 91324 (9.98/13.98)	LABOUR OF LOVE II	30

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                    |                                       |                                    |                                 |                                   |                         |                                |                                  |
|------------------------------------|---------------------------------------|------------------------------------|---------------------------------|-----------------------------------|-------------------------|--------------------------------|----------------------------------|
| The 2 Live Crew 90                 | Chubb Rock 172                        | Kenny G 154                        | Tracy Lawrence 82               | Nine Inch Nails 109               | Linda Ronstadt 189      | Robin Hood: Prince Of          | Luther Vandross 65               |
| 2nd II None 84                     | Eric Clapton 193                      | Genesis 10                         | Gerald Levert 53                | Nirvana 3, 89                     | Roxette 162             | Thieves 135                    | VARIOUS ARTISTS                  |
| Paula Abdul 33, 188                | Marc Cohn 148                         | Geto Boys 60                       | A Lighter Shade Of Brown 187    | ORIGINAL LONDON CAST              | Rush 61                 | Rush 28                        | New York Rock & Soul Revue 195   |
| AC/DC 178                          | Natalie Cole 14                       | Vince Gill 52, 199                 | Live 86                         | Phantom Of The Opera 114          | Salt-N-Pepa 75          | Until The End Of The World 116 | Two Rooms: Songs Of E. John & B. |
| Bryan Adams 22                     | Phil Collins 137                      | Amy Grant 32                       | Kenny Loggins 126               | Phantom Of The Opera              | Sawyer Brown 151        | Taupin 26                      | Stevie Ray Vaughan & Double      |
| Alabama 124                        | Color Me Badd 5                       | Guns N' Roses 15, 20               | Yo-Yo Ma/Bobby McFerrin 153     | Highlights 63                     | Scarface 144            | Trouble 41                     |                                  |
| Alice In Chains 177                | Harry Connick, Jr. 24, 104, 149,      | Hammer 8, 168                      | Madonna 83                      | Ozzy Osbourne 27                  | Scorpions 107           | Jody Watley 169                | Karyn White 156                  |
| AMG 76                             | 165                                   | Heavy D. & The Boyz 95             | Marky Mark & The Funky Bunch 35 | Dolly Parton 197                  | Seal 121                | Vanessa Williams 59            | Wilson Phillips 161              |
| Another Bad Creation 174           | Michael Crawford 80                   | Don Henley 140                     | Richard Marx 79                 | Pearl Jam 29                      | Seal 121                | George Winston 118             | BeBe & CeCe Winans 119           |
| Atlantic Starr 146                 | Cypress Hill 47                       | Hi-C Featuring Tony A 157          | Reba McEntire 36, 113           | Ce Ce Peniston 74                 | Shabba Ranks 159        | Yanni 101, 167                 | Dwight Yoakam 155                |
| Bell Biv Devoe 130                 | D.J. Jazzy Jeff & The Fresh Prince 57 | Ice Cube 39                        | MC Lyte 139                     | Pet Shop Boys 186                 | Shanice 88              |                                |                                  |
| Big Audio Dynamite II 164          | Diamond Rio 122                       | Ice-T 191                          | John Mellencamp 44              | Tom Petty & The Heartbreakers 105 | Simply Red 102          |                                |                                  |
| The Black Crowes 72                | Neil Diamond 131                      | Infectious Grooves 198             | Metallica 12                    | P.M. Dawn 51                      | Sir Mix-A-Lot 38        |                                |                                  |
| Blacksheep 43                      | Joe Diffie 142                        | Chris Isaak 175                    | Bette Midler 81, 185            | Poison 192                        | Skid Row 115            |                                |                                  |
| Clint Black 111, 180               | Digital Underground 87                | Michael Jackson 2                  | Mint Condition 133              | Prince And The N.P.G. 13          | Soundgarden 42          |                                |                                  |
| Suzy Bogguss 134                   | Dire Straits 64                       | Alan Jackson 77, 171               | Eddie Money 163                 | Public Enemy 46                   | SOUNDTRACK              |                                |                                  |
| Michael Bolton 7, 78               | D.J. Magic Mike & M.C. Madness 96     | Jodeci 18                          | Lorrie Morgan 92                | Queen Latifah 141                 | Beaches 138             |                                |                                  |
| Boyz II Men 6                      | Candy Dulfer 196                      | The Judds 117, 136                 | Van Morrison 91                 | Queensryche 62                    | Beauty & The Beast 31   |                                |                                  |
| Garth Brooks 1, 4, 19              | Enigma 110                            | R. Kelly & Public Announcement 152 | Motley Crue 48                  | R.E.M. 45                         | The Commitments 108     |                                |                                  |
| Tevin Campbell 40                  | Enya 21                               | Sammy Kershaw 160                  | Mr. Big 23                      | Bonnie Raitt 11, 99               | Dances With Wolves 184  |                                |                                  |
| Mariah Carey 16, 73                | Erasure 179                           | Hal Ketchum 166                    | N.W.A 128                       | Collin Raye 55                    | Juice 17                |                                |                                  |
| Carreras - Domingo - Pavarotti 145 | Gloria Estefan 68                     | The KLF 112                        | Naughty By Nature 25            | Red Hot Chili Peppers 49          | My Girl 150             |                                |                                  |
| C&C Music Factory 34               | Extreme 94                            | L.L. Cool J 176                    | Ned's Atomic Dustbin 97         | Lou Reed 125                      | The Prince Of Tides 103 |                                |                                  |
| Cher 183                           | Firehouse 69                          | Patti LaBelle 93                   | Aaron Neville 127               |                                   |                         |                                |                                  |
| Mark Chesnutt 190                  | Fourplay 123                          |                                    | Stevie Nicks 181                |                                   |                         |                                |                                  |

## DISTRIBUTOR INGRAM SET TO BUY RIVAL COMMTRON IN \$78.3 MILLION DEAL

(Continued from page 1)

calls for Commtron stockholders to receive \$7.75 a share in cash. On Feb. 11, the day before the official announcement, Commtron's stock closed at \$6.50 on the American Stock Exchange, up 25 cents, in heavy trading.

Bergen Brunswig owns approximately 80% of Des Moines, Iowa-based Commtron, which has 10.1 million shares outstanding. Besides pre-recorded videocassettes, Commtron distributes consumer electronics products.

In its most recent fiscal year, ended Aug. 31, Commtron reported net earnings of \$7.21 million, making the deal price more than 10 times earnings, a multiple regarded as high by many industry analysts.

While a number of points remain to be negotiated, Ingram president and CEO John Taylor says he expects to close the deal within 60 to 90 days. Various regulatory approvals are required before the deal can be completed, but Taylor says he does not expect problems to arise on that front.

In a statement, Bergen Brunswig president and CEO Robert Martini said, "Although many issues remain to be resolved between the parties, Bergen Brunswig and its shareholders would be better served if Bergen Brunswig concentrated exclusively on pharmaceutical distribution,

which has always been its principal business."

### HEAVY CONSOLIDATION

The proposed acquisition is the latest, and most spectacular, in a series of consolidations that have recast the shape of video distribution. According to trade estimates, the four largest distributors, including a combined Ingram/Commtron, would collectively control 66%-67% of the market.

The four top players would be Ingram/Commtron, which would control 33%-34% of the market; the recently merged Major Video/Video Trend, with 13.5%-14%; ETD, with 11%-11.5%; and Baker & Taylor, with about 10%.

No other distributor has as much as 5% of the market.

"I think you're looking at the inevitable," one industry observer says of the increasing consolidation among distributors, which, in part, is a response to the growing power of the major suppliers. "You have Warner with 25% of the market; you have Sony's combined companies with about 22% of the market; you have other studios adding lines as fast as they can and adding direct accounts.

"The distributors have got to get bigger if they're going to survive. A move like this offsets the power imbalance from the studios getting bigger and bigger. You also have to look

at Blockbuster getting to be about 15% of the market from the retail side. I think it's a very intelligent defensive move by Ingram."

Walt Wiseman, president of Major Video Concepts and architect of the Major Video/Video Trend merger, notes that "as far as the marketplace is concerned, it doesn't matter if you're a 30% player or a 10% player. The price is the same from the studios. But you can be a whole lot more efficient as a 30% player. There are a lot of cost savings involved, which can make you very competitive against other distributors."

Wiseman adds that Ingram's move could touch off a new round of merger and acquisition talks among other distributors as they scramble for market share, but notes that "the price being paid for Commtron will create unrealistic expectations in the short term on the part of potential sellers."

Nonetheless, Wiseman says, "when you look at the guys with under 5%, you have to wonder about them. They just can't have the same cost efficiencies I have, let alone what Ingram/Commtron will have."

### GUARDED RESPONSE

Suppliers' responses to the announcement are extremely guarded, reflecting the sensitivity with which most executives view a merger between their two largest accounts.

"It's definitely a new kind of animal for us," one executive says, referring to an account that would represent a third or more of the rental business.

Most supplier executives, however, decline comment on the deal, noting

that many details of the merger remain to be worked out. Some also surmise that the market share of the combined companies may end up being less than the two have now, because some Commtron accounts may not want to be supplied by Ingram after the merger.

### ECONOMIES OF SCALE

Some observers note that, with the economies of scale Ingram could obtain through the acquisition, it could undersell most other distributors, allowing it to pick up additional market share over time.

"You could see them eventually inch up to 40%-50% market share and that's a scary thought for most suppliers," one observer notes.

Other observers, however, say that, with a nearly \$80 million investment to pay off, Ingram may be reluctant to pass along all its cost savings to its accounts, at least initially.

Seeking to allay the studios' concerns, Taylor draws a distinction between Ingram's acquisition of Commtron and the Handleman Co.'s acquisition of its leading rackjobbing competitor, Lieberman Enterprises. He says the key difference is that Handleman is in the sell-through business, whereas Commtron and Ingram are chiefly driven by rental.

"Handleman has some choice over what they're buying," Taylor says. "They can sell A vs. B vs. C. We can't do that. We simply have to buy 'Godfather III' because there is a market demand for it. And there will be demand for it whether Ingram is around or not, or whether we buy Commtron or not. So I don't think this will have the same effect on the

studios as Handleman's acquisition of Lieberman did."

Ingram currently has 12 shipping branches, while Commtron has 19. Although there is overlap between branches in some markets, some of which are expected to be consolidated, Ingram should pick up about 10 markets it is not now in.

Those markets are Chicago, Cleveland, Detroit, Houston, Denver, Des Moines, Seattle, Phoenix, San Francisco, and Alaska.

Taylor says no decisions have been made yet on which branches will be closed.

"It's going to take a long time to merge these two companies," Taylor says. "There are an awful lot of things to be worked out."

The integration will be supervised by Ingram executive VP/COO Ray Capp.

Outside observers estimate it could take 12 to 18 months to fully integrate the two companies' operations.

The new company will be headquartered in LaVergne, Tenn., a Nashville suburb where Ingram is now based. Commtron's Des Moines headquarters will ultimately be closed, according to Taylor, "but not for some time."

### PERSONNEL UP IN THE AIR

Taylor says he hopes to retain as much of Commtron's management as possible, although the fate of individual Commtron staffers has not been determined yet.

Nor is it known what impact the merger will have on existing Ingram staffers.

"People are the primary thing we're looking for when we make an acquisition, and we're anxious to take on as much of Commtron's management as want to come on," Taylor says.

Ingram and Commtron currently share some retail accounts, most notably Fort Lauderdale, Fla.-based Blockbuster Video. Blockbuster senior VP of communications Ron Castell says he does not anticipate the proposed merger having any material effect on the chain.

"We liked them individually, and we hope we'll like them together," Castell says.

Blockbuster also buys through Houston-based ETD, which actually claims the largest chunk of Blockbuster's business. Castell says he does not expect the chain to look for additional distributors in the wake of the Ingram/Commtron deal.

## PLAYBOY PLUNGES INTO RENTAL WATERS

(Continued from page 4)

ries "Twin Peaks," in association with Lynch/Frost Productions, and "Beverly Hills 90210." Propaganda also has a high profile in the music video production community.

Among directors who have vignettes on "Inside Out" are Lizzie Borden, Tony Randel, Linda Hassani, and Adam Friedman.

Playboy is so convinced of the potential of "Inside Out," the company is offering a "rental guarantee," says Jenest. If each copy of the tape displayed in the new-release section of the store does not rent at least 20 times in the first 45 days, according to Jenest, Playboy will refund 50% of the purchase price to the dealer.

Playboy will also back the tape with a substantial marketing campaign, including print ads in Playboy and Premiere magazines, as well as trade support.

Jenest is predicting "non-Blockbuster" unit sales in the "midteens" for the title because of the R-rating. He adds that a second rental title should be released in June, reflecting the company's desire to go "aggressively after the rental side of the business."

The Los Angeles-based Playboy Home Video company has carved out a substantial niche for itself in the sell-through market. After almost a decade in existence, the company has sold more than 3 million tapes from a catalog of 72 titles for gross revenues of more than \$55 million. The company is now selling an average of 450,000 units of home video programming a year.

Recently, the company switched distributors from HBO Video to Uni Distribution Corp. and has aggressively stepped up its catalog promotions. Jenest acknowledges that a lion's share of Playboy's business goes through the nation's record/tape sell-through-oriented combo chains.

This week the company has six ti-

ties on Billboard's Top Video Sales chart.

Jenest says Playboy wanted to solidify its "core" sell-through business with its "themed" lines of "Centerfolds," "Wet & Wild," and "Lingerie" tapes before entering the rental market. In addition, he says, the company has been broadening its programming philosophy to appeal to couples and females, as well as males.

Indicative of that, he says, is a newer title, "Secrets Of Making Love," which has sold 75,000 units.

Jenest also points out that the burgeoning rental line should not only give "Playboy new distribution opportunities" but should create spillover distribution for sell-through at outlets that may not have carried the line before.

Playboy is planning a significant presence at the upcoming National Assn. of Recording Merchandisers convention in New Orleans; its programming will be part of the Uni Distribution reel.

## HOME VID TO REAP REWARDS OF NEW H'WOOD FIRMS

(Continued from page 4)

rical avenue than the major studios. Backed by \$100 million in financing from the Pritzker family, Mitsui Ban, and the Allen & Co. investment bank, Savoy will handle print and advertising costs in exchange for a percentage of the film's gross, a distribution fee, and a percentage of ancillary markets such as home video.

With many potential production financing partners and creative deal-making, the company is expected to be a catalyst for more films that may go to a variety of companies in the home video arena downstream.

• Prism Pictures announced plans to co-produce 10 films in the \$1.5

## LIVE CONSOLIDATION, STAFF CUTS CONTINUE

(Continued from page 4)

costs for executives like Patterson, by charges related to a botched merger attempt, and by the recession.

LIVE's music chains Strawberries and Waxie Maxie may have been hard hit by the economic downturn. Compounding the problem is the fact that they were acquired with junk bonds, which means they may not be generating enough cash to cover the high interest payments. Industry sources say LIVE has been trying to sell the record chains, but that it cannot get the price it seeks.

LIVE's home video division, meanwhile, is enjoying a No. 1 rental hit with "Terminator 2: Judgment Day." But some analysts wonder how much

cash LIVE is keeping from that release and how much goes back to the movie's producer, Carolco Pictures.

Observers believe the company is poised for recovery, but that recovery depends in part on the continued flow of movie product for its home video unit from Carolco. And that company, which owns 53% of LIVE's stock, is having financial problems of its own. It has shelved several projects and initiated big staff cutbacks. A proposed merger between the two companies fell through last year.

Assistance in preparing this story was provided by Paul Sweeting.

## VSDA BOARD OUSTS THREE DIRECTORS

(Continued from page 4)

terminated that Salzer had violated the bylaws and should therefore be ousted, according to Salzer.

He says, "Keenan and Caplan left because of a technicality, and I think [the remaining board members] voted me off the board on the same kind of technicality. They had to in order to be consistent."

An industry source says the board was not merely divided in two, but splintered "into numerous groups. I think VSDA faces an important problem if they're going to survive. They need to start including the big companies who are unelectable under the current rules, where the single-store owner makes up the bulk of the voting. Right now you don't have the Video Software Dealers Assn., you have the video-single-store-owners

association."

According to sources, the current reshuffling has resulted in a rewriting of VSDA's bylaws. Under the old system, only the board of directors had the authority to hire or dismiss the executive director, whereas the new rules give the executive VP the power to make that personnel decision. This has fueled speculation that changes in VSDA's headquarters staff in Moorestown, N.J., may be imminent. However, one source denies that any such changes are in the offing.

VSDA executive VP Don Rosenberg and executive director Linda Lauer declined to comment until the association is ready to issue an official press release explaining the changes.



**Primed For Success.** Primus logs its 18th week on the Heatseekers albums chart with its Interscope debut, "Sailing The Sea Of Cheese." The trio's cover of XTC's "Making Plans For Nigel" is on the Modern Rock Tracks list, and its slot on the Rush tour will likely win fans over at album rock, where "Jerry Was A Race Car Driver" is breaking.



**Sho 'Nuf A Star.** That's a song title on Stacy Earl's self-titled RCA debut, and the Boston-born singer is proving that it's the truth. This week "Stacy Earl" is up from No. 34 to No. 24 on the Heatseekers albums chart, "Love Me All Up" logs its 15th week on the Hot 100, and "Romeo & Juliet" is beginning to make noise.



**Goin' Public.** With R. Kelly & Public Announcement's "Born In The '90s" leaping from No. 8 to No. 3 this week, it won't be long until the Jive Records act blasts out of the Heatseekers chart. The group, named for its Chicago-born and -bred leader, busted onto the Top R&B Albums list last week at No. 58, and this week moves up to No. 31.

**GRADUATION:** Two acts graduate from Heatseekers this week, as **Ugly Kid Joe** zooms 132-98 on The Billboard 200 and **Mint Condition** leaps 26-19 on the Top R&B Albums chart. The former sees a robust 39% increase in sales over last week's tally; Mint Condition gains 21%.

Acts are removed from Heatseekers when an album hits the top half of The Billboard 200, the top 25 of the R&B and country albums lists, or the top five of one of our other popular-format albums charts.

**SIZZLIN':** As has been true for most weeks in 1992, the top of the Heatseekers chart finds these up-and-comers' sales competing well against the numbers being rung by established artists. The first nine acts on Heatseekers appear on The Billboard 200; **Techmaster P.E.B.**, at No. 10, and **Matthew Sweet**, at No. 11, are both within striking distance of making the big chart... Look for Sweet to get a boost from MTV, because his latest clip was moved into the channel's Buzz Bin rotation Feb. 11. He's in the midst of a 23-day tour with **Robyn Hitchcock**.

**CAUGHT IN HIS WEBB:** In February 1990, **Webb Wilder** warmed up a show for the beloved veteran band **NRBQ** at the Roxy in Los Angeles. Two years later, the **Praxis/Zoo** artist was headliner at the same club, playing with a little-known, unsigned warmup act. Care to guess which date drew the bigger audience?

The answer might surprise you, because the 1992 date was actually more crowded. How did Wilder's Mississippi-bred roots rock score in a market that hungers for the hard edges of a **Guns N' Roses** or synth-meisters like **Depeche Mode**? The full house came as a result of a three-pronged strategy.

On the radio side, Wilder has received airplay from **KLOS**, and he scored a half-hour segment on that station the day of the show. On the retail side, **BMG Distribution** packaged Wilder's "Doo Dad" CD with a video, and put that combo set on sale for \$9.99 at the Music Plus chain. And, on the publicity

front, independent agency **CenterStage** lined up preshow coverage in the Los Angeles Times, the Daily News, The Reader, and L.A. Weekly.

As she surveyed the crowd at the Roxy, Music Plus director of advertising **Angie Diehl Jacobs** called the event "the per-

fect marriage of radio and retail." And, in the wake of Wilder's L.A. stop, "Doo Dad" shows up at No. 24 in the Pacific region.

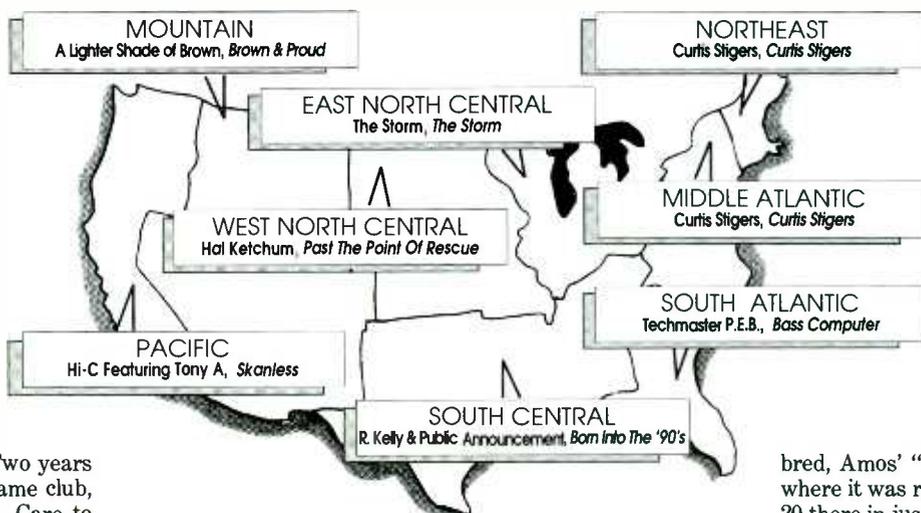
**ROAD WORK:** **Peter Himmelman's** critically acclaimed "From Strength To Strength" has been out more than half a year, but Epic is working it as if it were a brand-new release. He started a month-long, coast-to-coast tour Feb. 15 that will cover 19 markets in 20 dates, including nights in New York and L.A., along with a pair of nights in the Chicago area... **Primus** is on the prowl. Its February jaunt includes stops in Seattle, Portland, Ore., Eugene, Ore., Boise, Idaho, Salt Lake City, Boulder, Colo., four Texas markets, Shreveport, La., and four Florida stops.

**HIGH HOPES:** Singer/composer **Tori Amos' Atlantic** album won't be released in the U.S. until Feb. 25, but she has already earned acclaim in Entertainment Weekly, making that magazine's list of "Faces To Watch In '92." Although U.S.

bred, Amos' "Little Earthquakes" first debuted in the U.K., where it was released in January on EastWest. It reached No. 20 there in just three chart weeks. It is already apparent that Atlantic will be working this one hot and heavy... Meanwhile, Geffen has its starmaking machine cranking on behalf of **Kathy Troccoli**, a strong-voiced lady on the Reunion roster. Her single, **Diane Warren's "Everything Changes,"** owns the second-highest debut on this week's Hot 100 Singles chart, although her album isn't due to hit the streets until April 14. Geffen staged an industry showcase for her Feb. 5 at At My Place in Santa Monica.

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page, Roger Fitton, and Craig Rosen.*

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Hi-C Featuring Tony A, Skanless	1. R. Kelly, Born Into The '90's
2. A Lighter Shade Of Brown, Brown & Proud	2. Hal Ketchum, Past The Point Of Rescue
3. Primus, Sailing The Sea Of Cheese	3. The Shamen, En-Tact
4. Infectious Grooves, Plague That Makes...	4. Nemesis, Munchies For Your Bass
5. 2 Pac, 2 Pacalypse Now	5. Curtis Stigers, Curtis Stigers
6. Tracie Spencer, Make The Difference	6. Techmaster P.E.B., Bass Computer
7. The Storm, The Storm	7. The Storm, The Storm
8. Curtis Stigers, Curtis Stigers	8. Davis Daniel, Fighting Fire With Fire
9. Hal Ketchum, Past The Point Of Rescue	9. The Remingtons, Blue Frontier
10. Del Tha Funkee Homosapien, I Wish My...	10. Baby Animals, Baby Animals

## BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING FEBRUARY 22, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	18	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	<b>CURTIS STIGERS</b>
2	3	18	<b>THE STORM</b> INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
3	8	4	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S
4	9	8	<b>HI-C FEATURING TONY A</b> SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
5	6	17	<b>HAL KETCHUM</b> CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE
6	5	18	<b>PRIMUS</b> INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
7	7	7	<b>THE SHAMEN</b> EPIC 48722 (9.98 EQ/13.98)	EN-TACT
8	11	14	<b>A LIGHTER SHADE OF BROWN</b> PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
9	10	17	<b>INFECTIOUS GROOVES</b> EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY...
10	12	8	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
11	17	4	<b>MATTHEW SWEET</b> ZOO 11015* (9.98/13.98)	GIRL FRIEND
12	13	4	<b>BABY ANIMALS</b> IMAGO 21002* (9.98/13.98)	BABY ANIMALS
13	25	13	<b>RTZ</b> GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
14	15	18	<b>NEMESIS</b> PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
15	28	4	<b>2 PAC</b> INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2 PACALYPSE NOW
16	27	2	<b>CHIEFTAINS</b> RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT GRAND OPERA
17	20	13	<b>TIM DOG</b> RUFFHOUSE 48707/COLUMBIA (9.98 EQ/13.98)	PENICILLIN ON WAX
18	22	18	<b>TONY TERRY</b> EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
19	16	18	<b>TRACIE SPENCER</b> CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
20	—	1	<b>LUSH</b> REPRISE 26798* (9.98/15.98)	SPOOKY

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	6	<b>BETH NIELSEN CHAPMAN</b> REPRISE 26172* (9.98/13.98)	BETH NIELSEN CHAPMAN
22	18	18	<b>SMASHING PUMPKINS</b> CAROLINE 1705* (9.98/13.98)	GISH
23	14	5	<b>TEENAGE FANCLUB</b> DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE
24	34	2	<b>STACY EARL</b> RCA 61003* (9.98/13.98)	STACY EARL
25	19	18	<b>BUDDY GUY</b> SILVERTONE 1462* (9.98 EQ/13.98)	DAMN RIGHT I'VE GOT THE BLUES
26	24	12	<b>THE OCEAN BLUE</b> SIRE 26550*/REPRISE (9.98/13.98)	CERULEAN
27	35	10	<b>PANTERA</b> ATCO EASTWEST 91372* (9.98/13.98)	COWBOYS FROM HELL
28	23	11	<b>BLUR</b> SBK 97880* (9.98/15.98)	LEISURE
29	29	4	<b>DAVIS DANIEL</b> MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
30	32	3	<b>DEL THA FUNKEE HOMOSAPIEN</b> ELEKTRA 61133* (9.98/15.98) I WISH MY BROTHER GEORGE...	
31	31	14	<b>MARCIA GRIFFITHS</b> ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
32	—	1	<b>THIS PICTURE</b> RCA 3010* (9.98/13.98)	VIOLENT IMPRESSION
33	33	18	<b>M.C. BREED &amp; D.F.C.</b> S.D.E.G. 4103*/ICHIBAN (9.98/15.98)	M.C. BREED & D.F.C.
34	37	15	<b>LISETTE MELENDEZ</b> FEVER 46945/COLUMBIA (9.98 EQ/13.98)	TOGETHER FOREVER
35	38	12	<b>VICIOUS BASE FEAT. D.J. MAGIC MIKE</b> CHEETAH 9404 (9.98/14.98)	BACK TO HAUNT YOU
36	—	1	<b>CORROSION OF CONFORMITY</b> RELATIVITY 2031* (9.98/13.98)	BLIND
37	36	7	<b>RAW FUSION</b> HOLLYWOOD BASIC 61236/ELEKTRA (10.98/15.98)	LIVE FROM THE STYLETRON
38	—	14	<b>BLUES TRAVELER</b> A&M 15373* (9.98/13.98)	TRAVELERS & THIEVES
39	39	5	<b>THE FOUR HORSEMEN</b> DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
40	—	1	<b>TALL STORIES</b> EPIC 47145* (9.98 EQ/13.98)	TALL STORIES

## PROMOS, ARTIST DEVELOPMENT SPUR SONY DISCO'S SUCCESS

(Continued from page 10)

campaign initiated in 1987.

"We figured the way we were going to grow was to get into the non-Hispanic accounts. We now routinely do co-op radio, TV, and print advertising with non-Hispanic chains."

### IN-STORE SUCCESS

George Zamora, VP of marketing and promotion, says the label's non-Hispanic retail sales also have been boosted by in-store appearances. Sony's salsa star Luis Enrique, he says, recently drew 2,000 fans at an in-store stop at a Music Plus store in Los Angeles.

"We're very, very active in promoting Hispanic product with the Anglo retailers," says Zamora, "but it's taken almost four to five years to get total confidence from the American retailer."

Lou Fogelman, president and

CEO of Music Plus, believes strongly in Hispanic acts. He notes that all of the California chain's 92 stores stock Hispanic product, adding that in the past year the sales share of Latin music has risen "from zero to 4% or 5%" of Music Plus' total revenue.

Fogelman has been successfully doing radio and TV promotions with Sony since 1990. Like Zamora, Fogelman notes that in-store appearances can jump-start album sales.

"Luis Enrique's in-store was the second one we've had with him," says Fogelman. "And this one was even better because his new record had come out."

"We try to run promotions around Mexican Independence [Day] and we're running one right now with St. Valentine's Day. We think that promoting in this light is just another

way to continue building the business and bring the customers in."

Ron Phillips, director of marketing for Miami-based Spec's, says he was convinced of Sony's marketing prowess after the companies teamed up for a first-time promotion last December.

"To be honest," says Phillips, "of all of the components of the Christmas campaign, I think that on the promotions we did with Sony Discos and Univision I saw the most direct sales impact—domestic and international. So I definitely want to do more things with them."

Retailers' trust in Hispanic product is being amplified as well, says Welzer, by a highly trained sales staff familiar with both Anglo and Hispanic accounts.

"Our sales force is not only bilingual, but bicultural," he says. "They know our catalog backwards and forwards, and can tell a non-Hispanic account not only what to buy, but what not to buy, thus being sure not to load them up with product that will be returned. We are running less than 10% returns overall, have virtually no obsolescence, and less collection problems than we've ever had."

New salespersons recently added by Sony were Brenda Cora in New York; Maria Sotomayor in San Juan, Puerto Rico; Michelle Onofrio in San Antonio, Texas; and Marlene

Gales in Los Angeles. In December, Mike Romero was tapped to open a sales/promotion office in Chicago.

### ARTIST DEVELOPMENT PAYS OFF

Apart from successful promotional campaigns with Anglo accounts, Sony Discos has gained rapid revenue ground by signing and developing artists such as Enrique, Jerry Rivera, Lourdes Robles, Grupo Niche, La Mafia, Gilberto Santa Rosa, Willie Chirino, and Braulio.

"Gloria Estefan was originally signed to CBS Discos, now Sony Discos," states Welzer, "and her recent greatest-hits-in-Spanish album on the Sony Discos label has just passed 500,000 in sales worldwide."

Sony Discos also distributes product by prominent artists from sister affiliates Sony Music International New York, Sony/Mexico, Sony/Columbia, Sony/Spain, and Sony/Argentina.

Further, in the past 18 months, Sony Discos has secured profitable distribution pacts with Leader Promotion, RTP, TV Globo, and RMM Records, a New York-based label that has sold 1 million copies since being picked up by Sony in 1990.

And Sony continues to expand in an effort to not only increase income but exposure. Last fall, the label began a publishing company headed by Ellen Moraskie, formerly of Columbia House. Moraskie has

since signed recording artists Victor Victor and Grupo Niche. In February, Alina Russ was promoted from national promotion coordinator to manager, press and publicity. Russ' duties include exposing Sony Discos acts to both Hispanic and, for the first time, Anglo media.

## MAJORS' INTEREST

(Continued from page 10)

ductions; Betsy Bartholomew, Well In Tune; and Pelton—have met only once since the NAIRD board meeting in late October in Newport Beach, Calif.

MCA's Bywater refutes the notion that the majors are edging out the indies. Noting that many indies have allied with majors, he argues that there is enough room for everyone.

"It's good for everybody," he says. "It's good for the retailers, it's good for the labels, and it's good for the kids. When we put out something that my 2½-year-old kid loves, nothing gives me greater satisfaction."

## BRITS AWARDS

(Continued from page 3)

national group, R.E.M.

Also, international newcomer, P.M. Dawn; soundtrack/cast recording, "The Commitments"; video, "Killer," Seal; single, "These Are The Days Of Our Lives," Queen; classical recording, "Otello," conducted by Sir Georg Solti, soloists Luciano Pavarotti, Leo Nuccie, and Kiri Te Kanawa, performed by the Chicago Symphony Orchestra and Chorus.

## SMASH RECORDS

(Continued from page 12)

The label's roster includes LaTour, which had a top 40 hit last year with "People Are Still Having Sex," producer/remixer Steve "Silk" Hurley, D'Bora, Cookie Watkins, the Millions, M. Doc, Jamie Loring, and Jamie Principle, whose album "The Midnite Hour" has just shipped to retail.

LARRY FLICK



by Geoff Mayfield

**MOVIN' UP:** Michael Jackson wins the Top 20 Sales Mover award and moves up two places, to No. 2, on The Billboard 200. Not only does he have the biggest increase among artists in the top 20, but his gain—in excess of 24,000 units—is the largest on the chart. An obvious catalyst for this is the multinetwork debut, on Feb. 2, of his "Remember The Time" video, not to mention the publicity he received for the announcement of his upcoming world tour (Billboard, Feb. 15). Although Jackson does not unseat Garth Brooks, whose "Ropin' The Wind" grabs a 13th week at No. 1, the gap between No. 1 and No. 2, a 16% margin, is smaller than we've seen in the last three weeks.

**DIALING 206:** Pearl Jam, which has been burning up the charts for five straight weeks, wins the Power Pick, which is awarded to the act that has the largest gain among those that rank lower than No. 20. It jumps eight places to No. 29. Pearl Jam and No. 3 Nirvana aren't the only hot Seattle bands. Soundgarden, which has been profiting from exposure as the warmup band on the Guns N' Roses tour, has a 14% gain, as it jumps half a dozen places to No. 42. And, Alice In Chains, which has a new EP surfacing Thursday (20), is enjoying another resurgence on "Facelift," which bullets as it climbs ahead 13 spaces to No. 177.

**OF NOTE:** The highest debut on The Billboard 200 belongs to Sir Mix-A-Lot. His "Mack Daddy" debuts at No. 38, and immediately becomes the rapper's highest-charting set. His two previous albums peaked at No. 67 and No. 82. Aside from Sir Mix-A-Lot and Heatseeker Infectious Grooves, the only other fresh titles on this week's list, in the words of an old David Crosby song, "have all been here before." Albums by A Lighter Shade Of Brown, Linda Ronstadt, and Ice-T are all re-entries. The paltry number of new entries and re-entries illustrates how slow labels' release schedules have been for most of the first quarter. Two hot-selling soundtracks that lost ground on last week's chart regain bullets this week. The multi-artist "Juice" rebounds 20-17, while Eric Clapton's "Rush" scores a 31-28 move.

**VERY HARRY:** First the Super Bowl; then he conquers "Cheers," Feb. 6, in an acting role as Woody Boyd's lovestruck cousin—who just happens to sing and play piano. Consequently, two of Harry Connick Jr.'s albums continue the momentum that appeared on last week's chart. His "Blue Light, Red Light" bullets at No. 24, while "We Are In Love" zooms ahead 13 places to No. 104. By the by, we said in last week's Between The Bullets that Connick had three albums making upward moves on The Billboard 200, when in fact he had four on the climb.

**DETAILS:** The increase in bullets, from 39 last week to 56 this week, comes as a result of a 6% uptick in business. The two doo-hop acts that are sitting in the top 10—Color Me Badd and Boyz II Men—trade places at Nos. 5 and 6 (doo-hop, of course, is that music that blends doo-wop with hip-hop). Both groups benefited from exposure on the American Music Awards, although most of the artists who got a boost from the Jan. 27 telecast settle into lower chart positions this week.

**FIRST:** Sony Classics has revitalized the old Masterworks logo that existed back in the days of CBS Records, but the new banner is now used for crossover efforts. The first Sony Masterworks title to make The Billboard 200, Yo-Yo Ma and Bobby McFerrin's "Hush," jumps 198-153 on a 30% gain.

## 5 CHARGED IN HEIST OF 50,000 'FANTASIA' TAPES

(Continued from page 3)

before making any statements."

All inquiries to Walt Disney Home Video are directed to the FBI.

The five individuals charged in the government document are James Walton, security director at Detroit duplicator firm Video International; Joseph Maida, identified only as "a New Jersey broker"; Richard Daitch, a partner in Canton, Mass.-based RMG International; William Osborne; and Robert Rau.

The latter two, along with a person identified as Richard Lobdell, who is not charged, work for a trucking company still cooperating in the investigation, says a spokesman for U.S. Attorney Steven J. Markman. According to that source, Osborne is a salesman, Rau a dispatcher, and Lobdell a driver.

According to the U.S. Attorney, whose information came from the FBI, the wheels of the crime were set in motion when Walton, the security director at Video International, contacted Osborne. From there, the trail leads to Maida, who contacted Daitch and Charles Lanktree, partners in RMG International.

## GERMAN BIZ VOICES PLANS FOR NEW ECHO AWARDS

(Continued from page 12)

based using the national Media Control charts.

An award will also be given to the most successful German artist abroad, using sales and chart-performance criteria. Panels of industry professionals will select Echo winners in such categories as best newcomer, lifetime achievement (national artist), longform music video, and media man/woman of the year.

A panel of music retailers will choose the best marketing campaign by a record company; a jury of record executives will select record dealer of

The U.S. Attorney then alleges that Daitch and Lanktree agreed to buy the shipment, valued at \$1.2 million, for just \$250,400, or an average \$5.15 per tape.

The RMG partners allegedly sold the goods Oct. 24 for \$394,760 or \$8.12 per piece to David McNutt of David Industries, St. Louis. McNutt allegedly called upon a Canadian videotape broker named Garry Wilbur "for assistance in conducting the sale of the tapes," according to the information document.

The final sale, the U.S. Attorney says, occurred when Clayton paid \$563,199 to McNutt.

For their part in the scheme, the FBI claims, Osborne and Walton received about \$90,000, which was wired to Walton's bank account by RMG International.

Elements of the heist include Osborne arranging for dispatcher Rau to send a driver to pick up the tapes at Video International.

Also involved, the U.S. Attorney alleges, was Martin Kelly, a Detroit broker who obtained temporary warehouse space for the shipment.

the year. The qualifying period for the first year of the Echo is January 1991 through February 1992, but will later revert to a calendar year.

Gebhardt gives credit for the creation of the Echo to Helmut Fest, EMI Music's regional managing director for Germany/Austria/Switzerland, and Michael Anders, managing director of BMG Ariola Hamburg. But he notes that industrywide cooperation has been substantial, which is why he believes Echo can succeed where other German awards have not.

(Continued from page 1)

The availability of top talent on the concert trail bodes well for the upcoming season. But more important to the industry's long-term health are some new ideas and attitudes of managers, booking agents, promoters, and venue operators about how tours should be priced, booked, promoted, and sponsored in a tough economic climate.

"My expectation is that we have a little bit saner business" this year, says Alex Kochan, an agent with International Creative Management. "There's some reasonableness on the part of the artists' expectations for money and the promoters' expectations for shows."

Rob Light of the Creative Artists Agency agrees. "Last summer, no one expected [the downturn in business] and therefore [everyone] got blind-sided. I think the whole business has adjusted. I think this summer will be more intelligently handled."

Brian Murphy, president of Avalon Attractions in Los Angeles, says he is "cautiously optimistic" about the year ahead. "I don't see any reason why we shouldn't be."

While most tour plans for this spring and summer are still subject to confirmation, those plans—and new overall strategies needed to strengthen the concert business—were the chief topics of discussion by industry executives during panels and interviews at the 12th annual Performance Summit held Feb. 12-16 in San Diego.

#### A NEW LOLLAPALOOZA

A new version of last year's successful Lollapalooza Tour, headlined by the Red Hot Chili Peppers, tops the lineup of multi-act packages under discussion for the summer amphitheater circuit. Others include Chicago and the Moody Blues; Carlos Santana, Mickey Hart, and Steel Pulse; Ringo Starr & Friends; Little Feat and George Thorogood; and a touring version of the Rock'n'Soul Review, featuring Donald Fagen, Michael McDonald, and Phoebe Snow. One other notable modern-rock package, featuring Big Audio Dynamite II, Public Image Limited, Live, and Blind Melon opens March 13 in Tampa, Fla., in a tie-in with MTV's "120 Minutes" and Hyundai as tour sponsor.

Other acts set to hit sheds or arenas in the spring and summer include Bryan Adams, Paula Abdul, Neil Diamond, Guns N' Roses, Hammer, Maxi Priest, John Mellencamp, Nirvana, Springsteen, Skid Row, and Tesla, as well as concert mainstays such as Jimmy Buffett and the Grateful Dead.

On the country front, the first major multi-act bill of the year opens Feb. 28 in Memphis featuring Hank Williams Jr., Patty Loveless, and Doug Stone. Another triple bill planned will feature Ricky Van Shelton, Lorrie Morgan, and Tracy Lawrence. Sources say the recent sales strength of albums by country artists may presage a strong year for country tour bookings.

"What you're seeing is that acts that are touring are the ones who feel pretty good that they'll do the business," says promoter Gregg Perloff of Bill Graham Presents in San Francisco. "The marginal acts that might not [sell] are choosing not to tour because of the recession."

Although the amount of superstar traffic on the road shifts from season to season, the concert industry has

## Atlantic Launches Mega-Genesis Promo With Focus On Tour, Radio, Transit Advertising

BY THOM DUFFY

NEW YORK—The new Genesis album, "We Can't Dance," is getting a boost from an extensive marketing campaign by Atlantic Records that will capitalize on the band's U.S. stadium tour opening in early May.

In one unusual move, the record label will buy local radio advertising time to help sell concert tickets in markets where local promoters close their spots with tags helping to sell the album. Atlantic also plans to buy local-market time on MTV to advertise both the tour and album and will place print ads after each concert hits town to further juice album sales.

"Traditionally, record companies don't do [album] advertising when the concert tickets are on sale; they do it after the show," says Val Azoli, senior VP/GM at Atlantic Records, who is coordinating the marketing campaign.

"As with so many aspects of their phenomenal career, the Genesis marketing story is unique in our industry," says Doug Morris, co-chairman and co-CEO of Atlantic. Morris notes how each Genesis album thus far has surpassed the sales of its predecessor, while the band has thrived from its progressive rock roots in the '70s, through pop hits in the '80s, to an expanding audience in the '90s. "All of us at Atlantic are proud to be associated with such an extraordinary band."

The "We Can't Dance" campaign, created in consultation with Genesis' manager, Tony Smith at Hit & Run Management Ltd., has broken with traditional marketing practices in several ways. The album, for example, is the first Atlantic Records disc to be exposed through transit advertising, a strategy labels are increasingly using to cut through clutter in other areas (Billboard,

Oct. 5, 1991).

Prior to the album's release last December, Atlantic arranged for banners announcing its arrival to be flown above Thanksgiving Weekend football crowds in 10 major markets. Coinciding with its release, the label struck a deal with Sears to play the video for "No Son Of Mine" on banks of television sets in the stores' home electronics departments. The video was also played on in-flight screens on airline routes between New York and London during December.

A multiphase advertising campaign began with the traditional music and consumer press, moved into testimonials from retailers that ran in Billboard Feb. 15, and will continue with concert tie-in ads.

"There are things I want to do with Genesis to just keep putting their name out there," says Azoli. "You can't do this with every band but you can do it with certain mega-acts."

#### THE STADIUM ADVANTAGE

Band manager Smith says Genesis chose to mount a U.S. stadium tour—despite concerns about the strength of the economy here—because of its potential for media attention and album sales.

"You have far more impact in a particular market by playing a stadium than you ever do with a week at an arena," he says. "Although I'm aware of the economy, we're hitting the markets that are strongest for us. Our track record is that stadiums have worked extremely well. It becomes an event."

Genesis will be the first of three major stadium tours expected in the U.S. this summer, with U2 and a double bill of Eric Clapton and Elton John expected to follow. Smith says he was less concerned with avoiding competitive traffic than with reach-

ing the U.S. after three singles from "We Can't Dance" had reached radio.

Such remarks might sound like mere platitudes if not for the concrete ideas that emerged in interviews and panel discussions here about new ways of doing business—and watching the bottom line.

Promoters, for example, praised the recent decision of Q Prime Management to offer Metallica concert dates this fall and winter *without* demanding a guaranteed fee against a percentage of the box-office gross. They say that, while it limited the promoter's risk, the strategy also showed a belief by the band and its management in the act's ability to sell tickets. The "new" idea actually reflects how business was done in an earlier era of the concert business before guarantees began rising. However, most admitted it is unlikely to become more common due to the rising financial costs of staging tours and the need for acts to guarantee a return on those costs.

"The most important thing you want from a sponsor is their [ad] buying ability; their advertising to piggyback your own product. I'm looking for something that will last a bit longer than the tour. This [album] campaign is a year long. Unfortunately, a lot of the companies that would be sponsoring tours are cutting back," says Smith, who adds that Genesis may tour the U.S. without a corporate tie-in.

The band is considering promoting its tour with an early radio or video broadcast of the show. Smith says he is not convinced of the strength of pay-per-view concerts but believes TV exposure of a show would whet—not satisfy—a fan's appetite for the live performance.

"In the present climate, you have to pay a lot more attention to marketing. I don't think the business has really focused enough on marketing. Our market penetration is comparatively low," says Smith, drawing a comparison between the record industry and other consumer goods. "If we and the record companies were employees of Kellogg's," he quips, "we'd all be fired."

"If you're trying to sell 60,000 seats in a stadium, you've got to discover ways of reaching people who don't necessarily go to shows anymore."

the deal today, then they're out of luck next week.

"If we can all step back and realize that you don't have to seal the deal right away—you can take the time in evaluating how much money you want to offer—promoters won't buy from panic. My hope is that we don't operate in the business out of panic or anxiety or fear but find a healthier level of dealing with each other."

Army Granat of Chicago's Jam Productions acknowledges that the competition between Jam's 2-year-old am-

phitheater, the World Music Theatre, and the Poplar Creek and Alpine Valley amphitheaters, which also draw from the Chicago market, took a heavy toll last year.

This year, he says, "I'm noticing a new awareness among, not only the promoters, agents, and managers, but also other decision makers—business managers and production people—that we're all in the same boat, instead of acting like enemies. Last year, we learned we're no longer a recession-proof business."

## COMPUTER STORAGE OF MUSIC CONTEMPLATED

(Continued from page 10)

phitheater, the World Music Theatre, and the Poplar Creek and Alpine Valley amphitheaters, which also draw from the Chicago market, took a heavy toll last year.

The protocol proposals also seek to exclude the application of compulsory licenses for sound recordings. Although the U.S. adheres to a system of compulsory licensing, most other Berne member countries have voluntary licensing.

"We'd like to see the marketplace, as a general rule, determine what rates should apply rather than ... a government office or tribunal," says Murphy. "What's beginning to come about is there is a review of the

whole question of whether there should be compulsory licenses issued, and Berne is saying no."

How the U.S. will respond to the question of compulsory licenses remains to be seen. Recently, the U.S. Copyright Office reaffirmed a cable ruling that states that compulsory licensing does not apply to wireless carriers, such as satellite broadcasters. Yet, according to Hilary Rosen, executive VP of the Recording Industry Assn. of America, the U.S. government does not contemplate changing its basic position.

#### CAPPING PRODUCTION COSTS

Production costs also came under fire from promoters who reluctantly accepted the fact that their share of expenses may rise significantly between the time they bid on an act and when it rolls into a concert venue, often with more staging and lights than expected. Granat at Jam said he had begun negotiating caps on production costs that would protect him in such circumstances, and agents say other promoters may follow suit.

With transportation costs climbing along with other tour expenses, even superstar acts are rethinking their approach to production. The Genesis tour will set a new standard for stadium tours in the simplicity of its staging, which will have economic benefits, says production manager Morris Lyda. "It's designed for a high degree of efficiency and for speed of movement," he says.

While tour sponsorship has been part of the concert scene for more than 15 years now, it has largely benefited the performers and the sponsor, doing little to hold down ticket prices or actually sell seats. That, too, is beginning to change, says Paul Stanley, president of PS Productions, an entertainment marketing and research company in Chicago.

A survey made last year by PS Productions found 70% of those questioned would buy a consumer product to get a rebate on a concert ticket. That marketing technique has been used successfully by sponsors of recent tours by Kenny Rogers and Barry Manilow, he notes.

"Those people would not have shown up at that concert if they had not gotten some kind of deal," says Stanley. "Those are the kind of things you have to do."

"The U.S. position was articulated this week in Geneva, and that is that U.S. is against eliminating the compulsory license," she says. "RIAA strongly agrees with the U.S. position on compulsory licensing."

Other protocol proposals address the right of rental, the public lending right, and the right of importation.

The RIAA and NMPA are generally supportive of most of the protocol proposals, although the RIAA does not have an official position on the computer software question.

## JUDICIARY COMMITTEE EXPECTED TO ADVANCE SEX-CRIME INDEMNITY BILL

(Continued from page 1)

A Senate Judiciary Committee vote on the measure is expected Feb. 27 or March 5, according to several committee staffers. If the measure is passed by the Senate, it would then go to the House of Representatives for consideration.

The bill states that, if a sex-crime perpetrator testifies that the content of a film, video, recording, book, or magazine "caused" him to commit the crime and the material is judged obscene by some community standard, the victims of the crime can sue producers, distributors, and/or retailers of the "harmful" material for monetary damages.

"It's odious and it's scary," says Mickey Granberg, government relations director for the National Assn. of Recording Merchandisers. "The specter of this third-party liability touches not only the home-entertainment industry, but the whole society. It is really, really scary."

Until last week, the Judiciary Committee seemed evenly divided on the bill's merits. But on Feb. 6, Sen. Howell Heflin, D-Ala., signed on as a co-sponsor of S. 1521. With six other committee members co-sponsoring—

including original sponsors Mitch McConnell, R-Ky., and Charles Grassley, R-Iowa, as well as Orrin Hatch, R-Utah, Arlen Specter, R-Pa., Strom Thurmond, R-S.C., and Dennis DeConcini, D-Ariz.—the bill needs only a nod from one of two Republican senators—Hank Brown of Colorado or Alan Simpson of Wyoming—to gain passage.

Other co-sponsors not on the committee—all Republicans—are Sens. Bob Packwood of Oregon, Ted Stevens of Alaska, John McCain of Arizona, Dan Coats of Indiana, Slade Gorton of Washington, Nancy Kassebaum of Kansas, and David Durenburger of Minnesota.

Several First Amendment-oriented political observers here say if the bill is passed out of committee and goes to the Senate floor, it would be almost impossible to stop its passage.

Why? For one thing, its title.

"Flawed though it might be—and dangerous—when you have a bill called the 'Pornography Victims' Compensation Act,' it's going to be difficult in an election year for someone to explain why they didn't vote for it," says Chris Finan, executive di-

rector of the Media Coalition, a group of magazine and book publishers and distributors opposing the bill.

"I think it's a question of [some senators] holding their noses and voting for it," says Hilary Rosen, VP of governmental affairs at the Recording Industry Assn. of America. The RIAA opposes the bill, along with the Video Software Dealers Assn., the Motion Picture Assn. of America, and NARM.

### THE FIGHT GOES ON

Rick Karpel, VP of government relations for VSDA, and other industry officials say that "the pressure must continue even if there is [committee] passage, and people should contact both their Senate and House lawmakers."

"There's no companion bill in the House at this point," Rosen explains. "Certainly there will be a chance to fight this and to work for further revisions" with House members and during Senate-House conferee deliberations, she says.

"We're just going to have to keep fighting this at the next level," says NARM's Granberg, adding that she has never seen such a strong re-

sponse from the association's members on any other issue.

The legislation is a revised version of a bill offered last session that targeted criminal penalties for any business fingered by a sex-crime perpetrator that deals with any "explicit" (not just obscene) material. It was sharply revised last summer after Judiciary Committee chairman Sen. Joseph Biden, D-Del., sharply questioned the assumption that nonviolent sexual material leads to or causes sexual criminal activity.

Biden was also skeptical of the concept of third-party liability and the criminal penalties provisions of the original bill.

Largely due to successful lobbying efforts by the industries affected, bill sponsor McConnell changed his legislation to one with civil remedies and targeting "harmful" material found obscene rather than simply explicit.

### STILL DANGEROUS

Critics feel the bill is still dangerous and will bring about chilling self-censorship on the part of producers, distributors, and retailers in all entertainment and publishing fields.

They foresee cases where defense attorneys will be able to argue successfully to a jury sympathetic to sex-crime victims that a book, movie, or recording is culpable—especially in a case when a perpetrator has no money or assets.

Also at issue is the "community standards" definition of obscenity. Opponents point to what they say is a growing movement by anti-porn crusaders and pro-censorship groups to set trials in conservative communities where a jury may have a less tolerant or enlightened idea of what is harmful or obscene than one in a more liberal community that feels such material is constitutionally protected and not obscene.

Also mentioned by critics is the "different universe" of a civil prosecution, which they say tends to have lower evidentiary standards than do criminal trials.

However, opponents of the bill admit some lawmakers may feel these points are oversubtle and hair-splitting and may opt for the simple solution, drawing the line at what is deemed obscene by any community, even if it be a conservative one.

## NEW KIDS SUE OVER ALLEGATIONS OF VOCAL FAKERY

(Continued from page 12)

and documents "to back up all of my claims."

"I have my master's degree in electronic music and composition as well as having taught record production and electronic music," says McPherson, a former music teacher at the Univ. of Massachusetts who also previously taught at Berklee College of Music in Boston. "I'm not a dumb ass when it comes down to supporting these claims and I would

never put my reputation on the line if I wasn't able to provide technological evidence."

Five days before the Post article was published, McPherson filed a \$21 million lawsuit against Starr (the New Kids' management company, Dick Scott Entertainment Inc., and marketing wing, Big Step Productions Inc., are also named), claiming he was not fully paid promised royalties for work he per-

formed on the New Kids' "Hangin' Tough Live" video for CBS and promised production fees for a New Kids commercial for Coca-Cola.

Starr plans on contesting those claims in court and says he will soon file a defamation of character countersuit against McPherson. He further charges McPherson tried to cheat him in the past by attempting to add extra zeroes to his paychecks. McPherson denies the

claim.

Says Starr: "I'm going to sue [McPherson] because I don't want tons of people to keep coming at me like this with fake claims. I've got to set a standard and let them know that I will fight to prove my innocence and the New Kids' innocence."

Meanwhile, Richard Mendelson, co-owner of the Syncro Sound recording studio in Boston, says he re-

cently initiated court proceedings against McPherson for bouncing "many checks at my studio." McPherson admits he has had some financial troubles and that "there are some things I have to rectify with business people" in Boston.

Another legal action against Starr is being threatened by New Bedford, Mass., songwriter James Capra. Capra claims Starr has purposely withheld payment of publishing royalties for co-writing the song "Angel" that appeared on the first New Kids On The Block album.

But Howard Conart, an accountant for Maurice Starr Music Inc. in New York, says Capra actually owes the firm \$8,522.94 for advances authorized by Starr against publishing royalties.

Capra says he can prove otherwise: "Maurice advanced me some money but I've never really gotten an accurate statement from what has been sold," he said. "That album sold over 4 million copies; I've received \$40,000, but I probably should be getting triple that."

## U.S. LABELS LOOK CLOSER AT BELGIAN TECHNO ACTS

(Continued from page 1)

tention of many major-label A&R executives and 12-inch single distributors here.

Belgian acts made a strong international impact three years ago with Technotronic's No. 1 hit "Pump Up The Jam" on SBK, as well as with alternative club acts Front 242 and A Split Second. Leading Belgian groups that have recently released product in the U.S. include Quadrophenia, RCA; L.A. Style, Arista; Front 242, Epic; T-99, Columbia; Lords Of Acid, Caroline; and 2 Unlimited, Radikal. All these acts have enjoyed success around the world and are quickly developing solid club bases here.

In fact, Quadrophenia is now in the midst of a successful club tour of the States in support of its first album, "Cosmic Jam," which has already spawned two top 10 dance hits, "Quadrophenia" and "The Wave Of The Future." 2 Unlimited and T-99 have just cracked Billboard's Club Play and 12-Inch Singles Sales charts with "Get Ready For This" and "Noc-turn," respectively, while Lords Of Acid had a top five club record with "Take Control."

Although none of these acts have had top 40 hits yet, the T-99 single and L.A. Style's track, "James Brown Is Dead," are pop promotion priorities at their labels and are beginning to spark interest from cross-over radio programmers and mix-show jocks.

The list of Belgian acts that are being courted by majors is lengthening

by the minute. Those currently under major-label consideration include Holy Noise, The Meng Syndicate, Main X, Problem House, and Epilepsia. Imported records by Holy Noise and Epilepsia are already receiving widespread U.S. club support.

"I think it's high time that our music is given the recognition it deserves," says Anton Serenton, a club DJ and producer based in Antwerp. "There is a perception that great techno music comes from England, but I think we are finally proving that is not the case. The problem is that people first assume that a Holy Noise or Epilepsia record comes from England. We need to educate people."

### INSTRUMENTAL MUSIC

Over the years, only a smattering of continental European acts have gained widespread access to the U.S. market. One reason for the sudden prominence of Belgian techno acts is that their music is mostly instrumental, eliminating the language barrier. Another reason, say European dance mavens, is that the Belgian brand of techno is considered to be superior to most others.

Belgian techno is distinguished by aggressive, sometimes dissonant synthesizer riffs that are dropped on top of a frenetic, house-inflected beat (Billboard, Oct. 19). The music is very fast-paced, usually clocking in at about 125 beats per minute.

Although there is a perception among DJs that Belgian music has to

be successful abroad in order to gain any attention here, labels disagree.

"It's our job to be aware of what is happening all over the world—not only in England," says Kelly Schweinsberg, manager of dance music at RCA Records. "When I spot a new record moving up the charts in Belgium—or anywhere else in the world—I rush out to get a copy."

On the retail tip, 12-inch singles sales for many Belgian acts have been strong.

According to Wendy Paff, managing director at Watts Music, a leading U.S. distributor of 12-inch dance music releases, Belgian labels such as Music Man, R&S, and MVT make up 60%-70% of Watts' sales and accounts. "We've seen the impact in this market steadily grow in recent months," she adds. One of the most successful records Watts has ever released has been "James Brown Is Dead" by L.A. Style, with worldwide sales of 800,000 units.

One of the leading techno houses in Belgium is ARS Productions. The company, which houses several small labels, including Hithouse and MVT, brought Technotronic to SBK and Quadrophenia to RCA. Doron Benenblit, director of North American marketing for ARS, says the company is exporting roughly 50 releases a month.

Other leading labels include R&S Records, with a roster that includes Dave Angel and Joey Beltram, Antler Records, which has Lords On

Acid, and Metropolitan Entertainment, the original home of T-99, L.A. Style, and 2 Unlimited.

"We now have very solid flow for our product on an export level," says Metropolitan's managing director Alain Raghen. "The effect of techno music and worldwide interest in it has been tremendous. It is interesting how 10 years ago, no one would have thought of dance acts like T-99 or 2 Unlimited as viable sales and touring entities. I feel as though we have arrived."

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# The Big Switch: Elton Likely To Join P'Gram

BY CHRIS MORRIS

LOS ANGELES—Sources say Elton John will not be re-signing with MCA Records at the completion of his current contract, and abundant rumors indicate PolyGram has the edge to land the artist in the U.S.

In an unrelated deal that took effect in January, PolyGram's Mercury Records will issue many of John's early catalog titles, which will shift from MCA this summer.

John has a longstanding relationship with PolyGram, which handles his current and catalog recordings outside of the U.S. via Phonogram.

The company also is currently enjoying a major hit with Polydor's platinum-certified "Two Rooms: Songs Of Elton John & Bernie Taupin," the all-star tribute to the vocalist and his songwriting partner.

Spokespersons for John and PolyGram do not confirm the singer has been engaged in talks with the company about a contract, although PolyGram representatives do acknowledge that rumors about a pact are circulating.

Sources say John, who owes MCA at least a couple of albums on his current contract, was being courted to re-sign late last year, but apparently backed out of what one observer calls a "handshake agreement" with the company.

Several say MCA is now out of the running for John's services.

However, an MCA spokesperson says the label is negotiating with the singer and that rumors of his departure are exaggerated.

No matter what transpires regarding John's current contract, MCA will still market a portion of his back catalog. MCA will reissue six of the vocalist's titles released during the '80s by Geffen Records, which is now owned by MCA, and continue to market John's latter-day MCA albums.

Mercury senior VP/GM Larry Stessel confirms that 14 early John albums, originally licensed by Dick James Music and released by Uni and MCA from 1970 through 1977, will move to Mercury after MCA sells off its existing inventory. At that point, the MCA editions of the albums and the company's 1990 four-CD boxed set "To Be Continued . . ." will be deleted.

The titles moving to Mercury include such best sellers as "Honky Chateau," "Goodbye Yellow Brick Road," and "Captain Fantastic And The Brown Dirt Cowboy."

"This catalog is like giving you gold," says Stessel, who adds that Mercury will begin marketing the titles in mid- to late summer.

*Assistance in preparing this story was provided by Craig Rosen.*

## TIME WARNER RESULTS

(Continued from page 4)

purchased by PolyGram.

Music operating profit (earnings before interest payments, taxes, and depreciation and amortization charges) inched up to \$560 million in 1991 from \$558 million. Fourth-quarter operating profit rose to \$191 million from \$175 million.

The music group's gains from the Columbia House record and video clubs offset operating losses from the company's start-up labels, including EastWest and Giant. But analysts say they believe the losses from these labels were small.

Warner acquired its 50% interest in Columbia House in exchange for allowing Warner Bros. movie producers Peter Guber and Jon Peters to break their contracts and take over the reins at Sony's newly bought Columbia Pictures.

### MODEST GAINS

Time Warner's filmed-entertainment unit's revenues climbed 5.5% to \$3.06 billion for the year from \$2.90 billion in 1990. Operating profit increased 3.4% to \$390 million from \$377 million. For the fourth quarter, revenues were up 11.4% to \$895 million from \$803 million, while operating profit jumped 28.5% to \$90 million from \$70 million. At the box office, Warner Bros. has scored with "JFK" and "The Last Boy Scout."

In home video, Time Warner had hits with "Robin Hood: Prince Of Thieves," a sell-through title of which 5.27 million copies were shipped, and "Jane Fonda's Lower Body Solution," of which 363,000 copies were released.

Wall Street analysts say the company's results were in line with ex-

pectations. Keith Benjamin of Ladenburg, Thalmann says, "Long-term, this stock is an above-average performer."

On the day the figures were released, Time Warner's stock dropped 37.5 cents to \$93.125—possibly because, says analyst Jessica Reif of Oppenheimer & Co., the company has indicated first-quarter weakness in music and publishing—but shares recovered \$2.625 the next day and closed at \$95.75.

Reif says Time Warner will be improving its fiscal picture this year when it transfers and refinances much of its huge debt. "When they refinance, they'll get very attractive interest rates," says the analyst. The company plans to transfer \$7 billion of its \$8.7 billion long-term debt to a new entertainment subsidiary that is a joint venture with the Japanese companies C. Itoh and Toshiba.

Because of big interest payments on its debt and dividends on its preferred stock, Time Warner continues to report net losses. For the quarter, it was \$107 million, compared with \$177 million the year before; for the year, the loss was \$692 million, an improvement from \$786 million in 1990. But, for the fourth quarter, the company reports a net profit before payment of preferred dividends of \$45 million.

New York-based Time Warner's overall revenues were \$12 billion in 1991 and \$3.39 billion in the fourth quarter. In addition to its music, film and video, and book and magazine publishing divisions, it operates a television programming unit and cable TV franchises.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## WILL EUROPE OK RENTAL RIGHTS?

The European music industry may find out Wednesday (19) whether the European Parliament accepts the concept of a record-rental right. Members of the parliament debated Feb. 11 a proposal to introduce such a measure throughout the European Community and the results of their vote will be announced Wednesday. If the parliament backs the proposal, it will be put to the council of ministers for foreign approval.

## TRY DANNY GOLDBERG AT ATLANTIC

Phone calls to Gold Mountain Entertainment founder and artist manager Danny Goldberg are being forwarded to Atlantic Records' West Coast office. Atlantic is expected to announce Goldberg's appointment to a senior label position shortly. As part of the deal, Goldberg had been negotiating a partial sale of Gold Mountain to Atlantic (Billboard, Dec. 7). Neither Goldberg nor Atlantic would comment by press time.

## 'HIT MEN, THE MINISERIES'

Last fall, Fredric Dannen made a deal with Australia's premier concert promoter, Paul Dainty, calling for Dainty to make a theatrical movie of his best-selling, revealing music industry tome, "Hit Men." That project has now evolved into a TV miniseries, says Dannen, explaining that the episodic nature of the book makes a TV project a better bet. Dannen says Dainty read the book and passed it on to his friend and associate, independent

producer Ben Gannon. As for casting of music men who are featured in the book, Dannen offers some of his choices to Bulletin: Ron Silver as Irving Azoff; Danny Aiello as the late Morris Levy; Woody Allen as David Geffen; Israeli star Topol as Walter Yetnikoff; Wayne Newton as Joe Isgro; Joe Pesci as Joseph DiSipio; and Robert Duvall as Dick Asher. Dainty, regarded as Australia's equivalent to the late Bill Graham in the U.S. or Harvey Goldsmith in the U.K., recently returned to Australia after a six-month stay in London. During the last quarter of 1991, he presented tours by Gloria Estefan, Roxette, and classical violinist Nigel Kennedy. This year he's doing Neil Diamond, Harry Connick Jr., Diana Ross, and a national version of "The Rocky Horror Show."

## BABINEAU ENTERS INDIE PROMO

Former DGC GM Marko Babineau, who resigned his post last fall and was subsequently hit with a sexual harassment suit by his former assistant, has resurfaced as the head of his own independent Los Angeles-based promotion firm, MJB & Associates. Sources say Babineau is working records for Geffen, PolyGram, and Radioactive; he was reportedly greeted warmly at the recent Pollack radio convention in L.A. Penny Muck's harassment suit against Babineau, filed last November (Billboard, Nov. 23), remains pending in Santa Monica, Calif., Superior Court.

## HEARING SET ON RECORDING BILL

The U.S. Audio Home Recording Act will finally get its first hearing on the House side Wednesday (19) in the Subcommittee on Intellectual Property, chaired by Rep. Bill Hughes, D-N.J., who introduced the bill along with Judiciary Committee chairman Rep. Jack Brooks, D-Texas. The legislation, H.R. 3204, permits consumer digital recording equipment to be sold in the U.S., legalizes audio home taping for personal use, and provides a small royalty to copyright owners. The Senate hearing on a companion bill, S. 1623, took place Oct. 29. Both software and hardware industries spokesmen say the bill is noncontroversial and should see passage this session as long as the Congress can move on it with the press of other important issues. The Senate version has 30 cosponsors already; the House version has 60 cosponsors. One highlight at the hearing was a demonstration by Tandy of Philips' DCC system.

## CLINT BLACK DROPS MANAGER

RCA country superstar Clint Black has dropped Bill Ham as his manager. Black tells Bulletin that Simon Renshaw is representing him until he settles on a permanent manager. Renshaw currently manages Giant Records/Nashville artist Dennis Robbins. No reason was cited for the split with Ham, who could not be reached for comment.

# New-Name Kids Back With 'Go Away'

WHEN YOU'VE GOT A lemon, make lemonade. That seems to be Columbia's reaction to the "real-or-dubbed" controversy surrounding New Kids On The Block. The dispute (Billboard, Feb. 8) put the New Kids back in the spotlight after a two-year absence, and led to a widely publicized appearance on the "Arsenio Hall Show." Now, just in time to capitalize on the renewed interest in the quintet, Columbia has released "If You Go Away," which enters the Hot 100 at a very healthy No. 54.

With this single, the group's billing has been changed to the somewhat unwieldy NKOTB. The song was originally written for a Jordan Knight solo project but was instead recorded by the New Kids—do we have to say NKOTB?—for a European greatest-hits album. We suspect if the song continues to do well here, there just might be an American album as well. Call it a hunch.

Walter Afanasieff produced "If You Go Away" and co-wrote it with veteran hit-maker John Bettis. The red-hot Afanasieff has five singles on this week's Hot 100—all for Columbia or Epic. Afanasieff has become an MVP at Columbia in the past two years, creating hits by Mariah Carey (with whom he shares a Grammy nomination for producer of the year), Michael Bolton, and Peabo Bryson. Afanasieff and Bettis previously teamed on Peabo Bryson's Grammy-nominated "Can You Stop The Rain," a No. 1 R&B hit last summer.

**FAST FACTS:** Michael Jackson's "Dangerous" rebounds to No. 2 on The Billboard 200 on the strength of the hit single and video "Remember The Time." The plush, midtempo ballad jumps from No. 8 to No. 5 on the

Hot 100 and surges from No. 13 to No. 6 on the Hot R&B Singles chart. The song is likely to put Jackson back on top of the R&B chart. "Black Or White," the propulsive pop/rock smash that was the first single from "Dangerous," peaked at No. 3 R&B.

Sir Mix-A-Lot's third album, "Mack Daddy," is the top new entry on The Billboard 200 at No. 38. It's already the rapper's highest-charting album to date. The lead single, "One Time's Got No Case," jumps to No. 14 on the Hot Rap Singles chart, but has yet to appear on the pop or R&B charts.

Color Me Badd's "C.M.B." returns to the top five on The Billboard 200 for the first time in five months. Genesis' "We Can't Dance" returns to the top 10 for the first time since early December.

Eric Clapton's "Tears In Heaven" leaps from No. 36 to No. 22 in its third week on the Hot 100. It's likely to become Clapton's first top 10 hit since "I Can't Stand It" in 1981. Clapton co-wrote the song with Will Jennings, who has created hits for artists ranging from Barry Manilow to Steve Winwood.

Ozzy Osbourne's "Mama, I'm Coming Home" vaults from No. 91 to No. 68 in its second week on the Hot 100. It's the godfather of heavy metal's biggest hit since "Close My Eyes Forever," a 1989 duet with Lita Ford that went top 10.

Kathy Troccoli is the third contemporary Christian star to cross over to mainstream pop success in the past year, following Amy Grant and Michael W. Smith. Troccoli's "Everything Changes," written by Diane Warren, enters the Hot 100 at No. 73.



by Paul Grein



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